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Disk-Tape Business Tops 1975 First Half

By JOHN SIPPET

Jimmy's Music World Sets Expansion Binge

By JIM MELANSON

NEW YORK—The number of Jimmy's Music World retail outlets, which at \$2.99 feature the lowest sale price in town, is on the climb. A tenth store is scheduled to open within weeks, and the total could reach 18 by this time next year, depending on results of lease negotiations. (Continued on page 10)

LOS ANGELES—First half business for 1976 shows a good gain over the comparative period in 1975, a nationwide survey of major record/tape movers indicates. The optimistic report is general among racks, one-stops and chain dealers canvassed. Newer operations show spectacular booms, up to 25%, with the older operations running generally 5% to 10% ahead of last year's first half. All admit that gains are harder to come by. (Continued on page 12)

U.S. Superstar Fireworks Spark July 4 Observances

By GERRY WOOD

By NAT FREDLAND

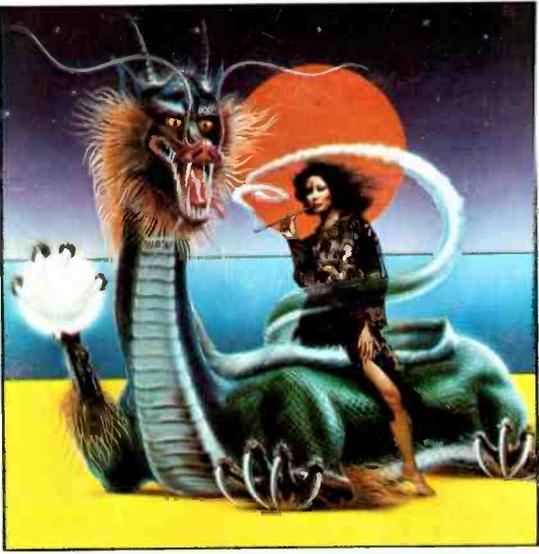
Disco Sounds Shake Chicago's CES Scene

By STEPHEN TRAIMAN

NEW YORK—If disco was a surprise visitor at the 1975 Summer CES, then it was the "sound of '76" that stirred the recent 10th annual run that wound up with a record 45,000-plus registrants for its June. (Continued on page 36)

NASHVILLE—Country music and Nashville-based acts will be playing across the nation this July 4 as bookers, managers and talent agents report the strongest Independence Day period business in history. "We all speculated on what effect the bicentennial would have on business," says Tandy Rice, president of the Top Billing Agency. (Continued on page 43)

LOS ANGELES—Even without any coordinated bicentennial planning, July 4 and the entire first week of July may well go into the record books as the busiest and most profitable rock-pop-soul concert period ever held. Billboard lists no less than eight stadium-size concerts Sunday (4) alone, with at least 10 major arena bills adding to the day's festivities. (Continued on page 10)



THE LONG AWAITED SUCCESSOR TO "RED OCTOPUS" HAS FINALLY ARRIVED! "SPITFIRE," THE NEW JEFFERSON STARSHIP LP, ARMED WITH TEN EXPLOSIVE NEW TUNES SURE TO BECOME COSMIC LEGEND. WATCH FOR STARSHIP'S CROSS COUNTRY TOUR STARTING THE END OF THIS MONTH. IN THE MEANTIME, FEED YOUR HEAD ON "SPITFIRE," SHIPPING NOW. ON GRUNT. MANUFACTURED AND DISTRIBUTED BY RCA RECORDS. (Advertisement 11)

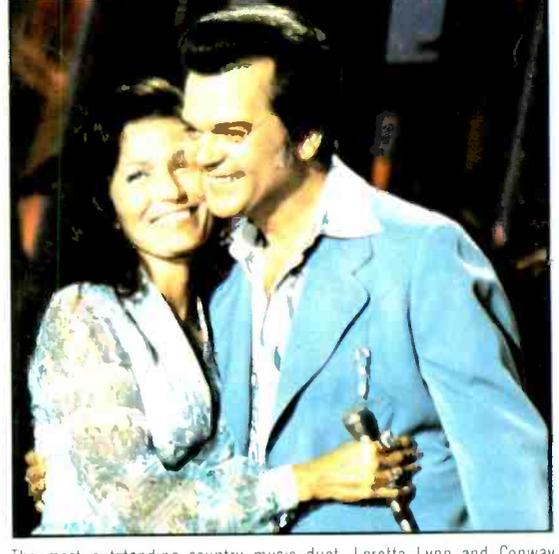
EMI Buying Pub Wing Of Col Pictures For \$23 1/2 Mil

By IS HOFOWITZ

More LPs, Fewer 45s Sold In '75—NARM

CHERRY HILL, N.J.—NARM members sold an increasing amount of MOR and jazz product at more department/discount/variety/drug stores and less at retail record outlets. They also sold more LPs and fewer singles and about the same mix of records and tapes but more accessories, music books and posters, in the just-released 1975 profile of its membership. Among the significant figures was the growth of smaller member companies—those doing under \$1 million annual volume to more than 11% of total membership from under 4% in 1974. At the same time, member firms doing \$15 million volume. (Continued on page 74)

NEW YORK—EMI will acquire the music publishing division of Columbia Pictures Inc. for \$23.5 million in cash, according to an agreement in principle reached between the two companies. The transfer, which will shift all operating assets of Screen Gems-Columbia Music and Colgems Music to the British-based music conglomerate, is the largest acquisition of a U.S. publishing firm by foreign interests since the purchase of Chappell Music by North American Philips. That transaction, in 1968, was completed for a purchase price of \$42.5 million. Chappell was later merged into the Polygram umbrella corporation. Columbia Pictures, it is stressed. (Continued on page 74)



The most outstanding country music duet, Loretta Lynn and Conway Twitty, follow their remarkable success last year with their latest MCA album titled "United Talent." Brimming with their enormous capabilities as performers, "United Talent" contains their just released single "The Letter" written by Charles Haney and Conway plus "Let Your Love Flow," "Bar Room Habits," "We're Caught Between A Love And A Love Affair," "Run Through The Wringer," etc. (MCA-2209) (Advertisement)



Aretha Franklin/Sparkle

Featuring the hit single, "Something He Can Feel"
 On Atlantic Records and Tapes

Music from The Warner Bros. Motion Picture
 Composed & Produced by Curtis Mayfield



ELTON JOHN



KIKI DEE

"Don't go breaking my heart"



Produced by Gus Dudgeon

PIG-40585

MCA RECORDS

Solons Vote For 'Softer' Antipiracy Jail Terms

By MILDRED HALL

WASHINGTON—As expected, the Kastenmeier House subcommittee has voted to keep present "soft" antipiracy prison terms, set in a 1974 interim copyright bill, in preference to the stiffer maximum sentences in this year's Senate-passed revision bill, S. 22.

The subcommittee has also voted in recent markup sessions to deny the Justice Dept. the right to confiscate equipment used in making pirate tapes in criminal cases as well as the illegal tapes and masters—another break with Senate wording.

A polite but stubborn tug of war over prison terms for piracy of copyrighted recordings (made on or after Feb. 15, 1972) has gone on for several years between Sen. John L. McClellan (D-Ark.), copyright leader in the Senate, and Rep. Robert W. Kastenmeier (D-Wis.), chairman of the House subcommittee on Courts, Civil Liberties and the Administration of Justice.

Rep. Kastenmeier agrees to the Senate bill's

maximum fines of \$25,000 for first offenders, and up to \$50,000 for willful repeaters. But he insists on maximum prison terms of only one and two years for first and repeat offenders, respectively.

The House subcommittee chairman is totally opposed to the Senate bill's corresponding maximum prison terms of three and seven years for piracy of recordings. He says the Justice Dept. agrees that the long prison terms are not needed.

Rep. Charles E. Wiggins (R-Calif.) authored the amendment to kill wording in the Senate's criminal penalty section, which in effect directs courts to order destruction "or other disposition," not only of infringing copies or tapes, but also all "implements, devices and equipment used or intended to be used" in the manufacture or sale of the pirated items. The Senate bill's forfeit of equipment would take place on conviction of the offender in a criminal case.

Justice has said it would turn such confiscated tape recorders and other equipment over to worthy causes. But Rep. Wiggins feels the copyright law should not allow Justice to confiscate anything not in itself illegal, and which might be owned, leased or merely borrowed from someone else.

Penalties in civil antipiracy actions permit courts to order destruction or other disposition

Deny Justice Dept. Confiscation Rights

of the illegal tapes, and the masters, plates or other items used in making the pirated copies, as part of a final judgment. But civil penalties do not extend to the equipment used to make the tapes in either the Senate bill or the House duplicate revision bill H.R. 2223, now nearing the end of its subcommittee markup.

(Continued on page 14)

TV's Sad Sound: Now Is Time For Upgrading

What has to be done to improve mono sound on television? The technology is available for transmitting a high fidelity signal into the home so that the viewer can enjoy the finest sound reproduction of his favorite musical act performing its art through a medium which traditionally has been video oriented and has downgraded the sound quality of musical variety shows in favor of visual imagery.

In two previous articles on what has to be done to upgrade mono tv sound, RCA and Zenith, which between them have close to 50% of the domestic tv set market, claim that they could put better speakers into their cabinets.

But there is a feeling that the addi-

2 Gov't. Fine Arts Groups Add Own Pleas To Improve Medium's Audio Capabilities

tional cost for the set would turn the public off.

There have been significant advancements made in loudspeakers so the fidelity and clarity are available. And there have been advances made in sound for AM and FM radio in the areas of stereo and quad.

Even the newly emerging videodisk claims it can offer high fidelity sound, even 4-channel, and since the sound carried in the videodisk will be heard

through a home tv system, there is concern that this new medium will not gain its greatest impact because of the low fidelity of the tv set's playback capabilities.

While the Bell System, which is used by tv stations for transmitting audio and video signals, has to upgrade its audio transmission system, the Public Broadcasting Service says it has developed a system which provides for four channels of high fidelity sound which can be transmitted via

subcarrier along with the video signals.

What is the feeling in Washington circles about boosting tv sound into a first class status? In the following article, we discuss the climate for sound improvement as seen in Washington.

WASHINGTON—In the face of open hostility or indifference by tv set makers and the FCC, the determined drive by public broadcasters for better sound on television has

been joined by two government fine arts entities.

The National Council on the Arts has recommended that the National Endowment for the Arts (which can disburse funds) join PBS in developing its new system for bringing high fidelity sound to network tv.

Network tv audio has remained years behind the hi fi audio heard on FM radio, and technically available to tv on live or taped musical programming.

The Council urges manufacturers, the telephone company (generally targeted as the chief defector in hi fi tv sound possibilities), the FCC and

(Continued on page 12)

Blackwoods Defy Russians, Sing Gospel Program

By ELTON WHISENHUNT

MEMPHIS — The Blackwood Brothers gospel quartet risked arrest while on a European performing tour to cross into Russia as tourists and sing to 1,500 persons packed into a 1,000-seat Baptist Church in Leningrad.

James Blackwood, leader of the group, says while they performed, Russian soldiers entered the church and observed from the balcony and later after the service questioned worshippers on the grounds.

"During the service we did not take notice of the soldiers," says Blackwood. "We just kept on singing and worshipping with the congregation."

The trip into Russia was not a government sponsored trip, says Blackwood, but "one we decided to do on our own."

Blackwood says they did not take any instruments with them "but we did manage to get some Bibles into Leningrad. Bibles are a rare commodity behind the Iron Curtain and soldiers boarded our train at the Russian-Finish border and asked passengers if they had any religious literature. When Bibles were revealed they were confiscated.

"We noticed the Russian congregation writing down the scriptures as the pastor read from the Bible, because Bibles are scarce and selling underground for \$100. We left our Bibles at the Leningrad Church.

"The World Baptist Alliance in

(Continued on page 42)

Mail Discount: Presort Disks

WASHINGTON—Effective July 6, records and books mailed at special fourth class rates will receive a discount for presorted mailings. Presorted first class will also get a discount, but odd-sized first and third class items of one or two ounces (or less) will have a surcharged slapped on in April 1978.

The Postal Service's board of governors says it has approved mail

reclassification to encourage users to prepare mail "at a comparatively modest additional cost" that will mean savings to the postal service.

Recordings mailed in presorted batches of 500 or more pieces can take a discount of 3 or 4 cents off the single-piece rate, depending on the type of presort and the number of pieces per mailing. The presorted-rate mailer must pay an annual

mailing fee of \$30 at each office of mailing, however.

Meanwhile, on the Hill, the Senate Post Office and Civil Service Committee has voted to freeze postal rates temporarily, provide a \$1 billion subsidy to the U.S. Postal Service over the next two fiscal years, and set up a commission to make a survey and recommendations on the Postal Service problems by Feb. 15, 1977.

A&M's Almo Publishing Firm Tees Its New 'Personality Folios' During NAMM

By ED HARRISON

LOS ANGELES—A&M's Almo Publications introduced its entire line of personality folios: sheet music and instruction books at its first appearance at the National Assn. of Music Merchants (NAMM) convention in Chicago which began Thursday (24) and concludes Monday (28).

Four-color catalogs featuring nearly 60 personality folios include top A&M stars the Captain & Tennille, Carpenters, Peter Frampton, Nils Lofgren and Joan Baez in addition to outside licensed artists such as Silver Convention and Kiss.

Almo was formed six months ago under the direction of Chuck Kaye, executive vice president of the Irving/Almo Music Publishing Group.

Joe Carlton, Almo's director, was in Chicago to introduce his line of products that will make them competitive with such major print companies as Warner Bros. and Columbia Pictures Publications.

"Almo Publications has pulled away from an earlier exclusive distribution deal with Walter Kane and Co. and has now projected itself into a total direct distribution setup with all jobbers and dealers in the U.S. and Canada and with customers around the world," says Carlton.

Already with 10 exclusive top sheet music titles to its credit, Almo expects to become a major force in the sheet field. Titles include "Get Up And Boogie," "Let Her In," "I Need To Be In Love," "I Want You" and "Baby I Love Your Way."

Standards such as "We've Only Just Begun," "Morning Has Broken," "I Honestly Love You" and "Windy" are also involved in the new direct distribution setup.

"In the pop area we believe we start off with 10% of the printed music market already in our grasp," claims Carlton. "We plan to raise this market share by important proportions within the next six months."

Carlton says that Almo is committed to at least five new folio releases per month that will include Bob Marley & the Wailers, the Tubes, Ambrosia, Nazareth and others.

In addition to the personality folio and sheet music, an ambitious program is concurrently underway in the instructional music market.

A series of nine Almo books trademarked "Rapid Play" will also be introduced at the NAMM convention. They will feature unique "easy play" beginner arrangements of pop songs compatible to organ, piano and guitar. The books will retail for \$3.95 and will be shipped in mid-July.

Internationally, Almo has entered into a sales distribution deal with Chappell for Canada excluding Vancouver. Negotiations are underway for export of print product in the U.K. and Australia in conjunction with its Rondor Music affiliated companies.

(Continued on page 12)

Mixed Reactions To ABC Records' Returns Scheme

By JOHN SIPPTEL

LOS ANGELES—ABC Records' new incentive discount program for lowering record/tape returns has been received with mixed trade reaction, dependent upon what industry classification the firm is in.

Basically everyone surveyed about the 1% to 3% discount bonus sees the chance for additional discount as good, but chain retailers don't like the 5% advantage accorded rackjobbers. Rackjobbers, of course, feel they need the additional 5%.

Dave Rothfeld of Korvettes sums it up for chain retailers: "On the face of it, the rack versus chain discount makes no sense. The rack waits for the album to make it to the charts, the dealer experiments and takes the chance. It could make us super-cautious. I think they may have to waive the discount program to dealers on releases by new, untried artists. We need that special consideration."

Steve Libman, Southland Distributors, Atlanta, who wears multiple hats as a rackjobber and operator of the Music Scene chain, considers it fair. Racks require the additional discount to provide them with the leverage they need to exist, he feels.

Brud Oseroff, founder of Mobile One-Stop, the nation's largest one-stop, had not been advised of what category he falls into, as a June 28 letter of explanation specifies only dealers and racks. Don England,

(Continued on page 61)

A 'LEGACY' SAMPLER TOO 12 Blues LPs By GNP-Crescendo

LOS ANGELES—The most ambitious series of releases in the history of GNP-Crescendo Records here is underway.

Twelve albums that showcase the earthy talents of some of America's most authentic blues bawlers comprise the series, and there's a single LP sampler retailing at \$2.98 which Gene Norman, label president, shipped to his distributors last week.

Along with the sampler is a book, "The Legacy Of The Blues" by Samuel Charters, which is being packaged as a bonus item with the sampler.

GNP-Crescendo acquired the Charters tome and the albums, oddly, from the Swedish-British Sonet label and owns North American manufacturing and distribution rights.

"We are calling the series 'The Legacy Of The Blues,'" says Norman, once prominent in Southern California as a KFWB-KLAC disk jockey and nightclub operator.

"Lightin' Hopkins has an LP all to himself," Norman notes, "and so do Bukka White, Champion Jack Dupree, Mighty Joe Young, Memphis Slim, Sunnyland Slim, J.D.

Short, Robert Pete Williams, Juke Boy Bonner, Snooks Eaglin, Eddie Boyd and Big Joe Williams—not the Joe Williams of Count Basie fame."

Norman describes the project as "one of the most extensive projects revolving around the blues ever undertaken." Each album will retail at \$5.98.

Norman discounts recent observations by various label executives that blacks have all become "too sophisticated to enjoy plain old blues." He argues that blues is a basic, purely American art that will always have appeal to a minority segment of society, black and white alike.

"The nation's collegiates are picking up on the blues," Norman says. "It's an ethnic music unlike any other."

Norman points out that the longevity of blues records counteracts their limited appeal.

"None of these 'Legacy' albums will top the charts," he observes, "but all 12 will still be actively selling a decade, perhaps two decades, from now."

"And as the boss of a label that's what interests us most."

DAVE DEXTER JR.

200th Birthday Producing A Wild Array Of Records

By COLLEEN CLARK

NASHVILLE—A major event or news headline often inspires songwriters and entertainers to write and sing about it, such as "The Ballad Of Lt. Calley," "The Green Berets," "The Ballad Of Patty Hearst," "Viet Nam Blues" and "How High Is The Watergate, Martha," just to name a few.

This year the bicentennial celebration has been the theme of numerous shows, festivals, commercials and songs.

The deluge of bicentennial product has come from unknown artists and independent labels as well as from major names and record companies, and has not been limited to any one particular field of music.

Besides the various individual official state bicentennial theme songs, some of the outstanding recordings include: "Uncle Sam God Bless Your Soul" by Jack Butler on Winding River Records, "The Ragged Old Flag" by the John Mathews

Family on Tempo Records, "An American Trilogy" by Mickey Newbury, reissued by Elektra Records; also a duet of the song by Charlie Louvin and Diane McCall.

Also: "The Bicentennial Song" by Breedlove on the Bicentennial Ltd., "We The Americans" by Gary Parker on Scorpion Records, "Listen To The Eagle" by Paul Ott on Monument, "May God Bless America Again" by Tex Ritter on Capitol, "High Flies The Eagle" by Gene Kennedy on Door Knob Records, "Bicentennial" by Loudon Wainwright III on Arista Records, "Star Spangled Banner" an instrumental by Charlie McCoy on Monument.

Also: "Battle Hymn Of The Republic" by Frankie Ford on Briar-meade, also by Joe Heathcock on From the Country label, "My Uncle" by Crimson Quartet on Music Mill Records, "Spirit Of Amer-

(Continued on page 61)

EMI VS. CBS

Use Of Columbia Label In Europe Keys Court Test

By PETER JONES

LONDON—EMI has been advised at top legal level that CBS can no longer sell Columbia records in the Common Market of Europe unless the Columbia trademark is obscured by a sticker.

The European Court of Justice has ruled that European Economic Community law does not stand in the way of national courts enforcing trademark legislation in member countries.

EMI has brought cases in the U.K., Germany and Denmark to prevent CBS from using the Columbia trademark within the community. Courts in all three countries had asked the European court to rule on whether the enforcement of

national trademark law would infringe the Treaty of Rome's provisions for the free movement of goods and competition.

The company now seeks definitive rulings in the U.K. and Denmark and expects to win a similar verdict in Germany. The situation arose following a series of record company mergers and takeovers dating back to World War I.

EMI has the right to use the trademark in Europe while CBS has the rights for the rest of the world.

In the normal course of events, CBS product marketed in Europe bears the CBS trademark. EMI did not seek legal redress until CBS be-

(Continued on page 74)

2 Chi Labels Meld Promo, Distribution

CHICAGO—Two Chicago-area mini-independent labels, Flying Fish Records and Mountain Railroad Records, have moved to combine distribution and promotion services.

"We are now billing, collecting, shipping and dealing with distributors and handling the entire marketing aspect of Mountain Railroad's operation, along with our own," says Bruce Kaplan, president of Flying Fish Records.

In return, Kaplan says, Stephen Powers, president of Mountain Railroad Records, will handle national promotion for both labels.

"He'll be on the road much of the time visiting stations, reviewers and stores to make them familiar with our labels and artists," Kaplan says.

When not on the road, Kaplan says, Powers will be in charge of generating promotional materials for both companies.

According to Kaplan, the two began discussing the arrangement, which exploits the respective strengths of each, at the NAIRD convention in March.

"It represents a large gain in efficiency for smaller labels," he says.

Though the two labels are largely drop-shipped from pressing plants, Kaplan says, stock will be centrally warehoused in Chicago.

The Flying Fish catalog consists of 22 folk-oriented albums. Mountain Railroad Records, also a folk-directed label, numbers five LPs and a single.

Concord In Deal

LOS ANGELES—Concord Jazz has appointed M.S. distributors in Chicago its exclusive distributor for the Chicago area. The Concord Jazz label is nationally marketed through R R Records in Glendale.

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Executive Turntable

Allen Davis is promoted to the newly created post of vice president creative operations for CBS Records International, from vice president, European marketing operations, Paris. Reporting to him will be department heads of marketing services, artist development, press & public information, music publishing, classical a&r and importing/licensing. . . . At newly formed Arista artist development department, Rick Dobbis is named director, promoted from director, product management, and Marilyn Lipsius is named coordinator, joining the label from talent development activities including the coffee house circuit.



Davis

Joe Isgro, former Eastern regional promo representative for Motown, has replaced Ron Saul as national promotion manager. Timothy D. Kehr, Midwest regional promo, and Jeff Hackett, Southwest regional promo, have both left Motown.

At RCA, Don Wright promoted to national album promotion manager from Midwest regional promotion manager. . . . In a realignment at Audiofidelity Enterprises, Sal Peruggi Jr. is named national sales manager for BASF Records with Bill Singer exclusively handling sales for the AF label and associated Chiaroscuro, Black Lion, Enja and Thimble product. . . .

Bob Feineigle upped to Midwest regional promotion/marketing manager for Epic and associated labels, from Columbia local promotion manager in Cincinnati.



Peruggi

Warner Bros. Records has upped Gene Sculatti to director of editorial services from copywriter. In his new post, he will write advertising copy, edit the label's promotional magazine as well as album liner copy and special editorial projects. . . . Ed Harrison joins Billboard's Los Angeles editorial staff as a general assignment reporter. A graduate of Brooklyn College, Harrison formerly worked in the magazine's Los Angeles communications room. Departing Billboard is Bob Kirsch, the record review and sound business editor after four years, to join ABC Records' L.A. staff as product manager for ABC and ABC/Dot Records. Replacing Kirsch as record review editor is Nat Freedland, who retains his post as talent editor. Named sound business editor is Jim McCullaugh, who now reports on tape and audio developments for Billboard and a sister publication, Merchandising.



Schoenbaum

Chappell Music promotes Mitchell Schoenbaum to general professional manager, from Chappell professional manager. . . . Carole Pinckes named professional manager of the Richard Perry publishing companies. She will headquarter at the firm's recording facility in Los Angeles. . . . New to the industry, Jerry Jaffe is appointed to new post of special projects promotion manager for Polydor. . . . Gary Kenton has left his Island Records post as associate director. East Coast press/information, and will announce future plans shortly. . . . Andy Bloch is named studio manager of Wally Heider Recording

Los Angeles. He is responsible for the firm's Los Angeles studio and mobile recording units. Ginger Mews remains manager of the San Francisco facility. Both will report to Ron Trowbridge, president. . . . With the EIA/CEG taking over the winter and summer CES management from the Sniow Organization, William Glasgow is named show manager and Judy Dorini assistant show manager, both headquartered in new Chicago offices. Glasgow has been general manager, Greyhound Food Management, at McCormick Place exhibit hall the last five years, after 10 years with the facility, and Dorini was director of sales and catering at Greyhound for six years.

Cathleen M. Patrician has been appointed manager of the newly created advertising department of the Jos. M. Zamoiski Co., a Baltimore distributor. She will coordinate the use of all advertising funds and plan marketing and advertising programs for the product lines distributed by the firm. Patrician goes to the Zamoiski Co. from WPOC in Baltimore. . . . Bob Golden will head the Tentmakers Management Corp.'s New York office. Golden, who formerly operated his own management firm, will also hold the post of national director artist relations.

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CBS Group Hops Aboard A Reggae Disk Bandwagon

By JIM MELANSON

NEW YORK—CBS Records has hopped on the reggae bandwagon.

And it's expected that the major's marketing involvement will add even more impetus to the growing following of native Jamaican music in this country.

Already, though, such labels as Island, A&M, Elektra/Asylum and Mercury have made inroads of their own.

First reggae product from CBS comes via an Epic distribution deal with Virgin Records. Initial releases are albums by the groups Mighty Diamonds and U-Roy.

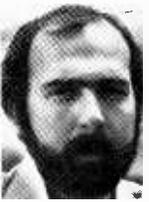
Columbia follows suit this week

with an LP, "Legalize It," by Peter Tosh, former member of Bob Marley's Wailers. Tosh was signed to the label after being released from Island by Chris Blackwell. Tosh, who changed his name from MacIntosh, never actually recorded a solo album for Island, but was covered as one of the Wailers.

Tosh also has his own label in Jamaica where he's released several of his singles.

According to Arma Andon, executive assistant to Bruce Lundvall, CBS Records Division president, the Tosh deal involves five LPs. While

(Continued on page 74)



Dobbis



Sculatti



Patrician

"I don't want to go home."

The runaway success of Southside Johnny & The Asbury Jukes really began the night of May 30th.

Their Stone Pony concert in South Jersey was broadcast to nine cities on the East Coast. Their album was released a few days afterward and the airplay was instantaneous in New York, Philadelphia, Boston, Cleveland, Hartford, Pittsburgh, Rochester, Buffalo, and Long Island. Since then they've risen from a cult band to national headlines. Now the title cut from the album

is out as a single, and it's making noise in New York, Milwaukee and Miami.

This is rock and roll that won't be denied.

"I Don't Want to Go Home"⁸⁻⁵⁰²³⁸
The debut single from Southside Johnny & The Asbury Jukes.
On Epic Records.

SOUTHSIDE JOHNNY

and the

ASBURY JUKES

I Don't Want To Go Home

including:

You Mean So Much To Me

It Ain't The Meat (It's The Motion)/The Fever

How Come You Treat Me So Bad

I Don't Want To Go Home

"Sleeper of the Week"
Record World

"Fifth most added album and Third most requested cuts"

Cash Box

"Fourth Top Request"

Billboard

PE 34180
Also available on tape.

Produced by Miami Steve Van Zandt.



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Vol. 88 No. 27

EDITORIAL

The 200th: Radio's Opportunity

As America marks its 200th year, each industry across the land is participating in the celebration in its own way. Each is doing what it does best, if we may borrow the American Airlines slogan.

With this issue we are proud to offer our contribution to the historic occasion—

a special section that chronicles the development of America's music/record industry. It is an exciting story, as exciting and colorful as the industry itself.

Within its pages, radio programmers will find an extensive recapitulation of Billboard's charts that embrace

decades of hits. We offer these in the hope that radio, in line with the other industries, will do what it can do best.

What a grand way for America's most powerful mass communications medium to hail this country's birthday by playing the greatest recordings of our time.

Major Web Ups Classical Prices

Hartstone's Warehouse Stores Go To \$5.46 & \$6.47

By JOHN SIPPEL

Record Retailers Perceive July 4 As Slow Holiday

LOS ANGELES—The nation's major record dealers are treating this bicentennial July 4 as the traditionally slow holiday it normally is. Only exception found will be Korvettes 58 departments nationally.

Dave Rothfeld, the chain's record/tape/audio topper, says his departments will feature special displays of album material tied in with the nation's 200th birthday. He says his own radio shows on WQXR on Sunday (27) and July 4 will feature music tied into the bicentennial.

Not only is July 4 a holiday where historically recorded music interest has taken a bad second to outdoor leisure activity, but dealers feel there has been an early over-reaction to bicentennial promotion, so the mart is now glutted.

Chains queried by Billboard were: Wherehouse, King Karol, Waxie Maxie, National Record Mart, Sam Goody, Camelot, Music Scene, Record Bar, Harmony Huts, Super Management and Music Plus.

Lee Hartstone of the 70-plus California Warehouse chain takes the dimmest view of this 4th's sales potential. He found Memorial Day 1976 so soft that he will shutter the entire chain July 4 and "we'll work short hours July 5."

Fems Biggest Buyers Of Country Records

By RADCLIFFE JOE

NEW YORK—A breakdown of NARM's 1976 study of music buyers in the 24-45 age bracket reveals that women are country music's biggest fans, playing an important role in making country music the second most popular format.

The country music demographics are part of an industry-wide study of the adult record market, first revealed to attendees at NARM's 1976 convention held last March in Hollywood, Fla. (Billboard, April 3). It discloses that 23% of all music buyers prefer country music, and that this format runs second only to pop-contemporary music in preference among those polled.

Married women in the 35-39 age group are country music's biggest supporters, with most of them buying their records in department stores. Record shops, although first among buyers in all music categories, do not emerge as popular shopping centers among country

(Continued on page 12)

LOS ANGELES—Lee Hartstone, who has championed higher "special" and "shelf" prices for the past year, starts another test run July 1 when he raises the Warehouse chain's tickets on all \$6.98 and \$7.98 suggested list classical LPs.

The \$6.98 LPs shelf price of \$4.90 will elevate to \$5.46, while \$7.98 classics vault from \$5.97 to \$6.47. Hartstone intimates that the classical album boost, if successful, could portend a general LP price climb in the 70-plus store chain.

Hartstone got on the higher-price, better-profit spread almost two years ago when he told a stockholders

meeting in November 1974 that profit margins had to be increased to meet greater operational obligations.

For the past two years, Hartstone has filed suits statewide against retailers selling below \$3.66, which violates a state law that holds a retailer must get 6% more than his cost price in California.

His biggest overt encouragement came late last year when he brought his price on specials to \$3.88. Since that time, there have been sporadic \$3.66 specials by some, but most chains in this state moved nearer the Hartstone special price.

ALMOST STILLBORN

'Freedom Train' a Flukey Summer Hit

By STEPHEN TRAIMAN

NEW YORK—"Here Comes The Freedom Train," No. 10 starred on this week's Hot Country Singles, is one of the few original bicentennial songs to make it commercially—and it almost was neither written nor released.

Its success is focusing more attention on the touring train that will visit more than 150 U.S. cities and host an estimated 10 million by Dec. 31. The project has involved the efforts of other recording stars and music personalities who have donated various memorabilia featured in one of the 10 display cars, and/or helped promote the train.

The Capitol version, moving up fast in its seventh week on the chart, combines the talents of Steve Lemberg, a New York-based pop composer who had never penned a country tune, and Merle Haggard, who rarely records anything he doesn't write himself.

Actually the first version was recorded for RCA last year by Dolly Parton and Porter Wagoner, just before their commercial split. Although copies initially were sold aboard the train as the duo's contribution to the venture, RCA decided to distribute only one of their joint recordings. Apparently "Freedom Train" wasn't looked on as commercial enough, so the copies had to be withdrawn.

A year ago May, Johnny Cash heard the original recording and wanted to do his own version, but it never happened. Cash and wife June Carter did headline a successful benefit concert for the train Jan. 28 at the Arizona State Univ. Activities Center, Tempe.

"They just don't make trains like this anymore," Haggard commented as he toured some of the private cars

not open to the public. He's already offered to buy one or two cars when the train winds up its tour that began April 1, 1975, in Wilmington, Del., the first state of the union, and ends New Year's Eve in Miami.

In addition to Haggard, Cash, Parton and Wagoner, other music figures who have pledged assistance to the Freedom Train—a \$17 million investment—include Bing Crosby, Ella Fitzgerald, Burt Bacharach and Vicki Carr.

Crosby made a personal presentation of his gold disk for "White Christmas" in the performing arts car last December, and Cash also did a number of radio spots for the train at the start of its cross-country tour.

Other music memorabilia aboard includes the platinum LP of "The Supremes' Greatest Hits," presented by Mrs. Esther Gordy Edwards, senior vice president of Motown; manuscript of the Fourth Symphony of Charles Ives; Jack Benny's violin and bow, and the sheet music to George M. Cohan's "You're A Grand Old Flag."

Additional music-oriented tie-ins are anticipated when the Freedom Train visits the New York metro area, on a siding adjacent to Belmont Race Track July 27-Aug. 1.

Pyramid In Pact

NEW YORK—Writer/producer Johnnymelfi and Pyramid Records (Roulette) have signed an exclusive production deal involving two of the producer's artists, Jakki and the Gentlemen And Their Lady, featuring Danny Mitchell. First title from Jakki is "Sun, Sun, Sun," while coming from the group will be the record "Like Her."

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287,000 SHARES

Hartz Mountain To Buy Pickwick Stock

NEW YORK—Hartz Mountain Corp. has agreed to purchase the 287,000-share block of Pickwick International, Inc., stock held by Pickwick vice chairman Daniel Gittelman and members of his family, including Emanuel Gittelman, Pickwick executive vice president.

Price of the negotiated transaction of the unregistered insiders stock was \$14.75 per share, or approximately \$4.233 million, substantially below the book value of the registered common stock shares currently selling on the New York Stock Exchange at approximately \$18, equivalent to about \$5.166 million.

Announcement was made jointly by Cy Leslie, Pickwick board chairman, and Leonard Stern, Hartz Mountain president and chief executive officer. Stern and two other

Hartz designees will be recommended as Pickwick directors at the next stockholders meeting on Sept. 9, Leslie says. The two Gittelmans are expected to continue as officers and directors until that time.

The Exchange here delayed trading Tuesday morning (22) prior to the announcement, with the first trade after the stock reopened for trading at \$18.50, up 75 cents from the prior day's close.

Though denied by both Leslie and Stern, speculation in the financial press focused on the suitability of a Pickwick takeover by Hartz Mountain. With both companies noted for strength in their respective fields, the Value Line Investment Survey mentions Pickwick among its top prospects for stock appreciation over the next year.

N.Y. Jazz Fest Triggers Retailers' Disk Tie-ups

By JIM FISHEL

NEW YORK—Record outlets here are taking advantage of the Newport Jazz Festival—New York, June 2-July 5, with its overflow crowds and out-of-town visitors, and are hooking up with manufacturers to offer jazz product in their shops at sales prices.

Sam Goody, King Karol, Happy Tunes, the Record Hunter, Korvettes, Gimbels and Disc-O-Mat have each advertised specials on selected jazz product—many of artists featured at the festival.

Gimbels, Sterns and Masters are all offering selected \$6.98 product for \$3.99, while Disco-O-Mat is selling all of its jazz product for \$3.69 (with many Blue Note cutouts for \$1.69). In addition, the latter store is sponsoring a series of ticket giveaways for festival events.

Korvettes has advertised several

sales (for selected ABC-Impulse and the entire Fantasy-Milestone-Prestige catalog) for \$3.99 per LP.

At the Record Hunter, all \$6.98 list LPs are being offered for \$3.57 and \$7.98 for \$3.99. Although every jazz LP is being offered at this price, selected albums on Catalyst, ABC-Impulse and Polydor-ECM-Verve are featured in the cooperative bought advertisement.

At Sam Goody, the new Verve reissues are being offered for \$4.79 per two-record set, and at King Karol, new product on Horizon, Groove Merchant, Capitol and Bethlehem is being sold for \$3.99.

The entire CBS Records jazz catalog is being discounted at Happy Tunes during the festival. All \$7.98 list are selling for \$4.99; \$6.98 for \$4.29 and \$4.98 for \$2.99.

Arrow Audio Chain Folds

NEW YORK—The financially-plagued 10-store chain of Arrow Audio hi fi retail shops, is going out of business, according to Robert Katell, corporate counsel for the company. The firm, a division of Arrow Electronics, reportedly lost an estimated \$700,000 last year, and was unable to turn around the decline in the first six months of this year.

Arrow Electronics will try to sell the financially-troubled shops, and according to Katell, discussions are underway with a number of prospective buyers. The shops that are not sold will be liquidated.

The 10-store operation lists an estimated \$2.5 million in inventory, and a going-out-of-business-sale is being considered in an effort to recoup some of the losses.

\$4 Mil Paid For Sieberts' Stock

LOS ANGELES—Handleman Co. purchased the stock of Sieberts, Little Rock, Ark., last year for \$4 million, a disclosure to the SEC reveals. The report to the federal securities agency shows that Handleman paid \$1.5 million at the closing, with equal \$500,000 payments due Jan. 30 each year through 1980.

In the report, Sieberts reported doing \$22,114,928 in sales in the year ended June 30, 1974, of which \$12,384,611 was in records and tapes, \$5,668,036 was in periodicals and books, and \$2,002,174 was in retail.

ARISTA BOWS A NEW DEPT.

NEW YORK—In an expansion move, Clive Davis, president of Arista Records, has formed an artist development department to work in the areas of product management, advertising and publicity.

Davis says the consolidation of these areas will focus Arista's attention on specific projects and bring personal attention to individual artists on the label's roster.

Named as director of this new department is Rick Dobbis, and working with him will be Marilyn Lipsius (see Executive Turntable).

'Raintree County' To Be Reissued

LOS ANGELES—The Entrance Recording Society has firmed a deal with RCA records to reissue the musical score from the 1957 MGM film "Raintree County" which starred Elizabeth Taylor and Montgomery Clift.

Composed by five-time Oscar winner John Green, the two-disk album will be produced for the first time in stereo.

John Lasher, president of the society, procured the master with release expected this summer.

Hines Singer Dies

CLEVELAND — Madeline Greene, prominent in the 1940s as featured vocalist with the Earl Hines Orchestra on RCA-Bluebird records, died at her home here last month.

Greene, 55, teamed with Billy Eckstine in the Hines band and also composed songs. She is survived by a son, mother, three sisters and five brothers.

Market Quotations

As of closing, Thursday, June 17, 1976

1975		NAME	P-E	(Sales 100s)	High	Low	Close	Change
High	Low							
34 1/4	19 1/2	ABC	29.60	251	34	33	33 1/2	— 3/8
8 1/2	4 1/4	Ampex	12.30	87	7 1/2	7 1/2	7 1/2	Unch.
9 1/2	2 1/2	Automatic Radio	8.43	2	6 1/4	6 1/4	6 1/4	+ 1/8
20 1/2	10 1/2	Avnet	7.27	352	18 1/2	18 1/2	18 1/2	Unch.
25 1/2	15	Bell & Howell	0	38	20 1/4	19 1/2	20	— 1/4
58	46 1/2	CBS	12.75	166	57 1/2	57 1/2	57 1/2	Unch.
7 1/2	4 1/2	Columbia Pic.	3.53	417	6 1/2	6 1/2	6 1/2	+ 1/4
15 1/4	8 1/4	Craig Corp.	5.42	13	13 1/2	13 1/2	13 1/2	+ 1/8
63	50	Disney, Walt	24.11	28	55 1/2	54 1/2	55 1/2	+ 1/8
5 1/2	4 1/2	EMI	10.42	95	4 1/4	4 1/4	4 1/4	Unch.
26 1/2	21	Gulf + Western	4.83	348	25	24 1/2	24 1/2	— 1/4
7 1/2	5	Handleman	11.98	15	5 1/2	5 1/2	5 1/2	Unch.
27	14 1/2	Harman Ind.	5.53	148	22 1/2	21 1/2	22	+ 1/4
11 1/4	7	Lafayette Radio	6.83	19	8 1/2	8 1/2	8 1/2	— 1/4
25 1/4	19 1/4	Matsushita Elec.	19.59	18	23 1/2	23 1/2	23 1/2	Unch.
36	29 1/2	MCA	5.24	62	32 1/2	32 1/2	32 1/2	+ 1/8
15 1/2	12 1/2	MGM	6.78	73	14 1/2	14 1/2	14 1/2	— 1/8
65 1/2	52 1/2	3M	23.29	998	58 1/2	57 1/2	57 1/2	— 3/8
4 1/2	2 1/2	Morse Elec. Prod.	—	—	—	—	—	—
59	41 1/2	Motorola	32.26	500	57 1/2	56 1/2	57	— 1/8
33	19 1/2	No. Amer. Philips	8.28	41	29	28 1/2	29	+ 1/4
23 1/2	14 1/2	Pickwick Intl.	8.21	63	19 1/2	18	18	— 1/8
5	2 1/2	Playboy	24.11	78	3 1/2	3 1/2	3 1/2	— 1/8
28 1/2	18 1/2	RCA	16.10	610	27 1/2	27 1/2	27 1/2	+ 1/2
10 1/2	8 1/2	Sony	36.58	234	9 1/2	9 1/2	9 1/2	+ 1/8
40 1/2	16	Superscope	6.14	112	17 1/2	17 1/2	17 1/2	+ 1/4
47 1/2	26 1/2	Tandy	10.91	520	33 1/2	32 1/2	33 1/2	+ 1/2
10 1/2	5 1/2	Telecor	7.95	9	7 1/2	7 1/2	7 1/2	Unch.
4 1/2	1 1/2	Telex	10.66	108	3 1/2	3 1/2	3 1/2	Unch.
7 1/2	2 1/2	Tenna	50.80	9	4 1/2	4 1/2	4 1/2	— 1/4
12 1/2	8 1/2	Transamerica	8.43	313	11 1/2	11 1/2	11 1/2	— 1/8
15	8 1/2	20th Century	5.81	377	10 1/2	10 1/2	10 1/2	Unch.
25 1/2	17 1/2	Warner Commun.	27.82	105	23 1/2	21	21	— 3/8
40 1/2	23 1/2	Zenith	18.29	181	34 1/2	33 1/2	34 1/2	+ 3/8
8 1/2	3 1/2	KLT	—	—	—	—	—	—

OVER THE COUNTER	P-E	Sales	Bid	Ask	OVER THE COUNTER	P-E	Sales	Bid	Ask
ABKCO Inc.	66.67	—	2 1/2	2 1/2	M. Josephson	7.65	10	7 1/2	7 1/2
Gates Learjet	4.42	112	11 1/2	12 1/2	Schwartz Bros.	16.67	—	1 1/2	2 1/2
GRT	0	142	4 1/4	4 1/4	Wallich's M.C.	—	—	1/16	5/16
Goody Sam	3.04	—	2	2 1/2	Kustom Elec.	7.24	—	2 1/2	3 1/4
Integrity Ent.	5.00	—	3/4	3/4	Orrox Corp.	0	—	3/4	1
Koss Corp.	7.47	1	7 1/2	7 1/2	Memorex	—	86	28 1/2	29 1/2
						30 1/4	30 1/4		

Over-the-Counter prices shown may or may not represent actual transactions. Rather, they are a guide to the range within which these securities could have been sold or bought at the time of compilation. The above information contributed to Billboard by Russ Gallagher of G. Tsai & Co., Inc., Los Angeles, 213-556-3234, members of the New York Stock Exchange and all principal stock exchanges.

Playboy Combining Disks And Clothes At Chi Store

By ALAN PENCHANSKY

CHICAGO—The pilot store in a planned chain of combination home entertainment and sportswear outlets, being created by Playboy Enterprises, is scheduled to open here Aug. 19.

To be called Playtique, the combined record store and boutique will be located at street level in the Playboy Tower on Michigan Ave. Extensive renovations are underway, with elaborate custom fixtures being installed.

If the Chicago Playtique is successful others will follow in New York and Los Angeles, according to Christie Hefner, special assistant to the president of Playboy Enterprises and supervisor of the project.

Hefner says the combination of American fashion designs and

American record labels also is a natural for European markets.

The Chicago Playtique will open with approximately \$40,000 worth of records and tapes on the floor, according to Ken St. Jean, buyer for the home entertainment end.

St. Jean says there will be heavy emphasis on classical and jazz, in order to build a special identity and in keeping with Michigan Ave. trade. Forty percent of the stock will be classical, St. Jean says.

St. Jean says there will be a special display for Playboy Records.

Albums listing at \$6.98 will sell for \$4.99, St. Jean says, and Billboard Top 50 albums will sell regularly for \$3.99. Various classical labels will be featured on a weekly basis at that price, he says.

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Bhaskar Menon, President and Chief Executive Officer

June 28, 1976

Dear Paul, Linda, Denny, Jimmy, Joe and Brian:

On behalf of all the Capitol people -- thank you for a sensational "Wings Over America" tour, a sensational platinum album "Wings at the Speed of Sound" and the sensational Gold single "Silly Love Songs".

We anxiously await your return.

Warmest good wishes,

Bhaskar

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NEWTON-JOHN RECORDS IN NASHVILLE

NASHVILLE—With enough secrecy to do justice to the CIA, Olivia Newton-John made a six-day visit to Nashville for her first recording sessions in Nashville and her first use of Nashville musicians.

"She loved recording here—and she loved the atmosphere," comments a studio observer after the sessions at Creative Workshop Studio.

The sessions produced seven songs, including one co-written by Nashville's Chris Christian and John Farrar. Newton-John's producer who remained behind for remixing and overdubbing after the MCA artist left town.

Musicians were Larry London on drums, Joe Osborne, bass, and Steve Gibson and Christian on rhythm guitars.

Mike Maitland, president of MCA Records, made a whirlwind visit to Nashville to meet with Newton-John and Farrar personally and check on the sessions progress.

Newton-John's next single is due for release shortly, and it will probably be one of the songs cut in Nashville.

Superstar Bonanza Onstage For U.S. Public Over July 4 Weekend

• Continued from page 1

July 4 is of course the biggest single day for summer holiday concerts in 1976. But the entire July 1-6 period includes extravaganzas such as Elton John "Happy Birthday USA" shows in Boston, Washington, D.C. and Philadelphia; four Eagles stadium one-nighters in the South July 2-5 and Beach Boys-America co-billings in Anaheim Stadium and Honolulu.

The grosses for all these remarkable shows will be tracked in Billboard's Top Boxoffice Chart during the next weeks. But a reasonable estimate for the entire week's all-time record grosses would be in the neighborhood of \$20 million.

This remarkable one-week concert gross total is being achieved despite the debacles wrought in Philadelphia and Washington, D.C., by municipal government shortsightedness.

In the nation's capital, after a successful Aerosmith show this spring broke a ban on rock at Robert F. Kennedy Stadium enforced since

1974, local authorities instituted a repressive series of rulings that made it impossible for Jack Boyle's Cellar Door Productions to put on scheduled Sunday and Monday (4-5) stadium concerts headlined by the Beach Boys and Earth, Wind & Fire.

In Philadelphia, bicentennial authorities accepted a high bid by a

Material for this article provided by Jim Fishel, Frank Barron, Maurie Orendenker, Gladys Candy, Boris Weintraub, Wayne Harada and Hanford Searl.

fledgling New York firm and turned over 100,000-capacity John F. Kennedy Stadium for the holiday weekend. With powerhouse local promoter Larry Magid surrounding the weekend with dates by Elton John and Earth, Wind & Fire, the New York firm was unable to put any stadium shows together and has retreated to a smaller name holiday concert series at Reading, Pa., Fairgrounds some 60 miles from Philadelphia.

But the surviving concerts across the country make up a bicentennial panopoly of popular music attractions probably unparalleled in history.

A number of surprising new centers for major rock showcases are coming into their own this summer.

In Las Vegas, Neil Diamond opens up the new 7,500-seat Aladdin Hotel Performing Arts Theater with five holiday shows with tickets at \$20 and \$30. This soldout engagement will bring a gross approaching \$937,500, of which \$750,000 is reportedly going to the artist. Chicago follows into the Aladdin July 8-11 with James Taylor due 12-13.

But that is only the beginning for July 4 holiday attractions in Las Vegas. Bachman-Turner Overdrive and Elvin Bishop will be opening the Craig Road Speedway as a 30,000-capacity rock facility. And major record artists playing casino hotels this week include the Carpenters at the Riviera, Glen Campbell at the Hilton, Mac Davis in the MGM Grand and Paul Anka at Caesars Palace.

In Honolulu's Aloha Stadium, America, Flash Cadillac and the Beach Boys are featured, with the popular local Columbia artists Cecilio & Kapone top-billed. Meanwhile, the annual Diamond Head Crater Festival & Luau will probably attract some 60,000 July 3-5 with a wide spectrum of local talent.

The Beach Boys-America bill with Poco added also plays Anaheim Stadium Saturday (3) kicking off a Southern California summer stadium season of at least six huge outdoors shows.

Other stadium concerts playing July 4 include Peter Frampton and Gary Wright at Atlanta Braves Stadium; ZZ Top, Lynyrd Skynyrd, the Outlaws and Blue Oyster Cult at Memphis Memorial Stadium; Elton John and Dave Mason at Schaefer Stadium near Boston; John Sebastian at the Superdome, in New Orleans.

The Eagles spend July 4 at Tampa Stadium with Fleetwood Mac and Loggins & Messina. Adjoining Eagles July dates are Charlotte, N.C., Coliseum (1), Greensboro, N.C., Coliseum (2), and the Atlanta Omni (3).

Elton John is doing a three-night stand at Philadelphia's Spectrum July 6-8 for Electric Factory and plays the Washington, D.C., market July 1.

Willie Nelson's annual Fourth of July Picnic will be held in Gonzales, Tex., near San Antonio. Country-rock stars set to appear are Nelson, Leon Russell, Waylon Jennings, Kris Kristofferson, Rita Coolidge, Jerry Jeff Walker, Roger Miller, George Jones, Rusty Weir, David Allen Coe, Tompall Glaser, Bobby Bare and Jessi Colter. Bob Dylan and Joan Baez are expected to drop in.

Nelson's mammoth progressive country affair almost didn't get off the ground this year due to local officials' opposition.

Nelson ultimately had to shorten his projected three-day festival to one day, with tickets at \$10. Authorities only allowed the show to go on when filmmakers dangled a \$1 million contribution to the local hospital in order to film the event.

The New Jersey seaside resort of Atlantic City will have Roy Buchanan, Firefall and Chris Hillman at Convention Hall July 3 and Todd Rundgren's Utopia the 9th. John Scher puts Ritchie Blackmore's Rainbow into Casino Arena there July 3.

Major soul oriented shows will be in evidence July 4 at Pontiac Stadium, near Detroit, with the Ohio Players, Labelle, Rufus, War and the Brecker Brothers Band. At the Hampton Roads, Va., Coliseum, a prime soul showcase, Parliament/Funkadelic and the Bootsy Collins Rubber Band will be there.

The Rolling Stones had been tentatively scheduled to play on the Fourth at Los Angeles Coliseum, but its projected U.S. mini-tour was cancelled last month.

John Denver's short July tour brings him into the Salt Lake City Salt Palace July 1 and McNichols Arena in Denver the following night.

Helen Reddy's July 4 is at the Milwaukee Summerfest, the night after the Brecker Brothers and Steve Goodman appear there.

Blood, Sweat & Tears plays Barry Fey's Red Rocks Festival in Denver July 3.

A major country date on the Fourth is Roy Clark at the Worlds of Fun park in Kansas City. Kiss and Bob Seger play Richmond Coliseum on the bicentennial holiday. The Neil Young-Steven Stills show is at Niagara Falls Convention Center on the same day. Elvis Presley is playing Mabee Center in Tulsa.

There might well be more big outdoors shows scheduled July 4 if heavy baseball schedules did not tie up the stadiums in many markets.

Some headliners are taking the day off from their heavy touring summer schedules because of the unavailability of suitable halls. In

(Continued on page 74)

Chain Grows

• Continued from page 1

All new locations will be in the metropolitan area or the immediate vicinity.

And, while plans to go national haven't hit the drawing board yet, Elliot Setton, Jimmy's general manager, isn't ruling out the possibility. "It may happen, but it's not one of our goals at present. We want to get stronger in the New York market; then maybe," he explains.

The chain, a wholly owned subsidiary of Sutton Distributors, major cutout dealer in New Jersey, first opened its doors to the public in May of last year. At that time, Jimmy's was a two-store operation.

Since then, the chain has grown to where it has five locations in Manhattan, two in New Jersey (Newark and Irvington), one in Brooklyn and one in Mount Vernon. The newest opening will come in Flushing, Queens.

At the outset, emphasis at Jimmy's stores appeared to be in moving cutouts, using the lure of frontline titles at \$2.99 to draw traffic. Now, though, Setton himself admits that both frontline items and catalog goods are a more important part of the operation.

He says all the outlets are close to full-line operations now. Some 5,000 titles covering a variety of musical tastes are stocked in each of the stores, along with a healthy selection of cutouts.

Shelf price on \$6.98-list titles is \$4.99. Each week, 10-20 high-chart titles are advertised at \$2.99, and another 100-200 current titles are tagged in the stores at \$3.99. Cutout prices on LPs range from \$1.99 to \$2.99, while tapes generally go for \$2.99.

A couple of the outlets are described by Setton as high traffic singles locations, and they carry anywhere from 150 to 200 titles. Price of a single is 88 cents; three for \$2.50.

Responding to the question of whether he thought that the recent rash of lowball pricing tactics here has been good for the marketplace, Setton says, "I think what's happening in New York is healthy for the industry. The lower prices are getting people into record stores who have been out for too long."

He's also quick to emphasize that when Jimmy's first began, competitive market prices forced them to follow suit. Similar sentiments on lowballing have been expressed by practically every other heavy discounter in the market.

Keeping the chain's loss down to a minimum on its lost leader sale items is a distributor's price less 10% it gets on much of the product, states Setton.

Interestingly, Setton says that when the chain first went to its \$2.99

(Continued on page 74)



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Stax Petitions For Chapter 11

MEMPHIS—Stax Records has filed a Chapter XI petition with Federal Bankruptcy Court here. Stax principals say the decision was made in the best interest of the company, creditors, industry and the community.

The petition provides Stax the opportunity to reorganize, operate business and work out a plan to pay its debts under the supervision of the courts.

Stax has maintained that it is solvent and has protested in court that its assets exceed its liabilities.



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TV Sound: It's Time For Upgrading

• Continued from page 3

broadcasters to get together on improving tv sound both in the studio and at the home set.

The Council announcement followed a May meeting with PBS officials on the service's new Digital Audio for tv (DATE) system. The presidentially appointed arts advisory group was galvanized by the possibility of concert, theater and musical programming on network tv, where the quality of the sound matches that of the picture.

Unfortunately, there is ingrained reluctance by the networks, the phone company and the FCC to get into the complexities of using DATE's video sub-carrier channel system, instead of the present separate channels for video and audio. Today's network tv sound, no matter how good at the source, is subject to

the outdated, low fidelity carriage of the long phone lines. It reaches tv sets priced and designed to favor picture over sound.

Hartford N. Gunn, Jr., PBS vice chairman, explained to the Council the way the DATE system "can take stereo high fidelity sound from the studio, theater or concert hall and transmit it over most of the present microwave circuits of the phone company, along with the video portion of the program.

"Our local stations can receive these signals with special equipment and greatly improve sound transmitted to the homes in their area."

As of now, DATE cannot be activated because its use is not permitted on phone microwave circuits, Gunn said. He believes broadcasters must be "willing and able to take the lead and compel the distribution of high quality sound."

A sampling of the joys of quality sound on tv programming is available to the public by simulcast over local FM stations, Gunn points out. Whether the FM station is co-owned by a public tv broadcaster, or carried on a sympathetic local FM station, viewers with stereo equipment can receive full high fidelity sound.

With the persistence of earlier dreamers convinced of the contagion of a good idea whose time has come (the implementers of tv itself, of stereo FM), Gunn says that if DATE was implemented, "tv set manufacturers will realize that there is a sizable and growing market for tv sets with good sound built in."

Michael Straight, Arts Endowment deputy chairman, who first brought the tv sound issue to the Arts Council's attention, is equally determined that team-up of the National Endowment and public tv and other concerned parties will create wider interest in improved tv sound. "This is a goal which everyone involved in tv should be working toward"—making sound match video quality.

Until built-in sound improvement in tv sets and transmission can be

achieved, the Council urges use of the compromise simulcast approach, to let more and more viewers watch their picture while getting hi fi sound on FM equipment. The Endowment chairman and PBS will explore new ways to reach the public with the simulcast approach.

The bottom line in tv sound improvement, even rudimentary monaural transmission with improvement built into sets and speakers—calls for cooperation from set manufacturers. Anything beyond this, into stereo or multichannel or a DATE-type system, needs FCC action. To most onlookers, both are longshots.

The commission has been a consistent foot-dragger on authorizing sound improvement in radio. Years rolled by before FM stereo became a reality; years are slipping away on the discrete quadraphonic authorization. EIA spokesmen point out that the report of the 4-channel sound committee was submitted a year ago, and they expect Stereo AM will take at least several years to be implemented.

Since the video picture is sacred to this era, the FCC is currently neck-deep in the problems of interference to tv (and radio) reception from the congested CB service. Audio refinements wait at the bottom of the FCC agenda. The priority will go to built-in filtering equipment in tv sets to screen out CB interference.

Another branch of government, the Office of Telecommunications Policy, an executive arm, has come out for improved tv sound, based on a study made for it by a Denver Univ. research group. The cost factor for stereo sound on tv came up prohibitive—adding around \$100 to retail price of an average tv set. But the study found that monaural improvement could be built in at an extra \$15 to \$20 retail.

Set manufacturers claim they are working on better monaural sound, and there have been attempts to improve tv speakers. But they are reluctant to add on costs, because as EIA-Consumer Electronics Group vice president Jack Wayman says, "We have tried it, but it didn't work. There is no public demand—no priority for hi fi sound on television if it adds to the cost of the set."

Recently, commenting on the Denver study, he was skeptical about the retail cost estimate of monaural sound improvement for tv. "They don't understand the pyramid and multiplication factor that raises a \$1 manufacturing cost to \$3 at retail."

He said manufacturers have tried speaker improvement—which means a better acoustical cabinet—but found customers would not pay the added costs.

Wayman is frankly exasperated with "the wealthy crowd and the arts patrons who want the hi fi sound, although they watch very little television."

Still—the EIA's 1976 Consumer Electronics annual review reports an estimated \$750 million in factory sales of hi fi audio components, and a billion-dollar market for tape recording and playback equipment. The most popular in the field is the cassette recorder-player, the review states, because it has "achieved recognition from audiophiles as a high fidelity instrument."

Going further, the CEG review says: "Audio components... once were the exclusive preserve of the technically oriented hobbyist, that rare audio 'perfectionist.' Today, almost everyone seems to be a perfectionist as far as sound is concerned."

By MILDRED HALL

Disk-Tape Sales Top '75

• Continued from page 1

by than a year ago, but that a steady flow of good releases, especially from Columbia and WEA, assisted greatly.

Advertising allowances remain consistent from branch and independent label operations territorially.

Big users point up, however, that FM radio spots especially have skyrocketed.

Gary Barnard, catalyst for the Evolution 13-store chain in greater Houston, notes that the spot he's paying about \$23 for locally went for about \$3 in 1971. Metropolitan dailies are helping some, the survey shows, by initiating leisure time supplements on weekends which are doing a good job of zeroing in on local contemporary recording events, such as concerts, and offering good feature music coverage and meaty album reviews.

With the cut in ad dollars, big users admit that the strongest drive must be toward better inventory control, in-store merchandising and careful selection of "specials." All admit that while there are infrequent drops to \$3.66 and below in their areas of operation, special and shelf prices are being forced upward.

Evidence of big users' faith in the future is the continuing report of new store openings from most chains. Paul David of the Camelot chain, who reports a 15% rise over 1975, intends to wind up 1975 with 57 stores or an increase of five from the present.

Record Bar's president Barrie Bergman is shooting for six more or a total of 81 by Dec. 31. He reports being up a "sensational 20%."

Dave Rothfeld of Korvettes, with 58 departments nationally, points to a May through July promotion, planned earlier this year, which accounts for a solid increase over the prior year.

Stu Schwartz of Harmony Huts 15 stores in the East, says there is a chance of two or three more mall locations. He reports that through May they were up 20% to 25%.

Steve Libman of Music Scene, the nine-store chain in Georgia, Alabama and Mississippi, blueprints 12 more stores by February 1977. His chain's business mushroomed through a recent refinancing program.

The California Warehouse chain, now at 70 stores, will probably grow to close to 80 by year's

end, Lee Hartstone states. Both Camelot and Tower are expanding, with Tower moving out of California to Seattle for the first time (Billboard, June 26).

Retail business has been so phenomenal for Allan Rosen, Recordland USA, Lubbock, Tex., that he sold his long-time holdings in the rackjobbing business to Sam Marmaduke, Western Merchandisers, Amarillo, last month. Rosen, only three years in retail with his Flipside stores in West Texas and New Mexico, saw his retail business double this year over last. He now has 12 stores and is presently realigning. He expects to open more outlets before the end of the year.

Eric Brown of School Kids, which operates 22 stores directly and supplies 15 independent stores, will penetrate the Northwest before 1977 begins and envisions stores in Champaign, Ill., and East Lansing, Mich. He reports his relatively new chain is up 40%.

Phil Lasky of Danjay, which franchises stores in the Budget Tape & Record chain in the Western half of the U.S., sees the number of his stores topping 50 by Jan. 1. Business is up 12% to 15% over last year's first half, he says.

The Evolution stores in greater Houston will expand from 13 to 16 by 1977. Business is up around 20%, Gary Barnard reports.

Sam Billis, City One-Stop, Los Angeles, who primarily handles retailer trade selling a mix of albums and singles, and Brud Oseroff of Mobile One-Stop, which covers primarily juke ops with singles by truck in half the U.S., both acknowledge good first halves. Billis is up 20% to 25%, while Oseroff says he's about 15% ahead of last year. Oseroff says he's surveying wider boundaries for his operation which presently runs from Detroit to Miami and into Texas.

Racker David Lieberman, Lieberman Enterprises, found the first three months of 1976 and even the fourth "superb," but May and June fell off considerably in his far-flung wholesaling empire. However, acquisition and aggressive marketing, resulting in opening more new accounts, have spurred his business overall—well ahead of 1975.

Jay Jacobs of Knox Racks found unit sales down overall because of cutthroat discounting throughout his Southeastern area. Jacobs finds that hinterland indie record/tape dealers are dropping shelf prices to below \$4.50.

Women Buy Country Disks

• Continued from page 6

music buyers. They run a poor third after discount shops.

Mail-order houses are also very big among country music buyers as more than 14% of them order their records this way. Here again the female buyer outnumbered the male by three to one.

A geographic breakdown of country music buyers shows that the bulk are located in the Northwest. The second highest percentage lives in the South.

Country music fans, according to the study, buy an average of eight albums a year. The most prolific buyers are in the 25-29 age group. They purchase an estimated 11 LPs a year.

The study also shows that records are much more popular among country music fans than are tapes. Tapes, when bought, are generally favored by men, one of the few country music categories in which they outnumber women.

Possibly due to the fact that the

bulk of country music buyers are in the under-\$15,000 income bracket, they emerge as very thrifty shoppers. More than 56% of them compare prices before making a purchase.

Joseph Cohen is the market research consultant for NARM, and he discloses that few country music

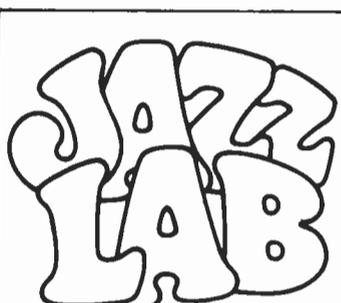
(Continued on page 14)

Almo's Folios

• Continued from page 3

The new Almo organization has named Bob Benkelman as sales manager and Linda Chelgren as manager in charge of licensing and music production. Ron Mason heads the art/production staff and Doug Lexa and Brian Higgins will run warehouse and sales service out of the Hollywood facilities.

All sheet music and small lot folio orders will be shipped from A&M headquarters in L.A. Bulk folio shipments will be warehoused and shipped out of Indianapolis.



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Organizations
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Licensing Organizations, Music
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General News

House Subcommittee Meets

• Continued from page 3

In a surprise development on Thursday (24), the subcommittee began work on an amendment to set up a full-time, permanent seven-man Copyright Royalty Commission, with presidentially appointed members and chairman, and a permanent staff in the Library of Congress.

The commission would replace the Senate bill's Copyright Royalty Tribunal, which would meet only periodically, with three-man ad hoc panels chosen from the membership of the American Arbitration Assn., to review statutory rates.

In the House proposal, disputed rate decisions could be directly appealed to U.S. Courts of Appeals, with review based on the commis-

sion record. The Senate bill allows court appeal only in case of fraud or Tribunal member misconduct, but either House of Congress could veto a Tribunal rate decision.

Congress would appropriate funds for the Copyright Royalty Commission and its staff. But in cases of dispute over royalty distribution, the commission will deduct "reasonable costs" of this type of proceeding.

Waters Honored

LOS ANGELES—"Muddy Waters Day" was declared June 15 in Boston. A proclamation from Mayor White's office was presented to Muddy and WBCN celebrated the occasion with a live broadcast of Muddy and his band from Paul's Mall.

BOOK REVIEW

Dexter's 'Playback' Taps 40 Years Of Music Notes

LOS ANGELES—Dave Dexter Jr. is not a famous personality so one would not think there would be much in a book filled with 40 years of his recollections that would be of much interest to the general public.

The fact is, however, that Dexter has spent his adult life in one of the world's more interesting (to the average person, anyway) professions—the music business.

In his 40 years as a newsman and record producer, Dexter has dealt with many of the most fascinating public personalities of our time, and he uses "Playback" (224 pages, A Billboard Book, \$9.95) to recall the people he has met and the places he has worked.

The book works primarily because the author avoids a straight autobiographical format. Rather, the book is a set of anecdotes—some interesting, some humorous, some that will annoy and some that bring about a feeling of nostalgia.

From his days as a young newsman in Kansas City we learn that Rudy Vallee was rude and Cab Calloway was polite and kind. We learn that Benny Goodman became a long-time friend and that Dexter turned down a job from Walter Cronkite in Kansas City in 1938.

We also get an interesting and knowledgeable insight into the remarkable jazz and big band era of the '30s and '40s, as Dexter moved from his job as newsman (and sometime Billboard reporter) to an editing position with Down Beat in Chicago.

A portrait of Billie Holiday and another of Mildred Bailey, as people rather than artists, are highlights from this period.

The names of those Dexter dealt with in the entertainment world go on and on—Peggy Lee, Helen O'Connell, Frank Sinatra, Duke Ellington, Ella Fitzgerald (a truly remarkable talent, but one, who, as Dexter points out, has her odd personality traits), the Beatles, Sammy Davis Jr., Dean Martin, Jerry Lewis—these are just a few of the names Dexter brings into his story, with interesting facts and observations on each.

In addition to the personalities, we also have a fascinating look at the record business, primarily through Dexter's career as a producer. From his early jazz work at Decca to more than 30 years at Capitol we see the growth of an industry.

In particular, we see the development of Capitol, from a small Hollywood label to (particularly after its purchase by EMI) an international conglomerate. We meet executives

like Vogle Gilmore, Alan Livingston and Glenn E. Wallich, all of whom contributed immensely to the growth of the industry.

We learn of the changing musical tastes, of Dexter's move to bring recordings from other lands to this country, of the early Beatles and how their personalities changed as success came to them, of the entertainers who let success change them and those who chose to remain the same.

The move to 45 r.p.m. records, to stereo, are chronicled. And we learn that the record business is indeed a strange, often illogical business.

Statements like Dexter's reference to "a reprehensible boycott of true musical talent" when discussing contemporary Top 40 radio may irritate some readers, but a book is all the more interesting if the reader can find something to disagree with, something to make him think.

As mentioned, the writing is crisp and easy to read, the information fascinating for the fan and interesting for those in the business, the life a life that many persons would enjoy living.

Forty years have seen jazz, big bands, MOR, rock, British rock and others all share their spots at the top, all with their own personalities. Dexter introduces us to all of these personalities, and it's a fun conversation.

BOB KIRSCH

NARM Study

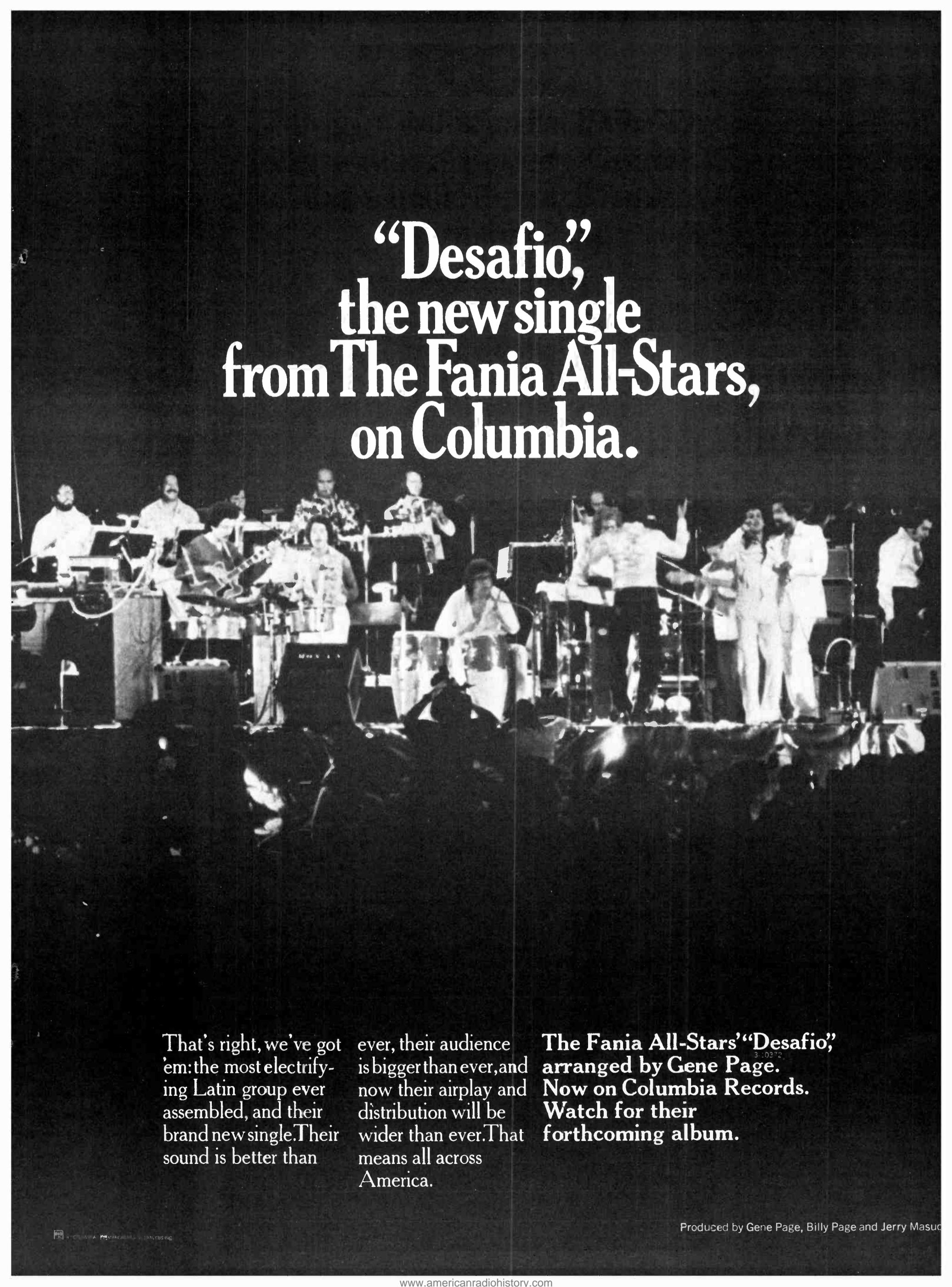
• Continued from page 12

buyers vacillate in making their selections. By the time they get to the store they know precisely what they need, and are not often swayed from their original choice. Curiously, however, many are impulse buyers.

From demographics unearthed by the survey, the country music fan emerges as a big fan of radio as well. More than 75% of all country music buyers admit to being influenced by songs heard on the radio. The rest are influenced by tv. Those buyers that are sold through tv are in the 40-45 age group, with the younger country music fan more audio oriented.

The study stresses that 56% of all buyers polled indicate they are buying more country music today than they did five years ago. Again women emerge as the most aggressive shoppers in this area.

The country music breakdown is the first of six that will be released by NARM. The others will explore such music categories as jazz, classical, soul, contemporary and MOR.



**“Desafio,”
the new single
from The Fania All-Stars,
on Columbia.**

That's right, we've got 'em: the most electrifying Latin group ever assembled, and their brand new single. Their sound is better than

ever, their audience is bigger than ever, and now their airplay and distribution will be wider than ever. That means all across America.

**The Fania All-Stars' "Desafio,"
arranged by Gene Page.
Now on Columbia Records.
Watch for their
forthcoming album.**

Produced by Gene Page, Billy Page and Jerry Masucci

Radio-TV Programming

LOS ANGELES' DON ELLIOT

KIIS Dares To Be Different

By FRANK BARRON

LOS ANGELES—"It's difficult to be different when 20 other stations are playing the same song," says Don Elliot at KIIS AM-FM here as he tries to do different things on the air. Usually he succeeds, for the stations do have a unique sound.

Elliot is operations manager for the outlet, and also assistant to Charlie Tuna. Over the past year he has seen the station change. "We are no longer teen-oriented. We had a problem with identify. Now we are personality-oriented. But we do our own thing."

First major change was the KIIS jingle. "We worked on a Chinese whole-tone scale. It fits into any key. A jock can segue with it—it's easy to work with on the air. Also, we do record sweeps. Fast and slow, valleys and peaks."

Although he is only on the air once a week ("it's necessary, to keep that feeling with the audience"), Elliot loves being in the studio. He has his own 4-track studio in Hollywood, but there is no conflict.

Don Elliot Creative Services produced a one-hour Buck Owens special for Warner Bros. as a giveaway for radio stations. The firm will do other similar specials for record companies and album spots.

It was Elliot who came up with an eight-minute "Discollage"—a collage of numerous disco records "which didn't miss a beat and sounded like one record." Elliot spliced all the tunes, had to get special clearance from the labels involved, and put it together for KIIS.

He also produced a Beatles collage called "Let It Beatles," which sounded like one huge eight-minute Beatles record, he says. Capitol gave him full approval.

Elliot, a former program director and programming consultant, does the collages on a 4-track. "Some are edited, some are spliced. You have to know the tempos, the levels, the keys. You have to be able to foot-tap to it."

He figures the collages take about three hours, plus "another hour more to make a legend. It's like working on a hit record. Also, you have to sel-sync. That lets you play back on the record head. Then mix it to a 2-track stereo."

KIIS was the first with the collages. Now other stations play them. Elliot uses Ampex equipment at the station and at his own studio.

He admits "You should have a musical background to know how to splice."

In his executive capacity, Elliot confesses that the station is after wider demographics, seeking higher adults. "There are no teen dollars left with the agencies. Now they're only buying two to three stations. They used to buy four to five."

Elliot is proud of having inaugurated the three-record sweep, and also points out that they engineer records on the air for highs and lows, to give them a better sound than the competition.

His attitude on production is that "you have to like what you are doing." He calls production "the flow that knits the station together. The consistency. You have to school those who do the dubbing. You must keep the sound consistent at a station." He feels it's important to use the same voice for all promo spots on the air "for identity."

KIIS caters to the car audience with promotions, knowing those people can't get to the phone. "You have to entertain. We have a special library of music for concerts and promos. They establish the mood and the setting."

The station simulcasts from 6 a.m. to 6 p.m., then splits after that hour, but using the same format, with disk jockeys at night on the FM side as well. The AM station is a 5,000-watt, the FM outlet being 1,000. "But that is changing soon," Elliot promises.

He notes that FM stations are "now going in for loudness, like the AMs. Our beam gives us a loud sound. We sound like FM on our AM."

Being on both sides of the fence, Elliot points out that "a good program director needs effective production men, and vice versa." And he adds that "A good part of production is being on good terms with the jock on the air. And a good disk jockey should have a rapport with the engineers so the latter will keep all the equipment tuned up."

As for programming, Elliot says they try to make the format such that it sounds as though the jock is having a good time." Audiences respond to that. Introductions, too, should make the audience feel they are going to miss something if they don't listen."

Elliot has nothing but praise for program director Charlie Tuna. "He lets the DJ be himself rather than change the DJ to fit the format."

A highly energetic man, Elliot realizes that "today audiences have highly sophisticated equipment, what with systems and stereos. You have to be ahead of them at the station with your sound." As a final parting shot, he says smiling: "in this business you are only as good as your last promo."

KTLC To KMEZ

DALLAS—KTLC has changed call letters to KMEZ and will be billed as EZ100. The beautiful music format remains.

Programming Comment

ROOSEVELT R. WRIGHT Jr.
Assistant Professor, radio-tv
S.I. Newhouse School of Public
Communications
Syracuse Univ., Syracuse, N.Y.

There is so much information needed in the continuing chapters of our industry, and radio programming research is one such area. Therefore, I am proposing to set up a major radio programming research center here at Syracuse, with major interest in researching the effects of various radio formats on audience impact in such human behavior areas as attitudes, mood, personality, retention, awareness, etc., toward the total context of various radio programming procedures.

I feel that a highly resourceful academic setting such as our university, with tight "direct" connections to people in the "real" world, can do much to supply reliable and stable data to the hit-and-miss world of the program director. To assist in getting the foundations of this project underway, I would like to communicate with radio station management and programming executive, plus personalities, throughout the country. I would like to get some input regarding what they perceive an academic research setting doing to provide information that will make "real world" programming tactics more productive, successful, and able to get those ratings.

After having been a station manager, program director, chief engineer, account executive, etc., in various radio stations, one of the major things I did learn is that the day-to-day operation leaves little time to really do the kinds of experimentation and research necessary for best results. The majority of our programming efforts are to design the best effort and place it on the air for public evaluation, hoping that this "one try" will bring success and good, or better, ratings.

My dream is that a top-flight research center for radio programming could greatly assist in the broadcasters attempt to find the answers.

Country Format For Forest City FMer

FOREST CITY, N.C.—WBBO-FM has separated programming from WBBO-AM and is now playing country music with live announcers 5:30 a.m. to midnight, according to program director Patrick D. Nanney.

The station includes Nanney 5:30-9 a.m., Kathy Pate 9-11 a.m., Bill Gowan 11-noon, Bud Henson noon-2 p.m., Henry Melton 2-6 p.m., and Wayne Dobbins 6-midnight.

"Our basic playlist includes approximately 60 records, plus several extras selected by the disk jockeys," says Nanney.

WBBO-AM continues to feature contemporary music. "We were one of the first small-market stations to broadcast 'American Top 40' hosted by Casey Kasem, which continues as a Saturday feature."

The AM lineup features general manager Jimmy (Jim Bishop) Taylor from sign-on until 9 a.m., program director Pat Nanney 9-11 a.m.

(featuring 50% oldies), Kathy Pate 11 a.m.-2 p.m., Bill Gowan 2-4 p.m., and Malcolm Watson 4-sign-off.

"Record service for both stations is good for our size of market, except for one or two companies. The answer here seems to be getting in touch with the right person who is usually in Charlotte, Nashville or Atlanta, and not at the national office. Capitol and MCA are the problems on contemporary music, although MCA gives us excellent country service."

Pyramids a Boost To Atlanta FMer?

ATLANTA—One of the most unusual promotions of the year is underway at WQXI-FM. The station is now claiming to be broadcasting "on the power of the pyramids." Station has constructed a pyramid in the studio. Disk jockeys are broadcasting from within the "energy chamber of the pyramid."

Each hour, a pyramid T-shirt, an essay kit, an energy generator, book, or pyramid-related item is given away, plus a 30-second rap about the alleged powers of the pyramid, reports program director Jack Fitzgerald.

However, it is not known at this time if the pyramid has improved the reach of the WQXI-FM signal beyond that of any other FM's of its class.

Anchorage KHAR Has Become KKLV

ANCHORAGE, Alaska—KKLV are the new call letters of the old KHAR-FM and the station is now automated with Drake-Chenault's adult contemporary "Contempo 300" programming, reports operations manager Ken Flynn. Previously, the station simulcast the AM's beautiful music format. The station is owned and managed by Mrs. Patricia Harpel.

San Francisco NRB Conclave The Largest Ever

SAN FRANCISCO—The third annual National Radio Broadcasters Conference & Exposition will be the largest ever, believes Jim Gabbert, president of the National Radio Broadcasters Assn.

He reports that registrations are even coming from abroad; heretofore, the meeting hasn't drawn many overseas broadcasters. For this reason, there will be panel sessions devoted to international radio, as well as engineering, sales, programming, etc.

The conference will be at the Hyatt Regency Embarcadero Sept. 19-22. For registration details, contact administrative director Elena S. Saldan, National Radio Broadcasters Assn., 500 Fifth Ave., New York, N.Y. 10036.



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WE ARE THE RIVINGTONS. JAMES, ROCKY, CARL & SONNY WHO RECORDED THE SMASH HIT "PAPA-OOM-MOW-MOW" IN THE EARLY SIXTIES.

WE HAVE A NEW RECORD RELEASE ON THE J.D. LABEL TITLED "DON'T HATE YOUR FATHER."

WON'T YOU GIVE IT A LISTEN, PLEASE.

THANK YOU
The Rivingtons
THE RIVINGTONS

for summer fun you need

Masked Minuteman

Copyright 1975 Chicago Radio Syndicate

From the producers of Chickenman, Ace News and Tooth Fairy.

Yes, I'd like summer fun! Rush me a Minuteman demo and details.

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*THE ABOVE COMPANIES ARE FOR THE MOST PART PARTICIPATING WITH OFFICE/BOOTH THIS YEAR AT MUSEXPO

We wish to participate in International MUSEXPO '76 and have indicated our requirements below.

OFFICE / BOOTHS RENTAL

Specially converted guest rooms into "closed booths" of varying sizes, all fully furnished, carpeted and air-conditioned, containing record and or tape playback equipment as well as telephones for in-house and outside calls. All office booths are located on specifically designated exhibit floors and cannot be used as sleeping rooms. Office booth rental cost includes Registration Fee of \$500 and permits unlimited free Registration for all members of the company.

Sizes, Rates and Priority: Varying in size from 130 sq. ft. (13 ft. x 10 ft.) to 350 sq. ft. (25 ft. x 14 ft.), office booths are made available at one standard rate regardless of size and are allocated on a first come first served basis. Rates for additional office booths vary in accordance with number of office booths reserved and not according to size.

Number	<input type="checkbox"/>	One office/booth	\$2,000
"	<input type="checkbox"/>	Two adjoining Office/Booths	\$3,500
Please check the appropriate box	"	Three Office/Booths	\$4,900
"	<input type="checkbox"/>	Four Office/Booths	\$6,200
"	<input type="checkbox"/>	Five Office/Booths	\$7,500
Number	<input type="checkbox"/>	Each additional Office/Booth	\$1,200

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Registration Fee per Company . . . \$500 Permits unlimited free registration for all members of the company. (or \$250 in the case of only one executive attending from your company)

Full payment enclosed with application. Enclosed is our check for \$ in full payment.

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Located in the plus carpeted and air-conditioned ballroom area. Each booth includes a 8' high drapery back-wall, 3' high drapery side-rails, name sign (name of exhibitor, city and country) and is fully furnished.

Size A	<input type="checkbox"/>	10' x 10'	\$1,500
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" D	<input type="checkbox"/>	25' x 10'	\$3,400
" E	<input type="checkbox"/>	30' x 10'	\$4,000
" G	<input type="checkbox"/>	40' x 10'	\$5,200
" I	<input type="checkbox"/>	50' x 10'	\$6,400
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Mike Douglas An ARB Pacesetter

LOS ANGELES—"The Mike Douglas Show" appears to be the leading syndicated music-variety show, according to a recent ARB analysis of national syndicated programs in February. The Douglas show, a popular showcase for recording artists, rated 5,142,000 total homes, compared to 4,701,000 homes for "The Merv Griffin Show" and 3,725,000 homes for "Dinah" hosted by Dinah Shore.

LOS ANGELES—It's absolutely sensational—my Billboard leather belt buckle. It was custom-made for me by **Jeff Leonard**, JSL Enterprises, Reseda, Calif. He made the KSTP buckle and the one for Drake-Chenault Enterprises. If you need a belt buckle for any kind of promotion, I suggest you contact Leonard. His address is 7647 Hesperia Ave., Reseda, Calif. 91335. His phone is 213-342-0283, but he tells me you can't hardly reach him by phone. Write first. ... **Chuck Buell** has checked out of KFRC in San Fran-

cisco. Friends—or someone with a job offer—can phone him at 415-820-3333. ... Also looking for a new position is **Dean Goss**, who'd been doing the 8-midnight shift at KROY in Sacramento. Before that, he worked at KYA in San Francisco. Call him via 916-392-7600.

Joel Folger, music director of KTRF, Box 40, Thief River Falls, Minn. 56701, reports that his station has begun programming rock at night. "And, being in a smaller market, it is hard for us to get record

service from some labels. Like **Jim Taylor** in one of your recent columns, we are always willing to try a promising new record."

Big shakeup at KSOM in Ontario, Calif., and general manager **Bill Wade** doesn't have to worry about whether his signal reaches the city limits sign anymore. **Steve Brown**, the program director, checked out earlier and is slated for a job with a Los Angeles radio syndication firm by the time you read this. Wade, as many of you will recall, worked at

KHJ in Los Angeles through more than one program director and once operated a disk jockey school in Los Angeles as a sideline.

In beautiful out-of-town Detroit where the mayor thinks rock concerts are "love-ins," **Jim Cissell** at the Patton Corp. advertising company is looking for combination copywriter, production man, and voice talent and will pay about \$1,000 a month, depending on whether or not you can explain what the mayor meant without having to call the **Mojo Man** for a translation. ... **Mike Keppleman** (alias **Mike Harris** or **Keith Harris** at various California and Arizona stations) writes from KROD in El Paso: "Occasionally, I'll skim and find out old friends are working here and there and now I thought it was about time the world knew of my whereabouts. Here, the rock market is saturated with five stations. There are two countries, and we are all alone in the adult contemporary field.

The station has just been sold and the new lineup is as follows: **Mike Keppleman** 5-9 a.m. using the name of Mac Arthur Park and program director, **William R. Peterson** 9 a.m.-2 p.m. (he has worked both KELP and KINT here), **Bob Clark** from KOBE in Las Cruces, N.M., 2-7 p.m.; and **Steve Bricker**, formerly of KSET (local Muzak outlet) 7-midnight. **Carl Johnson**, **Dave Lawrence**, and **Ron Dettman** hold down weekends. Incidentally, if you could mention, we are getting very poor service from A&M and ABC. Maybe it will help." **Jack Mindy**, now with WFBL in Syracuse, N.Y., notes: "I haven't been able to join the rash of radio personalities who have records out (Continued on page 26)

A WEDDING TOAST



(Note: Wagner's Bridal Chrous can be used as introduction)

By JO BILLCHECK

Recitativo (ad lib)

G D7 G

We're gathered here for one of life's happiest occasions, In-

Am Fdim D7

vited by the parents of the bride and groom, our hosts. Let's

G C Am

stand and offer them our sincere congratulations, And

G D7 G

drink to the happy bride and groom after this toast.

Refrain: a tempo

G D7 G

Here's to the hap- py cou- ple just wed,

Am E7 Am

May they al- ways sleep in the same bed;

G (G7) C C+ Am

May all their trou- bles be lit- tle ones, And

G E7 A7 (b5) D7 G

grow up to be good daugh- ters and sons.

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304-748-6956

Bubbling Under The HOT 100

- 101—STROKIN' (Part II), Leon Haywood, 20th Century 2285
- 102—A BUTTERFLY FOR BUCKY, Bobby Goldsboro, United Artists 793
- 103—MARRIED BUT NOT TO EACH OTHER, Denise LaSalle, 20th Century/Westbound 5019
- 104—IT'S GOOD FOR THE SOUL, Part 1, Luther, Cotillion 44200 (Atlantic)
- 105—UNIVERSAL SOUND, Kool & The Gang, De-Lite 1583 (PIP)
- 106—SOLITARY MAN, T.G. Shepard, Hitsville 6032 (Motown)
- 107—MUSIC, John Miles, London 20086
- 108—ROCKY MOUNTAIN MUSIC, Eddie Rabbitt, Elektra 45316
- 109—TELL ME WHY, Stairsteps, Dark Horse 10009 (A&M)
- 110—TOWN CRYER, Scott Key, Pyramid 8002 (Roulette)

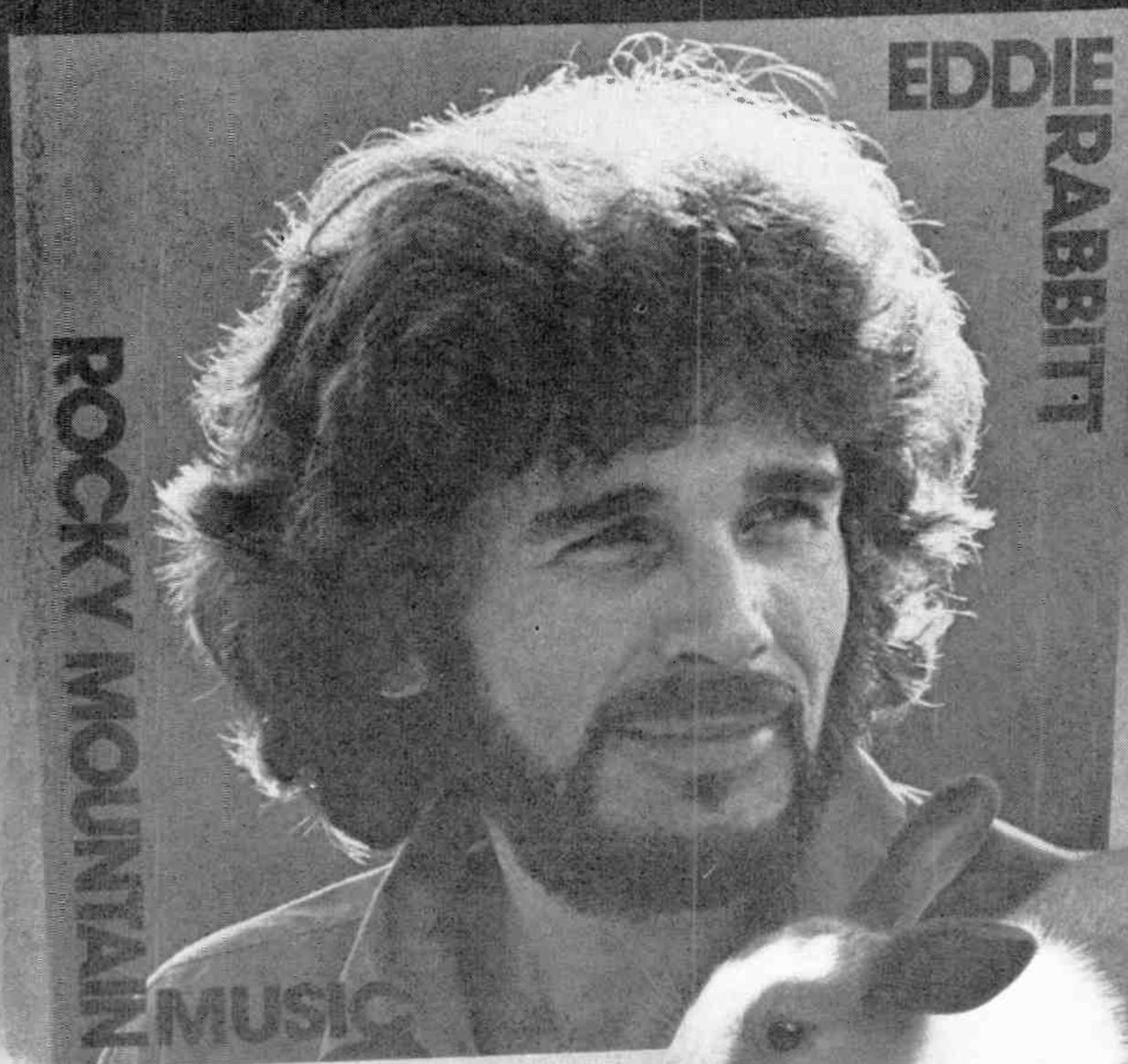
Bubbling Under The Top LPs

- 201—TERRY REID, Seed Of Memory, ABC ABCD 935
- 202—ABBA, Atlantic SD 18146
- 203—JAN HAMMER, Oh, Yeah?, Nemperor NE 437 (Atlantic)
- 204—JOHNNY CASH & THE TENNESSEE THREE, One Piece At A Time, Columbia KC 34193
- 205—ROGER McGUINN, Cardiff Rose, Columbia PC 34154
- 206—SAVOY BROWN, Skin 'N' Bone, London PS 670
- 207—WET WILLIE, The Wetter The Better, Capricorn CP 0106 (Warner Bros.)
- 208—NEIL SEDAKA, Live In Australia, RCA VPL1-1540
- 209—ERIC ANDERSEN, Sweet Surprise, Arista AL 4075
- 210—ANDY PRATT, Resolution, Nemperor NE 438 (Atlantic)

JULY 4, 1976, BILLBOARD

Some rabbits have all the luck!
But only one Rabbitt has all the hits!

Eddie Rabbitt



A brand new album
Rocky Mountain Music (7E-1065)

Featuring his recent #1 hit single
"Drinkin' My Baby (Off My Mind)"

And his newest hitbound single
"Rocky Mountain Music" (E-45315)



®elektra

Another bit of good luck from Elektra Records & Tapes

Produced by David (Boy Wonder) Malloy for Grand Productions



Billboard Singles Radio Action

Playlist Top Add Ons Playlist Prime Movers ★ Regional Breakouts & National Breakouts

Based on station playlists through Wednesday (6/23/76)

TOP ADD ONS - NATIONAL

ELTON JOHN & KIKI DEE—Don't Go Breaking My Heart (Rocket)
BEE GEES—You Should Be Dancing (RSO)
WINGS—Let 'Em In (Capitol)

PRIME MOVERS - NATIONAL

STARLAND VOCAL BAND—Afternoon Delight (Windsong)
BEATLES—Got To Get You Into My Life (Capitol)
JOHN TRAVOLTA—Let Her In (Midland Int'l.)

BREAKOUTS - NATIONAL

ELTON JOHN & KIKI DEE—Don't Go Breaking My Heart (Rocket)
BEE GEES—You Should Be Dancing (RSO)
WINGS—Let 'Em In (Capitol)

D—Disco/Crossover

ADD ONS—The two key products added at the radio stations listed; as determined by station personnel.

PRIME MOVERS—The two products registering the greatest proportionate upward movement on the station's playlist; as determined by station personnel.

BREAKOUTS—Billboard Chart Dept. summary of Add On and Prime Mover information to reflect greatest product activity at Regional and National levels.

KRIZ—Phoenix

- NO LIST
- NO LIST
- ★ NO LIST

KBBC—Phoenix

- **CARPENTERS**—I Need To Be In Love (A&M)
- **NATALIE COLE**—Sophisticated Lady (Capitol)
- ★ **DR. HOOK**—A Little Bit More (Capitol) 32-26
- ★ **NEIL DIAMOND**—If You Know What I Mean (Columbia) HB-27

KTKT—Tucson

- **ELTON JOHN & KIKI DEE**—Don't Go Breaking My Heart (Rocket)
- **WAR**—Summer (U.A.)
- ★ **STARLAND VOCAL BAND**—Afternoon Delight (Windsong) 13-8
- ★ **ANDREA TRUE CONNECTION**—More, More, More (Buddah) 4-1

KQEO—Albuquerque

- **BEATLES**—Got To Get You Into My Life (Capitol)
- **KEITH CARRADINE**—I'm Easy (ABC)
- ★ **QUEEN**—You're My Best Friend (Elektra) 25-18
- ★ **THIN LIZZY**—The Boys Are Back In Town (Mercury) 26-19

KENO—Las Vegas

- NO LIST
- NO LIST
- ★ NO LIST

Pacific Northwest Region

TOP ADD ONS:

ELTON JOHN & KIKI DEE—Don't Go Breaking My Heart (Rocket)
MANHATTANS—Kiss And Say Goodbye (Columbia)
WINGS—Let 'Em In (Capitol)

PRIME MOVERS:

BEATLES—Got To Get You Into My Life (Capitol)
JOHN TRAVOLTA—Let Her In (Midland Int'l.)
STARLAND VOCAL BAND—Afternoon Delight (Windsong)

BREAKOUTS:

ELTON JOHN & KIKI DEE—Don't Go Breaking My Heart (Rocket)
MANHATTANS—Kiss And Say Goodbye (Columbia)
ENGLAND DAN/JOHN COLEY—I'd Really Love To See You Tonight (Big Tree)

KFRC—San Francisco

- **MANHATTANS**—Kiss And Say Goodbye (Columbia)
- **ELTON JOHN & KIKI DEE**—Don't Go Breaking My Heart (Rocket)
- ★ **DOROTHY MOORE**—Misty Blue (Malaco) 33-15
- ★ **STARLAND VOCAL BAND**—Afternoon Delight (Windsong) 20-13

KYA—San Francisco

- **CHICAGO**—Another Rainy Day In New York (Columbia)
- **NEIL SEDAKA**—Steppin' Out (Rocket)
- ★ **JOHN TRAVOLTA**—Let Her In (Midland Int'l.) 21-15
- ★ **QUEEN**—You're My Best Friend (Elektra) 22-18

KDIA—Oakland

- NO LIST
- NO LIST
- ★ NO LIST

KLIV—San Jose

- **PETER FRAMPTON**—Baby, I Love Your Way (A&M)
- **BEACH BOYS**—Rock And Roll Music (Warner/Reprise)
- ★ **BEATLES**—Got To Get You Into My Life (Capitol) 14-8
- ★ **STEVE MILLER BAND**—Take The Money And Run (Capitol) 18-13

KNDE—Sacramento

- **AEROSMITH**—Last Child (Columbia)
- **FLEETWOOD MAC**—Say You Love Me (Warner/Reprise)
- ★ **STARLAND VOCAL BAND**—Afternoon Delight (Windsong) 12-5
- ★ **ANDREA TRUE CONNECTION**—More, More, More (Buddah) 9-6

KROY—Sacramento

- **ELTON JOHN & KIKI DEE**—Don't Go Breaking My Heart (Rocket)
- **BEATLES**—Got To Get You Into My Life (Capitol) 23-18
- ★ **CHICAGO**—Another Rainy Day In New York (Columbia) 25-20

KYNO—Fresno

- **PETER FRAMPTON**—Baby, I Love Your Way (A&M)
- **NEIL DIAMOND**—If You Know What I Mean (Columbia)
- ★ **CHEECH & CHONG**—Framed (Ode) 26-22
- ★ **BROTHERHOOD OF MAN**—Save Your Kisses For Me (Pye) 30-26

KJOY—Stockton, Calif.

- **GALLAGHER & LYLE**—I Wanna Stay With You (A&M)
- **ELTON JOHN & KIKI DEE**—Don't Go Breaking My Heart (Rocket)
- ★ **PETER FRAMPTON**—Baby, I Love Your Way (A&M) 29-14
- ★ **CLIFF RICHARD**—Devil Woman (MCA) 28-20

KGW—Portland

- **ENGLAND DAN/JOHN COLEY**—I'd Really Love To See You Tonight (Big Tree)
- **ELTON JOHN & KIKI DEE**—Don't Go Breaking My Heart (Rocket)
- ★ **CYNDI GRECO**—Making Our Dreams Come True (Private Stock) 20-10
- ★ **KEITH CARRADINE**—I'm Easy (ABC) 13-6

KISN—Portland

- **SYLVERS**—Cotton Candy (Capitol)
- **WINGS**—Let 'Em In (Capitol)
- ★ **JOHN TRAVOLTA**—Let Her In (Midland Int'l.) 24-19
- ★ **BEACH BOYS**—Rock And Roll Music (Warner/Reprise) HB-22

KING—Seattle

- **BROTHERS JOHNSON**—I'll Be Good To You (A&M)
- **MANHATTANS**—Kiss And Say Goodbye (Columbia)
- ★ **JOHN TRAVOLTA**—Let Her In (Midland Int'l.) 29-20
- ★ **THIN LIZZY**—The Boys Are Back In Town (Mercury) 15-8

KJR—Seattle

- NO LIST
- NO LIST
- ★ NO LIST

KJRB—Spokane

- **ENGLAND DAN/JOHN COLEY**—I'd Really Love To See You Tonight (Big Tree)
- **ELTON JOHN & KIKI DEE**—Don't Go Breaking My Heart (Rocket)
- ★ **ANDREA TRUE CONNECTION**—More, More, More (Buddah) 19-12
- ★ **QUEEN**—You're My Best Friend (Elektra) 18-13

KTAC—Tacoma

- **BEE GEES**—You Should Be Dancing (RSO)
- **KIRKLAND & DAVIS**—Easy Lovin' (Capitol)
- ★ **STARLAND VOCAL BAND**—Afternoon Delight (Windsong) 7-1
- ★ **DONNY OSMOND**—C'Mon Marianne (Kolob) 22-18

KCPX—Salt Lake City

- **KEITH CARRADINE**—I'm Easy (ABC)
- **WINGS**—Let 'Em In (Capitol)
- ★ **BEATLES**—Got To Get You Into My Life (Capitol) 28-22
- ★ **SILVER**—Wham Bam Shang A-Lang (Arista) 21-16

KRSP—Salt Lake City

- **PETER FRAMPTON**—Baby, I Love Your Way (A&M)
- **ELTON JOHN & KIKI DEE**—Don't Go Breaking My Heart (Rocket)
- ★ **BEATLES**—Got To Get You Into My Life (Capitol) 22-13
- ★ **SEALS & CROFTS**—Get Closer (W.B.) 6-1

KTLK—Denver

- **ELTON JOHN & KIKI DEE**—Don't Go Breaking My Heart (Rocket)
- **WAR**—Summer (U.A.)
- ★ **ENGLAND DAN/JOHN COLEY**—I'd Really Love To See You Tonight (Big Tree) 39-22
- ★ **STARLAND VOCAL BAND**—Afternoon Delight (Windsong) 20-10

Southwest Region

TOP ADD ONS:

BEE GEES—You Should Be Dancing (RSO)
ELTON JOHN & KIKI DEE—Don't Go Breaking My Heart (Rocket)
(D)LOU RAWLS—You'll Never Find Another Love Like Mine (Phila. Int'l.)

PRIME MOVERS:

STARBUCK—Moonlight Feels Right (Private Stock)
SEALS & CROFTS—Get Closer (W.B.)
BOBBIE GENTRY—Ode To Billy Joe (W.B.)

BREAKOUTS:

BEE GEES—You Should Be Dancing (RSO)
ELTON JOHN & KIKI DEE—Don't Go Breaking My Heart (Rocket)
(D)LOU RAWLS—You'll Never Find Another Love Like Mine (Phila. Int'l.)

KILT—Houston

- **BEE GEES**—You Should Be Dancing (RSO)
- **ELTON JOHN & KIKI DEE**—Don't Go Breaking My Heart (Rocket)
- ★ **SEALS & CROFTS**—Get Closer (W.B.) 32-20
- ★ **RHYTHM HERITAGE**—Baretta's Theme (ABC) 37-26

KRBE—Houston

- **SEALS & CROFTS**—Get Closer (W.B.)
- **BEE GEES**—You Should Be Dancing (RSO)
- ★ **STARBUCK**—Moonlight Feels Right (Private Stock) 22-12
- ★ **AMERICA**—Today's The Day (W.B.) 17-13

KYOK—Houston

- NO LIST
- NO LIST
- ★ NO LIST

KLIF—Dallas

- **BEE GEES**—You Should Be Dancing (RSO)
- **ELTON JOHN & KIKI DEE**—Don't Go Breaking My Heart (Rocket)
- ★ **KEITH CARRADINE**—I'm Easy (ABC) 25-17
- ★ **BROTHERS JOHNSON**—I'll Be Good To You (A&M) 13-8

KNUS-FM—Dallas

- **KEITH CARRADINE**—I'm Easy (ABC)
- **K & THE SUNSHINE BAND**—Shake Your Booty (TK)
- ★ **STARBUCK**—Moonlight Feels Right (Private Stock) 23-13
- ★ **MARVIN GAYE**—I Want You (Tamla) 22-18

KFJZ—Ft. Worth

- NO LIST
- NO LIST
- ★ NO LIST

KINT—El Paso

- **CHICAGO**—Another Rainy Day In New York (Columbia)
- **ELTON JOHN & KIKI DEE**—Don't Go Breaking My Heart (Rocket)
- ★ **STARLAND VOCAL BAND**—Afternoon Delight (Windsong) 10-7
- ★ **THIN LIZZY**—The Boys Are Back In Town (Mercury) 12-9

WKY—Oklahoma City

- **JOHN TRAVOLTA**—Let Her In (Midland Int'l.)
- **FIREFALL**—Livin' Ain't Livin' (Atlantic)
- ★ **MANHATTANS**—Kiss And Say Goodbye (Columbia) 12-6
- ★ **SEALS & CROFTS**—Get Closer (W.B.) 19-15

KOMA—Oklahoma City

- **BEATLES**—Got To Get You Into My Life (Capitol)
- **STARBUCK**—Moonlight Feels Right (Private Stock)
- ★ **BOBBIE GENTRY**—Ode To Billy Joe (W.B.) HB-10
- ★ **CAPTAIN & TENNILLE**—Shop Around (A&M) 11-3

KAKS—Tulsa

- NO LIST
- NO LIST
- ★ NO LIST

KELI—Tulsa

- **WALTER MURPHY/BIG APPLE BAND**—A Fifth Of Beethoven (Private Stock)
- **TAVARES**—Heaven Must Be Missing An Angel (Capitol)
- ★ **ABBA**—Mama Mia (Atlantic) 26-15
- ★ **BEATLES**—Got To Get You Into My Life (Capitol) 21-13

KEEL—Shreveport

- **LOU RAWLS**—You'll Never Find Another Love Like Mine (Phila. Int'l.)
- **BEE GEES**—You Should Be Dancing (RSO)
- ★ **WALTER MURPHY/BIG APPLE BAND**—A Fifth Of Beethoven (Private Stock) 34-24
- ★ **STARLAND VOCAL BAND**—Afternoon Delight (Windsong) 7-1

TOP ADD ONS:

BEE GEES—You Should Be Dancing (RSO)
PARLIAMENT—Tear The Roof Off The Sucker (Casablanca)
ALICE COOPER—I Never Cry (W.B.)

PRIME MOVERS:

STARLAND VOCAL BAND—Afternoon Delight (Windsong)
RED SOVINE—Teddy Bear (Starday)
SEALS & CROFTS—Get Closer (W.B.)

BREAKOUTS:

BEE GEES—You Should Be Dancing (RSO)
PARLIAMENT—Tear The Roof Off The Sucker (Casablanca)
ELTON JOHN & KIKI DEE—Don't Go Breaking My Heart (Rocket)

CKLW—Detroit

- **ALICE COOPER**—I Never Cry (W.B.)
- **GARY WRIGHT**—Love Is Alive (W.B.)
- ★ **GEORGE BENSON**—This Masquerade (W.B.) 22-11
- ★ **FOGHAT**—Fool For The City (Bearsville) 30-20

WTAC—Flint, Mich.

- **BEATLES**—Got To Get You Into My Life (Capitol)
- **TRAMMPS**—That's Where The Happy People Go (Atlantic)
- ★ **AEROSMITH**—Last Child (Columbia) 30-24
- ★ **MANHATTANS**—Kiss And Say Goodbye (Columbia) 17-12

WGRD—Grand Rapids

- **STARBUCK**—Moonlight Feels Right (Private Stock)
- **GARY WRIGHT**—Love Is Alive (W.B.) 12-4
- ★ **SEALS & CROFTS**—Get Closer (W.B.) 13-5

Z-96 (WZZM-FM)—Grand Rapids

- **MANHATTANS**—Kiss And Say Goodbye (Columbia)
- **NATALIE COLE**—Sophisticated Lady (Capitol)
- ★ **BROTHERS JOHNSON**—I'll Be Good To You (A&M) 22-12
- ★ **SEALS & CROFTS**—Get Closer (W.B.) 14-9

WAKY—Louisville

- **ANDREA TRUE CONNECTION**—More, More, More (Buddah)
- **ARETHA FRANKLIN**—Something He Can Feel (Atlantic)
- ★ **JOHNNY DUNCAN**—Stranger (Columbia) 15-6
- ★ **RED SOVINE**—Teddy Bear (Starday) 29-10

WBGN—Bowling Green

- **ENGLAND DAN/JOHN COLEY**—I'd Really Love To See You Tonight (Big Tree)
- **ELTON JOHN & KIKI DEE**—Don't Go Breaking My Heart (Rocket)
- ★ **GARY WRIGHT**—Love Is Alive (W.B.) 10-3
- ★ **STEELY DAN**—Kid Charlemagne (ABC) 15-11

WGCL—Cleveland

- **BEATLES**—Got To Get You Into My Life (Capitol)
- **PARLIAMENT**—Tear The Roof Off The Sucker (Casablanca)
- ★ **FIREFALL**—Livin' Ain't Livin' (Atlantic) 24-HB-17
- ★ **BROTHERS JOHNSON**—I'll Be Good To You (A&M) 11-6

WIXY—Cleveland

- **WALTER MURPHY/BIG APPLE BAND**—A Fifth Of Beethoven (Private Stock)
- **BEE GEES**—You Should Be Dancing (RSO)
- ★ **LOU RAWLS**—You'll Never Find Another Love Like Mine (Phila. Int'l.) 39-29
- ★ **CHICAGO**—Another Rainy Day In New York (Columbia) 40-30

WSAI—Cincinnati

- **BEE GEES**—You Should Be Dancing (RSO)
- **ELTON JOHN & KIKI DEE**—Don't Go Breaking My Heart (Rocket)
- ★ **ANDREA TRUE CONNECTION**—More, More, More (Buddah) 22-14
- ★ **DARYL HALL & JOHN OATES**—Sara Smile (RCA)

Q-102 (WKQJ-FM)—Cincinnati

- **ENGLAND DAN/JOHN COLEY**—I'd Really Love To See You Tonight (Big Tree)
- **VICKI SUE ROBINSON**—Turn The Beat Around (RCA)
- ★ **STARLAND VOCAL BAND**—Afternoon Delight (Windsong) 9-3
- ★ **CHEECH & CHONG**—Framed (Ode) 21-17

WCUE—Akron, Ohio

- **CHICAGO**—Another Rainy Day In New York (Columbia)
- **NATALIE COLE**—Sophisticated Lady (Capitol)
- ★ **TUBES**—Don't Touch Me There (A&M)
- ★ **SEALS & CROFTS**—Get Closer (W.B.) 11-6

13-Q (WKQT)—Pittsburgh

- **FOGHAT**—Fool For The City (Bearsville)
- **STARLAND VOCAL BAND**—Afternoon Delight (Windsong) 11-1
- ★ **STARBUCK**—Moonlight Feels Right (Private Stock) 22-18

WPEZ—Pittsburgh

- **WILD CHERRY**—Play That Funky Music (Epic)
- **PARLIAMENT**—Tear The Roof Off The Sucker (Casablanca)
- ★ **MANHATTANS**—Kiss And Say Goodbye (Columbia) 12-5

WRIE—Erie, Pa.

- **ENGLAND DAN/JOHN COLEY**—I'd Really Love To See You Tonight (Big Tree)
- **AMERICA**—Today's The Day (W.B.)
- ★ **NEIL DIAMOND**—If You Know What I Mean (Col.)
- ★ **THIN LIZZY**—The Boys Are Back In Town (Mercury) 26-22

WIET—Erie, Pa.

- **CHICAGO**—Another Rainy Day In New York (Columbia)
- **THREE DOG NIGHT**—Everybody Is A Masterpiece (ABC)
- ★ **BEATLES**—Got To Get You Into My Life (Capitol)
- ★ **STARLAND VOCAL BAND**—Afternoon Delight (Windsong) 11-1

TOP ADD ONS:

BEACH BOYS—Rock And Roll Music (Warner/Reprise)
ELTON JOHN & KIKI DEE—Don't Go Breaking My Heart (Rocket)
QUEEN—You're My Best Friend (Elektra)

PRIME MOVERS:

ANDREA TRUE CONNECTION—More, More, More (Part 1) (Buddah)
GARY WRIGHT—Love Is Alive (W.B.)
QUEEN—You're My Best Friend (Elektra)

BREAKOUTS:

BEACH BOYS—Rock And Roll Music (Warner/Reprise)
ELTON JOHN & KIKI DEE—Don't Go Breaking My Heart (Rocket)
QUEEN—You're My Best Friend (Elektra)

WLS—Chicago

- **STARLAND VOCAL BAND**—Afternoon Delight (Windsong)
- **QUEEN**—You're My Best Friend (Elektra)
- ★ **BEATLES**—Got To Get You Into My Life (Capitol)
- ★ **JOHN TRAVOLTA**—Let Her In (Mid. Int'l.)

We Proudly Welcome the
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THE RITCHIE FAMILY ARABIAN NIGHTS



Marlin 2201

Arabian Nights.
The new LP by the Ritchie Family.



Distributed by **tk** RECORDS
The Independent's Independent

Billboard Singles Radio Action

Based on station playlists through Wednesday (6/23/76)

Playlist Top Add Ons ●
Playlist Prime Movers ★

● Continued from page 20

WDHF—Chicago

- **PARLIAMENT**—Tear The Roof Off The Sucker (Casablanca)
- **QUEEN**—You're My Best Friend (Elektra)
- ★ **BEATLES**—Got To Get You Into My Life (Capitol) 8-4
- ★ **ANDREA TRUE CONNECTION**—More, More, More (Buddah) 12-8

WYUU—Chicago

- **NO LIST**
-
- ★ **NO LIST**
- ★

WNDE—Indianapolis

- **BEACH BOYS**—Rock And Roll Music (Warner/Reprise)
- **AMERICA**—Today's The Day (W.B.)
- ★ **GARY WRIGHT**—Love Is Alive (W.B.) 25-8
- ★ **MANHATTANS**—Kiss And Say Goodbye (Columbia) 16-7

WOKY—Milwaukee

- **PETER FRAMPTON**—Baby, I Love Your Way (A&M)
- **BROTHERS JOHNSON**—I'll Be Good To You (A&M)
- ★ **QUEEN**—You're My Best Friend (Elektra) 18-10
- ★ **ENGLAND DAN/JOHN COLEY**—I'd Really Love To See You Tonight (Big Tree) 17-12

WZUU-FM—Milwaukee

- **BEATLES**—Got To Get You Into My Life (Capitol)
- **ENGLAND DAN/JOHN COLEY**—I'd Really Love To See You Tonight (Big Tree)
- ★ **ANDREA TRUE CONNECTION**—More, More, More (Buddah) 12-6
- ★ **QUEEN**—You're My Best Friend (Elektra) 14-8

WEMP—Milwaukee

- **NO LIST**
-
- ★ **NO LIST**
- ★

WIRL—Peoria, Ill.

- **CARPENTERS**—I Need To Be In Love (A&M)
- **ENGLAND DAN/JOHN COLEY**—I'd Really Love To See You Tonight (Big Tree)
- ★ **THIN LIZZY**—The Boys Are Back In Town (Mercury) 11-8
- ★ **BROTHERS JOHNSON**—I'll Be Good To You (A&M) 13-10

KSLQ-FM—St. Louis

- **PETER FRAMPTON**—Baby, I Love Your Way (A&M)
- D ● **LOU RAWLS**—You'll Never Find Another Love Like Mine (Phila. Int'l.)
- ★ **JOHN TRAVOLTA**—Let Her In (Midland Int'l.) 33-27
- ★ **MANHATTANS**—Kiss And Say Goodbye (Columbia) 18-13

KXOK—St. Louis

- **BEACH BOYS**—Rock And Roll Music (Warner/Reprise)
- **ELTON JOHN & KIKI DEE**—Don't Go Breaking My Heart (Rocket)
- ★ **ANDREA TRUE CONNECTION**—More, More, More (Buddah) 6-3
- ★ **STEVE MILLER BAND**—Take The Money And Run (Capitol) 10-7

KIOA—Des Moines

- **CYNDI GRECO**—Making Our Dreams Come True (Private Stock)
- **QUEEN**—You're My Best Friend (Elektra)
- ★ **DOROTHY MOORE**—Misty Blue (Malaco) 18-7
- ★ **GARY WRIGHT**—Love Is Alive (W.B.) 23-18

KDWB—Minneapolis

- **WINGS**—Let 'Em In (Capitol)
- **ELTON JOHN & KIKI DEE**—Don't Go Breaking My Heart (Rocket)
- ★ **ANDREA TRUE CONNECTION**—More, More, More (Buddah) 28-14
- ★ **SEALS & CROFTS**—Get Closer (W.B.) 23-10

NDGY—Minneapolis

- **BEATLES**—Got To Get You Into My Life (Capitol)
- **BEACH BOYS**—Rock And Roll Music (Warner/Reprise)
- ★ **ERIC CARMEN**—Never Gonna Fall In Love Again (Arista) 17-12
- ★ **CAPTAIN & TENNILLE**—Shop Around (A&M) 7-5

KSTP—Minneapolis

- **KEITH CARRADINE**—I'm Easy (ABC)
- **ELTON JOHN & KIKI DEE**—Don't Go Breaking My Heart (Rocket)
- ★ **WINGS**—Let 'Em In (Capitol) 21-5
- ★ **DOROTHY MOORE**—Misty Blue (Malaco) 4-2

MHB—Kansas City

- **BEATLES**—Got To Get You Into My Life (Capitol)
- **BEACH BOYS**—Rock And Roll Music (Warner/Reprise)
- ★ **ANDREA TRUE CONNECTION**—More, More, More (Buddah) 8-6
- ★ **MANHATTANS**—Kiss And Say Goodbye (Columbia) 12-10

KOIL—Omaha

- **MANHATTANS**—Kiss And Say Goodbye (Columbia)
- **THIN LIZZY**—The Boys Are Back In Town (Mercury)
- ★ **GARY WRIGHT**—Love Is Alive (W.B.) 22-12
- ★ **BROTHERHOOD OF MAN**—Save Your Kisses For Me (Pye) 20-11

KKLS—Rapid City, S.D.

- **GEORGE BENSON**—This Masquerade (W.B.)
- **ELTON JOHN & KIKI DEE**—Don't Go Breaking My Heart (Rocket)
- ★ **QUEEN**—You're My Best Friend (Elektra) 17-11
- ★ **ABBA**—Mama Mia (Atlantic) 27-21

KQWB—Fargo, N.D.

- **BROTHERS JOHNSON**—I'll Be Good To You (A&M)
- **BEE GEES**—You Should Be Dancing (RSO)
- ★ **THIN LIZZY**—The Boys Are Back In Town (Mercury) 17-11
- ★ **ANDREA TRUE CONNECTION**—More, More, More (Buddah) 12-7

Northeast Region

● TOP ADD ONS:

ELTON JOHN & KIKI DEE—Don't Go Breaking My Heart (Rocket)
CHICAGO—Another Rainy Day In New York (Columbia)
SEALS & CROFTS—Get Closer (W.B.)

★ PRIME MOVERS:

BEACH BOYS—Rock And Roll Music (Warner/Reprise)
BEATLES—Got To Get You Into My Life (Capitol)
STARLAND VOCAL BAND—Afternoon Delight (Windsong)

● BREAKOUTS:

CHICAGO—Another Rainy Day In New York (Columbia)
ELTON JOHN & KIKI DEE—Don't Go Breaking My Heart (Rocket)
SEALS & CROFTS—Get Closer (W.B.)

WABC—New York

- **BROTHERS JOHNSON**—I'll Be Good To You (A&M)
- **STARBUCK**—Moonlight Feels Right (Private Stock)
- ★ **ANDREA TRUE CONNECTION**—More, More, More (Buddah) 8-5
- ★ **VICKI SUE ROBINSON**—Turn The Beat Around (RCA) 11-9

WPIX—New York

- **NO LIST**
-
- ★ **NO LIST**
- ★

WRWL—New York

- **NO LIST**
-
- ★ **NO LIST**
- ★

WPTR—Albany

- **CHICAGO**—Another Rainy Day In New York (Columbia)
- **NEIL SEDAKA**—Steppin' Out (Rocket)
- ★ **BEATLES**—Got To Get You Into My Life (Capitol) 27-21
- ★ **MANHATTANS**—Kiss And Say Goodbye (Columbia) 13-8

WTRY—Albany

- **ENGLAND DAN/JOHN COLEY**—I'd Really Love To See You Tonight (Big Tree)
- **BEE GEES**—You Should Be Dancing (RSO)
- ★ **STARLAND VOCAL BAND**—Afternoon Delight (Windsong) 11-4
- ★ **BROTHERS JOHNSON**—I'll Be Good To You (A&M) 12-6

WKBW—Buffalo

- **CHICAGO**—Another Rainy Day In New York (Columbia)
- **WINGS**—Let 'Em In (Capitol)
- ★ **THIN LIZZY**—The Boys Are Back In Town (Mercury) 26-15
- ★ **QUEEN**—You're My Best Friend (Elektra) 16-8

WYSL—Buffalo

- **CHICAGO**—Another Rainy Day In New York (Columbia)
- **PETER FRAMPTON**—Baby, I Love Your Way (A&M)
- ★ **CYNDI GRECO**—Making Our Dreams Come True (Private Stock) 19-7
- ★ **NEIL DIAMOND**—If You Know What I Mean (Columbia) 30-19

WBBF—Rochester, N.Y.

- **SEALS & CROFTS**—Get Closer (W.B.)
- **GARY WRIGHT**—Love Is Alive (W.B.)
- ★ **STARLAND VOCAL BAND**—Afternoon Delight (Windsong) 11-2
- ★ **ANDREA TRUE CONNECTION**—More, More, More (Buddah) 10-8

WRKO—Boston

- **SEALS & CROFTS**—Get Closer (W.B.)
- **ELTON JOHN & KIKI DEE**—Don't Go Breaking My Heart (Rocket)
- ★ **BEACH BOYS**—Rock And Roll Music (Warner/Reprise) 19-12
- D ★ **LOU RAWLS**—You'll Never Find Another Love Like Mine (Phila. Int'l.) 29-22

WBZ-FM—Boston

- **ELTON JOHN & KIKI DEE**—Don't Go Breaking My Heart (Rocket)
- **WAR**—Summer (U.A.)
- ★ **STARBUCK**—Moonlight Feels Right (Private Stock) 20-8
- ★ **BEACH BOYS**—Rock And Roll Music (Warner/Reprise) 23-11

WVBF-FM—Boston

- **NO LIST**
-
- ★ **NO LIST**
- ★

WORC—Worcester, Mass.

- **CHICAGO**—Another Rainy Day In New York (Columbia)
- **PETER FRAMPTON**—Baby, I Love Your Way (A&M)
- ★ **VICKI SUE ROBINSON**—Turn The Beat Around (RCA) 13-4
- ★ **BEATLES**—Got To Get You Into My Life (Capitol) 3-1

WDRG—Hartford

- **FLEETWOOD MAC**—Say You Love Me (Warner/Reprise)
- **ELTON JOHN & KIKI DEE**—Don't Go Breaking My Heart (Rocket)
- ★ **GARY WRIGHT**—Love Is Alive (W.B.) 25-18
- ★ **ERIC CARMEN**—Never Gonna Fall In Love Again (Arista) 14-9

WPRO—Providence

- **CARLY SIMON**—It Keeps You Runnin' (Elektra)
- **CANDI STATON**—Young Hearts Run Free (W.B.)
- ★ **BEATLES**—Got To Get You Into My Life (Capitol) 20-11
- ★ **BROTHERS JOHNSON**—I'll Be Good To You (A&M) 12-5

Mid-Atlantic Region

● TOP ADD ONS:

ELTON JOHN & KIKI DEE—Don't Go Breaking My Heart (Rocket)
ENGLAND DAN/JOHN COLEY—I'd Really Love To See You Tonight (Big Tree)
JOHN TRAVOLTA—Let Her In (Midland Int'l.)

★ PRIME MOVERS:

THIN LIZZY—The Boys Are Back In Town (Mercury)
BEATLES—Got To Get You Into My Life (Capitol)
CARPENTERS—I Need To Be In Love (A&M)

● BREAKOUTS:

ELTON JOHN & KIKI DEE—Don't Go Breaking My Heart (Rocket)
ENGLAND DAN/JOHN COLEY—I'd Really Love To See You Tonight (Big Tree)
BEE GEES—You Should Be Dancing (RSO)

WFIL—Philadelphia

- **ELTON JOHN & KIKI DEE**—Don't Go Breaking My Heart (Rocket)
- **PRATT & McCLAIN**—Devil With The Blue Dress On (Warner/Reprise)
- ★ **BROTHERS JOHNSON**—I'll Be Good To You (A&M) 22-16
- ★ **BEATLES**—Got To Get You Into My Life (Capitol) HB-24

WIBG—Philadelphia

- **BEATLES**—Got To Get You Into My Life (Capitol)
- **NEIL DIAMOND**—If You Know What I Mean (Columbia)
- ★ **NONE**
- ★

WFIL-FM—Philadelphia

- **WINGS**—Let 'Em In (Capitol)
- **BEE GEES**—You Should Be Dancing (RSO)
- ★ **THIN LIZZY**—The Boys Are Back In Town (Mercury) 21-12
- ★ **STARLAND VOCAL BAND**—Afternoon Delight (Windsong) 18-10

WPGC—Washington

- **JOHN TRAVOLTA**—Let Her In (Midland Int'l.)
-
- ★ **THIN LIZZY**—The Boys Are Back In Town (Mercury) 25-18
- ★ **NATALIE COLE**—Sophisticated Lady (Capitol) 30-24

WOL—Washington

- **NO LIST**
-
- ★ **NO LIST**
- ★

WGH—Washington

- **PETER FRAMPTON**—Baby, I Love Your Way (A&M)
- **WINGS**—Let 'Em In (Capitol)
- ★ **BEATLES**—Got To Get You Into My Life (Capitol) 25-18
- ★ **BEACH BOYS**—Rock And Roll Music (Warner/Reprise) 26-20

WCAO—Baltimore

- **ENGLAND DAN/JOHN COLEY**—I'd Really Love To See You Tonight (Big Tree)
- **ELTON JOHN & KIKI DEE**—Don't Go Breaking My Heart (Rocket)
- ★ **ABBA**—Mama Mia (Atlantic) 21-13
- ★ **CROWN HEIGHTS AFFAIR**—Foxy Lady (Delite) 30-25

WYRE—Baltimore

- **NEIL SEDAKA**—Steppin' Out (Rocket)
- **BEE GEES**—You Should Be Dancing (RSO)
- ★ **CARPENTERS**—I Need To Be In Love (A&M) 28-19
- D ★ **LOU RAWLS**—You'll Never Find Another Love Like Mine (Phila. Int'l.) 14-8

WLEE—Richmond, Va.

- **ENGLAND DAN/JOHN COLEY**—I'd Really Love To See You Tonight (Big Tree)
- **ABBA**—Mama Mia (Atlantic)
- ★ **STEVE MILLER BAND**—Take The Money And Run (Capitol) 17-12
- ★ **SEALS & CROFTS**—Get Closer (W.B.) 23-19

Southeast Region

● TOP ADD ONS:

BEE GEES—You Should Be Dancing (RSO)
WINGS—Let 'Em In (Capitol)
ELTON JOHN & KIKI DEE—Don't Go Breaking My Heart (Rocket)

★ PRIME MOVERS:

STARLAND VOCAL BAND—Afternoon Delight (Windsong)
JOHN TRAVOLTA—Let Her In (Midland Int'l.)
MANHATTANS—Kiss And Say Goodbye (Columbia)

● BREAKOUTS:

BEE GEES—You Should Be Dancing (RSO)
WINGS—Let 'Em In (Capitol)
ELTON JOHN & KIKI DEE—Don't Go Breaking My Heart (Rocket)

WQXI—Atlanta

- **PETER FRAMPTON**—Baby, I Love Your Way (A&M)
- **BEATLES**—Got To Get You Into My Life (Capitol)
- ★ **STARLAND VOCAL BAND**—Afternoon Delight (Windsong) 8-4
- ★ **THIN LIZZY**—The Boys Are Back In Town (Mercury) 13-9

Z-93 (WZGC-FM)—Atlanta

- **MARVIN GAYE**—I Want You (Tamla)
- **WINGS**—Let 'Em In (Capitol)
- ★ **SEALS & CROFTS**—Get Closer (W.B.) 16-9
- ★ **STARLAND VOCAL BAND**—Afternoon Delight (Windsong) 4-1

WBQQ—Atlanta

- **PETER FRAMPTON**—Baby, I Love Your Way (A&M)
- **WINGS**—Let 'Em In (Capitol)
- ★ **JOHN TRAVOLTA**—Let Her In (Midland Int'l.) 24-18
- ★ **WALTER MURPHY/BIG APPLE BAND**—A Fifth Of Beethoven (Private Stock) 12-7

WFOM—Atlanta

- **NO LIST**
-
- ★ **NO LIST**
- ★

WPGA—Savannah, Ga.

- **CHICAGO**—Another Rainy Day In New York (Columbia)
- **ELTON JOHN & KIKI DEE**—Don't Go Breaking My Heart (Rocket)
- ★ **CRYSTAL GAYLE**—I'll Get Over You (U.A.) 22-15
- ★ **WINGS**—Let 'Em In (Capitol) 30-24

WQAM—Miami

- **BEATLES**—Got To Get You Into My Life (Capitol)
- **GARY WRIGHT**—Love Is Alive (W.B.)
- ★ **STEVE MILLER BAND**—Take The Money And Run (Capitol) 19-11
- ★ **MANHATTANS**—Kiss And Say Goodbye (Columbia) 14-8

Y-100 (WHY-FM)—Miami

- **PARLIAMENT**—Tear The Roof Off The Sucker (Casablanca)
- **K.C. & THE SUNSHINE BAND**—Shake Your Booty (TK)
- ★ **STARLAND VOCAL BAND**—Afternoon Delight (Windsong) 18-9
- ★ **STARBUCK**—Moonlight Feels Right (Private Stock) 10-5

BJ 105 (WBJW-FM)—Orlando

- **WINGS**—Let 'Em In (Capitol)
- **BEE GEES**—You Should Be Dancing (RSO)
- D ★ **TAVARES**—Heaven Must Be Missing An Angel (Capitol) 39-29
- ★ **SEALS & CROFTS**—Get Closer (W.B.) 17-9

Q-105 (WRBQ-FM)—Tampa, St. Petersburg

- **BEE GEES**—You Should Be Dancing (RSO)
- **ELTON JOHN & KIKI DEE**—Don't Go Breaking My Heart (Rocket)
- ★ **JOHN TRAVOLTA**—Let Her In (Midland Int'l.) 13-5
- ★ **ABBA**—Mama Mia (Atlantic) 18-11

WQPD—Lakeland, Fla.

- **HENRY GROSS**—Springtime Mama (Lifesong)
- **ELTON JOHN & KIKI DEE**—Don't Go Breaking My Heart (Rocket)
- ★ **TODD RUNDGREN**—Good Vibrations (Bearsville) 22-6
- ★ **WALTER MURPHY/BIG APPLE BAND**—A Fifth Of Beethoven (Private Stock) 23-10

WMFJ—Daytona Beach

- **WINGS**—Let 'Em In (Capitol)
- **BEE GEES**—You Should Be Dancing (RSO)
- ★ **NEIL DIAMOND**—If You Know What I Mean (Columbia) HB-14
- ★ **STARLAND VOCAL BAND**—Afternoon Delight (Windsong) 8-1

WAPE—Jacksonville

- **AEROSMITH**—Last Child (Columbia)
- **BEE GEES**—You Should Be Dancing (RSO)
- ★ **PARLIAMENT**—Tear The Roof Off The Sucker (Casablanca) 17-5
- ★ **ENGLAND DAN/JOHN COLEY**—I'd Really Love To See You Tonight (Big Tree) 21-12

WAYS—Charlotte

- **WALTER MURPHY/BIG APPLE BAND**—A Fifth Of Beethoven (Private Stock)
- **ENGLAND DAN/JOHN COLEY**—I'd Really Love To See You Tonight (Big Tree)
- ★ **KEITH CARRADINE**—I'm Easy (ABC) 24-8
- ★ **GARY WRIGHT**—Love Is Alive (W.B.) 10-3

WGIV—Charlotte

- **NO LIST**
-
- ★ **NO LIST**
- ★

WKIX—Raleigh, N.C.

- **BEE GEES**—You Should Be Dancing (RSO)
- **ELTON JOHN & KIKI DEE**—Don't Go Breaking My Heart (Rocket)
- ★ **NONE**
- ★

WTOB—Winston/Salem

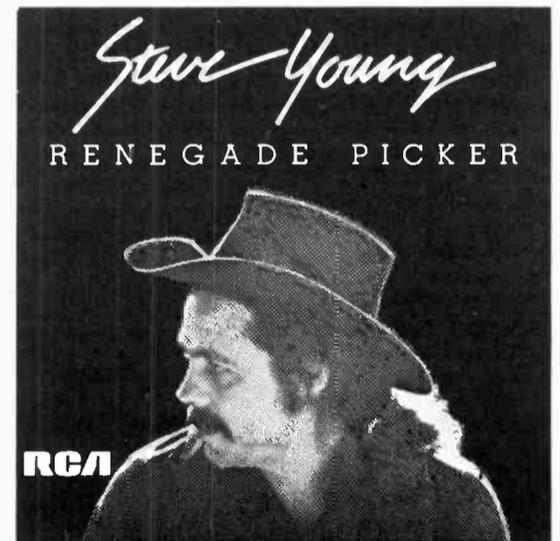
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Tobacco Road
Light Of My Life

Exclusively on RCA RECORDS

Billboard Album Radio Action

Playlist Top Ad Ons • Top Requests/Airplay • Regional Breakouts & National Breakouts

Based on station playlists through Wednesday (6/23/76)

Top Add Ons-National

CHICAGO X—(Columbia)
JAMES TAYLOR—In The Pocket (Warner Bros.)
SPIRIT—Farther Along (Mercury)
GRATEFUL DEAD—Steal Your Face (Grateful Dead)

ADD ONS—The four key products added at the radio stations listed; as determined by station personnel.

TOP REQUESTS/AIRPLAY—The four products registering the greatest listener requests and airplay; as determined by station personnel.

BREAKOUTS—Billboard Chart Dept. summary of Add Ons and Requests/Airplay information to reflect greatest product activity at regional and national levels.

KISW-FM—Seattle

- **CHICAGO X**—(Columbia)
- **JEFF BECK**—Wired (Epic)
- **SPIN** (Ariola America)
- **JAMES TAYLOR**—In The Pocket (Warner Bros.)
- **BLUE OYSTER CULT**—Agents Of Fortune (Columbia)
- **WINGS**—At The Speed Of Sound (Capitol)
- **GEORGE BENSON**—Breezin' (Warner Bros.)
- **AEROSMITH**—Rocks (Columbia)
- **JEFF BECK**—Wired (Epic)

KOME-FM—San Jose

- **CHICAGO X**—(Columbia)
- **JAMES TAYLOR**—In The Pocket (Warner Bros.)
- **SPIRIT**—Farther Along (Mercury)
- **DON NIX**—Gone Too Long (Cream)
- **CURTIS BROTHERS**—(Polydor)
- **JERRY JEFF WALKER**—It's A Good Night For Singing (MCA)
- **JEFF BECK**—Wired (Epic)
- **STEVE MILLER**—Fly Like An Eagle (Capitol)
- **MARSHALL TUCKER BAND**—Long Hard Ride (Capricorn)
- **ROLLING STONES**—Black And Blue (Rolling Stones)

Southwest Region

TOP ADD ONS:

- **CHICAGO X**—(Columbia)
- **SPIRIT**—Farther Along (Mercury)
- **GRATEFUL DEAD**—Steal Your Face (Grateful Dead)
- **JAMES TAYLOR**—In The Pocket (Warner Bros.)

TOP REQUEST/AIRPLAY:

- **AEROSMITH**—Rocks (Columbia)
- **JEFF BECK**—Wired (Epic)
- **MARSHALL TUCKER BAND**—Long Hard Ride (Capricorn)
- **STEVE MILLER**—Fly Like An Eagle (Capitol)

BREAKOUTS:

- **CHICAGO X**—(Columbia)
- **JAMES TAYLOR**—In The Pocket (Warner Bros.)
- **GRATEFUL DEAD**—Steal Your Face (Grateful Dead)
- **SPIRIT**—Farther Along (Mercury)

KSHE-FM—St. Louis

- **GRATEFUL DEAD**—Steal Your Face (Grateful Dead)
- **SPIRIT**—Farther Along (Mercury)
- **CURTIS BROTHERS**—(Polydor)
- **STARZ**—(Capitol)
- **CITY BOY**—(Mercury)
- **MARSHALL TUCKER BAND**—Long Hard Ride (Capricorn)
- **POCO**—Rose Cimarron (ABC)
- **CHARLIE DANIELS BAND**—Saddle Tramp (Epic)
- **STEVE MILLER**—Fly Like An Eagle (Capitol)

KADI-FM—St. Louis

- **BLUE OYSTER CULT**—Agents Of Fortune (Columbia)
- **NATURAL GAS**—(Private Stock)
- **CHICAGO X**—(Columbia)
- **JAMES TAYLOR**—In The Pocket (Warner Bros.)
- **IAN MATTHEWS**—Go For Broke (Columbia)
- **STEELY DAN**—Royal Scam (ABC)
- **GORDON LIGHTFOOT**—Summertime Dream (Warner/Reprise)
- **AEROSMITH**—Rocks (Columbia)
- **CARLY SIMON**—Another Passenger (Elektra)

KZEW-FM—Dallas

- **WARREN ZEVON**—(Asylum)
- **BEN SIDRAN**—Free In America (Arista)
- **JAMES TAYLOR**—In The Pocket (Warner Bros.)
- **JEFF BECK**—Wired (Epic)
- **CHICAGO X**—(Columbia)
- **SPIRIT**—Farther Along (Mercury)
- **ALAN PARSONS PROJECT**—Tales Of Mystery & Imagination (20th Century)
- **THIN LIZZY**—Jailbreak (Mercury)
- **JEFF BECK**—Wired (Epic)
- **AEROSMITH**—Rocks (Columbia)

Top Requests/Airplay-National

JEFF BECK—Wired (Epic)
STEVE MILLER—Fly Like An Eagle (Capitol)
AEROSMITH—Rocks (Columbia)
SOUTHSIDE JOHNNY & THE ASBURY JUKES—I Don't Wanna Go Home (Epic)

KLBJ-FM—Austin

- **GRATEFUL DEAD**—Steal Your Face (Grateful Dead)
- **DON NIX**—Gone Too Long (Cream)
- **NEIL DIAMOND**—Beautiful Noise (Columbia)
- **CHICAGO X**—(Columbia)
- **STARZ**—(Capitol)
- **UPP**—This Way Upp (Epic)
- **JEFF BECK**—Wired (Epic)
- **ANDY PRATT**—Resolution (Nemperor)
- **JAMES TAYLOR**—In The Pocket (Warner Bros.)
- **SOUTHSIDE JOHNNY & THE ASBURY JUKES**—I Don't Wanna Go Home (Epic)

Midwest Region

TOP ADD ONS:

- **JAMES TAYLOR**—In The Pocket (Warner Bros.)
- **GRATEFUL DEAD**—Steal Your Face (Grateful Dead)
- **JAY FERGUSON**—All Alone In The End Zone (Asylum)
- **CHICAGO X**—(Columbia)

TOP REQUEST/AIRPLAY:

- **STEVE MILLER**—Fly Like An Eagle (Capitol)
- **HEART**—Dreamboat Annie (Mushroom Records)
- **SOUTHSIDE JOHNNY & THE ASBURY JUKES**—I Don't Wanna Go Home (Epic)
- **JEFF BECK**—Wired (Epic)

BREAKOUTS:

- **JAMES TAYLOR**—In The Pocket (Warner Bros.)
- **GRATEFUL DEAD**—Steal Your Face (Grateful Dead)
- **JAY FERGUSON**—All Alone In The End Zone (Asylum)
- **STARZ**—(Capitol)

WABX-FM—Detroit

- **SPIRIT**—Farther Along (Mercury)
- **GRATEFUL DEAD**—Steal Your Face (Grateful Dead)
- **CURTIS BROTHERS**—(Polydor)
- **STARZ**—(Capitol)
- **CITY BOY**—(Mercury)
- **STEVE MILLER**—Fly Like An Eagle (Capitol)
- **BLUE OYSTER CULT**—Agent Of Fortune (Columbia)
- **SOUTHSIDE JOHNNY & THE ASBURY JUKES**—I Don't Wanna Go Home (Epic)
- **WARREN ZEVON**—(Asylum)

WMMS-FM—Cleveland

- **CHICAGO X**—(Columbia)
- **WILD CHERRY**—(Epic)
- **TOOTS & THE MAYTALS**—Reggae Got Soul (Island)
- **JAMES TAYLOR**—In The Pocket (Warner Bros.)
- **STEVE MILLER**—Fly Like An Eagle (Capitol)
- **JEFF BECK**—Wired (Epic)
- **SOUTHSIDE JOHNNY & THE ASBURY JUKES**—I Don't Wanna Go Home (Epic)
- **HEART**—Dreamboat Annie (Mushroom Records)

WXRT-FM—Chicago

- **JEFF BECK**—Wired (Epic)
- **GRATEFUL DEAD**—Steal Your Face (Grateful Dead)
- **JAMES TAYLOR**—In The Pocket (Warner Bros.)
- **SPIN**—(Ariola America)
- **JAY FERGUSON**—All Alone In The End Zone (Asylum)
- **HARRY NILSSON**—That's The Way It Is (RCA)
- **THIN LIZZY**—Jailbreak (Mercury)
- **BOZ SCAGGS**—Silk Degrees (Columbia)
- **HEART**—Dreamboat Annie (Mushroom Records)
- **MARSHALL TUCKER BAND**—Long Hard Ride (Capricorn)

WCOL-FM—Columbus

- **JAMES TAYLOR**—In The Pocket (Warner Bros.)
- **CARLY SIMON**—Another Passenger (Elektra)
- **BLUE OYSTER CULT**—Agents Of Fortune (Columbia)
- **JAY FERGUSON**—All Alone In The End Zone (Asylum)
- **IAN GILLIAN**—Child In Time (Polydor)
- **CHICAGO X**—(Columbia)
- **STEELY DAN**—Royal Scam (ABC)
- **DOOBIE BROTHERS**—Takin' It To The Streets (Warner Bros.)
- **TODD RUNDGREN**—Faithful (Bearsville)
- **ISLEY BROTHERS**—Harvest For The World (T-Neck)

WZMF-FM—Milwaukee

- **GRATEFUL DEAD**—Steal Your Face (Grateful Dead)
- **JAY FERGUSON**—All Alone In The End Zone (Asylum)
- **STARZ**—(Capitol)
- **BEN SIDRAN**—Free In America (Arista)
- **STEVE MILLER**—Fly Like An Eagle (Capitol)
- **HEART**—Dreamboat Annie (Mushroom Records)
- **NAZARETH**—Close Enough For Rock'n'Roll (A&M)
- **AEROSMITH**—Rocks (Columbia)

Southeast Region

TOP ADD ONS:

- **CHICAGO X**—(Columbia)
- **JAMES TAYLOR**—In The Pocket (Warner Bros.)
- **SOUTHSIDE JOHNNY & THE ASBURY JUKES**—I Don't Wanna Go Home (Epic)
- **MARSHALL TUCKER BAND**—Long Hard Ride (Capricorn)

TOP REQUEST/AIRPLAY:

- **JETHRO TULL**—Too Old To Rock N' Roll Too Young To Die (Chrysalis)
- **STEVE MILLER**—Fly Like An Eagle (Capitol)
- **JEFF BECK**—Wired (Epic)
- **CARLY SIMON**—Another Passenger (Elektra)

BREAKOUTS:

- **CHICAGO X**—(Columbia)
- **JAMES TAYLOR**—In The Pocket (Warner Bros.)
- **SOUTHSIDE JOHNNY & THE ASBURY JUKES**—I Don't Wanna Go Home (Epic)
- **MARSHALL TUCKER BAND**—Long Hard Ride (Capricorn)

WMAL-FM—Washington

- **CHICAGO X**—(Columbia)
- **JAMES TAYLOR**—In The Pocket (Warner Bros.)
- **NEIL DIAMOND**—Beautiful Noise (Columbia)
- **GRATEFUL DEAD**—Steal Your Face (Grateful Dead)
- **TOOTS & THE MAYTALS**—Reggae Got Soul (Island)
- **PETER TOSH**—Legalize It (Columbia)
- **GORDON LIGHTFOOT**—Summertime Dream (Warner/Reprise)
- **STEELY DAN**—Royal Scam (ABC)
- **JETHRO TULL**—Too Old To Rock'n'Roll: Too Young To Die (Chrysalis)
- **CARLY SIMON**—Another Passenger (Elektra)

WKTK-FM—Baltimore

- **SOUTHSIDE JOHNNY & THE ASBURY JUKES**—I Don't Wanna Go Home (Epic)
- **CHICAGO X**—(Columbia)
- **BARRABAS**—Watch Out (Atco)
- **MARSHALL TUCKER BAND**—Long Hard Ride (Capricorn)
- **JAMES TAYLOR**—In The Pocket (Warner Bros.)
- **FELIX PAPPALARDI & CREATION**—(A&M)
- **SOLUTION**—Cordon Bleu (Rocket)
- **JEFF BECK**—Wired (Epic)
- **SOUTHSIDE JOHNNY & THE ASBURY JUKES**—I Don't Wanna Go Home (Epic)
- **ATLANTA RHYTHM SECTION**—Red Tape (Polydor)

National Breakouts

CHICAGO X—(Columbia)
JAMES TAYLOR—In The Pocket (Warner Bros.)
GRATEFUL DEAD—Steal Your Face (Grateful Dead)
SPIRIT—Farther Along (Mercury)

WKDA-FM—Nashville

- **CHICAGO X**—(Columbia)
- **JAMES TAYLOR**—In The Pocket (Warner Bros.)
- **CARLY SIMON**—Another Passenger (Elektra)
- **JEFF BECK**—Wired (Epic)
- **BAKER GURVITZ ARMY**—Hearts On Fire (Atco)
- **MAHOGANY RUSH**—IV (Columbia)
- **JETHRO TULL**—Too Old To Rock'n'Roll: Too Young To Die (Chrysalis)
- **STEVE MILLER**—Fly Like An Eagle (Capitol)
- **LED ZEPPELIN**—Presence (Swan Song)
- **WINGS**—At The Speed Of Sound (Capitol)

WORJ-FM—Orlando

- **BEN SIDRAN**—Free In America (Arista)
- **SOUTHSIDE JOHNNY & THE ASBURY JUKES**—I Don't Wanna Go Home (Epic)
- **JAMES TAYLOR**—In The Pocket (Warner Bros.)
- **CHICAGO X**—(Columbia)
- **CARLY SIMON**—Another Passenger (Elektra)
- **MARSHALL TUCKER BAND**—Long Hard Ride (Capricorn)
- **STEVE MILLER**—Fly Like An Eagle (Capitol)
- **TERRY REID**—Seed Of Memory (ABC)
- **MARSHALL TUCKER BAND**—Long Hard Ride (Capricorn)
- **BOB MARLEY & THE WAILERS**—Rastaman Vibrations (Island)

Northeast Region

TOP ADD ONS:

- **JEFF BECK**—Wired (Epic)
- **CHICAGO X**—(Columbia)
- **HARRY NILSSON**—That's The Way It Is (RCA)
- **SPIRIT**—Farther Along (Mercury)

TOP REQUEST/AIRPLAY:

- **GRATEFUL DEAD**—Steal Your Face (Grateful Dead)
- **ANDY PRATT**—Resolution (Nemperor)
- **STEELY DAN**—Royal Scam (ABC)
- **GORDON LIGHTFOOT**—Summertime Dream (Warner/Reprise)

BREAKOUTS:

- **CHICAGO X**—(Columbia)
- **GRATEFUL DEAD**—Steal Your Face (Grateful Dead)
- **JEFF BECK**—Wired (Epic)
- **SPIRIT**—Farther Along (Mercury)

WNEW-FM—New York

- **JEFF BECK**—Wired (Epic)
- **JERRY JEFF WALKER**—It's A Good Night For Singing (MCA)
- **HARRY NILSSON**—That's The Way It Is (RCA)
- **JOHN HANDY**—Hard Work (Impulse)
- **GRAHAM PARKER**—Howlin' Wind (Mercury)
- **JAN HAMMER GROUP**—Oh Yeah (Nemperor)
- **CHICAGO X**—(Columbia)
- **GRATEFUL DEAD**—Steal Your Face (Grateful Dead)
- **JAMES TAYLOR**—In The Pocket (Warner Bros.)
- **NEIL DIAMOND**—Beautiful Noise (Columbia)

WBAB-FM—Babylon

- **CLIFF RICHARD**—I'm Nearly Famous (Rocket)
- **CHICAGO X**—(Columbia)
- **SPIRIT**—Farther Along (Mercury)
- **JOHN HANDY**—Hard Work (Impulse)
- **CARLY SIMON**—Another Passenger (Elektra)
- **HARRY NILSSON**—That's The Way It Is (RCA)
- **SOUTHSIDE JOHNNY & THE ASBURY JUKES**—I Don't Wanna Go Home (Epic)
- **MARSHALL TUCKER BAND**—Long Hard Ride (Capricorn)
- **GORDON LIGHTFOOT**—Summertime Dream (Warner/Reprise)
- **BILLY JOEL**—Turnstiles (Columbia)

WOUR-FM—Syracuse/Utica

- **GRATEFUL DEAD**—Steal Your Face (Grateful Dead)
- **TOOTS & THE MAYTALS**—Reggae Has Soul (Island)
- **WILD TCHOUPITOULAS**—(Island)
- **NEIL DIAMOND**—Beautiful Noise (Columbia)
- **BOBBY BARE**—The Winner & Other Losers (RCA)
- **JEFF BECK**—Wired (Epic)
- **CHARLIE DANIELS BAND**—Saddle Tramp (Epic)
- **SOUTHSIDE JOHNNY & THE ASBURY JUKES**—I Don't Wanna Go Home (Epic)
- **MARSHALL TUCKER BAND**—Long Hard Ride (Capricorn)
- **TODD RUNDGREN**—Faithful (Bearsville)

WMMR-FM—Philadelphia

- **JEFF BECK**—Wired (Epic)
- **CHICAGO X**—(Columbia)
- **GRATEFUL DEAD**—Steal Your Face (Grateful Dead)
- **MIGHTY DIAMONDS**—Right Time (Virgin)
- **TOOTS & THE MAYTALS**—Reggae Got Soul (Island)
- **HEP TONES**—Night Food (Island)
- **TUBES**—Young & Rich (A&M)
- **HALL & OATES**—(RCA)
- **FIREFALL**—(Atlantic)
- **ANDY PRATT**—Resolution (Nemperor)

WLIR-FM—New York

- **STARZ**—(Capitol)
- **CITY BOY**—(Mercury)
- **CLIFF RICHARD**—I'm Nearly Famous (Rocket)
- **SPIRIT**—Farther Along (Mercury)
- **DON NIX**—Gone Too Long (Cream)
- **HARRY NILSSON**—That's The Way It Is (RCA)
- **STEVE MILLER**—Fly Like An Eagle (Capitol)
- **STEELY DAN**—Royal Scam (ABC)
- **GRATEFUL DEAD**—Steal Your Face (Grateful Dead)
- **BEN SIDRAN**—Free In America (Arista)

WHCN-FM—Hartford

- **SPIRIT**—Farther Along (Mercury)
- **CITY BOY**—(Mercury)
- **THE HEP TONES**—Night Food (Island)
- **CHICAGO X**—(Columbia)
- **FREE BEER**—Highway Robbery (RCA)
- **DON NIX**—Gone Too Long (Cream)
- **ANDY PRATT**—Resolution (Nemperor)
- **CHRIS HILLMAN**—Slippin' Away (Asylum)
- **WILD TCHOUPITOULAS**—(Island)
- **NRBQ**—Scraps And Worship (Auniot Coeptsis)

CHUM-FM—Toronto

- **CHICAGO X**—(Columbia)
- **CARLY SIMON**—Another Passenger (Elektra)
- **JEFF BECK**—Wired (Epic)
- **SYNERGY**—Sequencer (Passport)
- **VALDY**—Valdy & The Home Town Band (A&M)
- **JAMES TAYLOR**—In The Pocket (Warner Bros.)
- **GORDON LIGHTFOOT**—Summertime Dream (Warner/Reprise)
- **STEELY DAN**—Royal Scam (ABC)
- **WINGS**—At The Speed Of Sound (Capitol)
- **AEROSMITH**—Rocks (Columbia)

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INDUSTRY

PIX

DON NIX *Gone Too Long**
Album has received an overwhelming acceptance from all levels of the music industry.

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WALRUS—Merit album of the week

BILLBOARD—Album pick of the week

CASHBOX—Album pick of the week

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Turnaround be the single???

NIX



GRT®
MUSIC TAPES



Vox Jox

Continued from page 18

these days, but I got myself a small role in the Paul Newman movie 'Slap Shot,' due for release around Christmas. Between takes, I'm still doing mornings here at 14-FBL."

★ ★ ★

Concerning the air personality competition in the Radio Forum as well as that for record artists, record promotion executives, record companies, program directors, programs, stations, etc., L. David Moorhead, the awards chairman, will be announcing the details on how you enter, where you send airchecks, etc., in perhaps the next issue. In many cases, the regional judges will be

nominating disk jockeys to submit entries. But everyone can enter. Last year, the grand air personality winner came strictly out of the woodwork to take the greatest prize of all. We want everyone to enter, large market and small.

Enter yourself, your program director, your general manager, your station. Or the promotion man that you think should get an award because he does a good job with radio stations in your area.

★ ★ ★

Robert Hartzell, a 10-year radio professional, is now a staff announcer at WROR, the oldies station in Boston. He started in radio at KMBY in Monterey, Calif., where

Eric Norberg used to wave at the seagulls when he wasn't trying to figure out the demographics of the tourists on Cannery Row. Robert works for program director Paul Ward and, if his enunciation is good enough he might get to say hello to Erica Farber in the hallways at coffee break time. Just noticed that Erica Farber, general manager of WROR in Boston, the oldies station, certainly isn't thinking old. She just hired four account executives—Stuart M. Siden, Richard P. Ramirez, Anthony M. Baglio, and Chris Vane.

★ ★ ★

Nathan Miller, c/o P.J. Bottoms, 800 Circus Circus Drive, Las Vegas, Nev. 89119, needs disco record service. The disco is right next to Circus Circus and operates 8 p.m.-8 a.m. "and plays to a very good crowd of tourists and locals." Miller says he just moved in from Atlanta. ... Chuck Sagash, 2-6 p.m., KTGR, Columbia, Mo., 65201, would like "some vintage tapes of CKLW; also stuff from the Tri-Cities, mainly Flint, Mich., and WTAC and WSAM in Saginaw, Mich. I grew up on that sound of Motown in the '60s and would like to add it to my collection. I would also like to know how to get my hands on one of those WPIX Stereo 102 T-shirts that I have heard about." Chuck's home address is 2401 W. Broadway, Apt. 306.

★ ★ ★

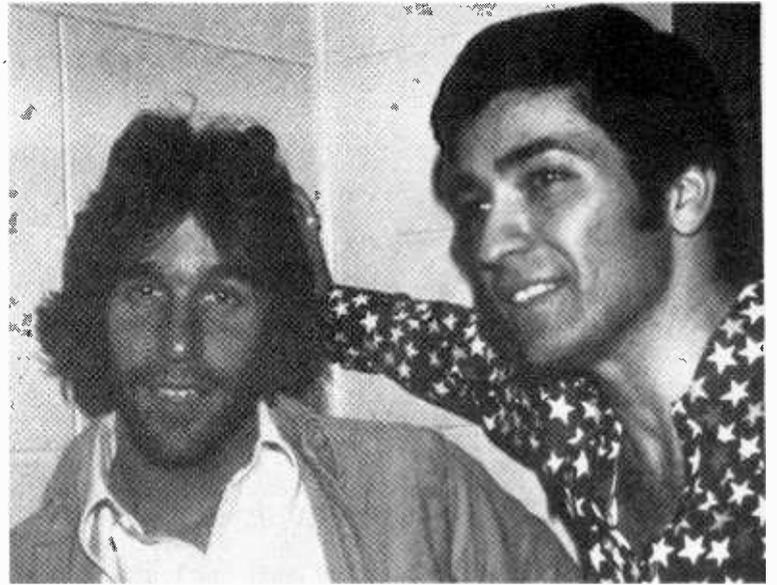
William D. Roberts, otherwise called Bill, writes from P.O. Box 1915 in Aspen, Colo. 81611, that the place where Art Roberts and all of those others worked at was KYW in Cleveland. "I was music director at KDKA, Pittsburgh, at that time, around 1962-64."

★ ★ ★

Program director Dave Anthony, WKCT, Bowling Green, Ky., reports that he's doing the 5-9 a.m. show, followed by Bill Brennan until 2 p.m., Wayne Radant 2-7 p.m., Phil Baily 7-midnight, and John Clark weekends. "I have no ratings to throw at you, nothing fancy. We are simply good radio and a plug in your column could help us get the product we need sooner; as well as letting the other guys on the staff realize they count quite a bit." Anthony sends me a daytime playlist, pointing out "we are more progressive at night, since the most-adult audience turns to the boob tube at night. We turn to the college-age audience after 7 p.m. News, sports, weather, features, and so on do take up a good deal of our broadcast day. We are an adult radio station, not a jukebox. But the music counts as much as anything. The jocks put their all into programming. They are friends, not stars or comedians."

★ ★ ★

Bill Ezell, once a mainstay at Alto Fonic or Alto Communications or both, Los Angeles, has become a real estate agent with Sterpa Realtors, working in the Sherman Oaks office, Los Angeles. ... Though competition among two heavy rockers is always the more interesting, the competition that's less discussed but often as fiercely fought is that between beautiful music stations in a given market. In Los Angeles, you have several stations vying for the Frank Chacksfield crown. In San Francisco, it's the same situation. Bonneville International Corp. now owns KRON there, has changed the calls to KOIT, and named Joseph L. Dorton as general manager and R.T. "Dick" Dixon as station manager. KFOG uses the service of Jim Schulke (Stereo Radio Productions) as I recall. KABL uses the TM Pro-



WARA photo

FRATERNITY BROTHERS—Henry "Fonzie" Winkler, left, who has been gaining considerable reknown lately as an emcee of live oldie concerts around the nation, talks old times with Jeff Starr, air personality at WARA in Attleboro, Mass. They're old fraternity brothers.

gramming beautiful music programming service. So, now you have three giants spinning Chacksfield, Henry Mancini, and Ray Conniff. Oddly enough, in one market, one service will win; another will cop the next city, etc. Dorton, incidentally, will also continue as general manager of KBIG and KBRT in Los Angeles, two other Bonneville operations.

★ ★ ★

New lineup at KWIZ in Santa Ana, Calif., features John Novak 6-10 a.m., Jim Bain 10 a.m.-2 p.m., Gary Marshall 2-7 p.m., Charlie Fox 7-midnight, and Boy Sky midnight-6 a.m. David B. Daniels pitches in on weekends. ... Marty Angelo informs me that WNIA in Buffalo, N.Y., is now programming a disco music survey 8-11 p.m. Saturdays; Angelo hosts the three-hour disco show. Besides this, he is a disco disk jockey at the Spectrum six nights a week, plus one night a week at Mulligans Cafe Disco.

★ ★ ★

The lineup at KFIG in Fresno, Calif., includes John McCorkle 6-10 a.m., assistant music director Helen Melene 10 a.m.-3 p.m., program director Joe Collins 3-7 p.m., Art Farkas 7-midnight, Kevin Carroll midnight-6 a.m. Joe Reiling is news director of the stereo station, which also carries Earth News and the Dr. Demento show. ... Ran across a note here about WSPT in Stevens Point, Wis., needing another disk jockey. Check with program director Pat Martin up there.

★ ★ ★

John Henry Scott writes that he finally moved back into radio programming. "Formerly of WROZ in Evansville, Ind., and WKLM in Wilmington, Del., I've been working kind of part-time for the past two years and playing bass guitar with a cajun band. But now I'm in programming. WNPS, the only full-time country music outlet in New Orleans. The station burned not too long before I took over and I need record service bad, notably from Capitol and Columbia."

★ ★ ★

New lineup at WMVB in Vineland, N.J., features Mike Bowe (who would like to hear from friends at Brown Institute, 1972) 6-10 a.m., new program director John Runfola 10 a.m.-2 p.m., Jim Edwards 2-6 p.m., Dan O'Toole 6-midnight, Phil Wurtz all-night, with weekends handled by Bobby Brooks, Dave Clark, and Ken Howard. ... Bill Masters reports in from WROC in Rochester, N.Y., but longs for a job in Denver. "Have been here three months after

eight-and-a-half years at WBEN in Buffalo." Friends can talk to him at 716-586-5075.

★ ★ ★

When all of those RKO disk jockeys return from Australia after the July 23-24 satellite broadcasts, they'll bring back six koala bears to present to the San Diego Zoo on behalf of the Australia government. Paul Drew, RKO vice president of programming, and Michael Spears, operations manager of KFRC in San Francisco, arranged for the bear transfer during their checkout tour of Australia for the satellite "Friends Across The Pacific" broadcast.

Spears did quite well in the recent ARB in San Francisco—rather his station did well: "and we did it without any major contest," he reports. The most interesting experiment was that Dr. Don Rose, the morning personality, dropped most of his wild tracks. "We figured that they were irritating the women," says Spears. Instead, Don did more phone work and bits. Men 18-34 years of age rose from 18,800 to 22,500 (both surveys, he was No. 1 in this category). Women 18-34 jumped from 20,700 to 28,700 (again, he was No. 1 both surveys in this category). Rose was also No. 2 in men 18-49 and No. 1 in women 18-49. Cume was 1,422,500 (up from 1,352,300 in the January/February ARB) and this compares to the KHJ, Los Angeles, cume this book of 1,540,500.

★ ★ ★

John A. Lingua, operations director of WRNJ in Hackettstown, N.J., reports he received "close to 300 tapes and resumes" applying for a job after it was mentioned in this column. WRNJ has just bought a jingles package from the William B. Tanner company in Memphis. ... Joe Morgan, formerly operations director of WCOP in Boston, is now public affairs director for WRKO, Boston. He'll also host the "Generation Show" Sunday evenings. New music director of WRKO is Carol Singer; she'd been at WHEN in Syracuse, N.Y.

★ ★ ★

Tom Connolley, 217-528-3033, is looking for a move. "I would like to go to a medium to major in the South or Southwest. I'll go country or MOR." He's now at WFMB in Springfield, Ill., where the lineup has Bill Davis 6-11 a.m., Jim Moore noon-6 p.m. Craig Tiffany 6-midnight, and Connolley midnight-6 a.m. ... Machine Gun Kelly, disk jockey with KHJ, Los Angeles, will play a young militant priest in the

(Continued on page 27)

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JULY 4, 1976, BILLBOARD

WHAT IS FRANKIE VALLI'S REAL NAME? WHO WERE JOHNNY CASH'S TENNESSEE TWO?



Capitol photo

TOUGH MOVES—KLOS air personality Damion tries to follow a bellydancer's moves at a Capitol Records Be-Bop Deluxe party during the group's two-month U.S. tour. Sitting on the bandstand is Arlo Hults, left, a KLOS sales account executive, along with J.J. Jackson, also a KLOS air personality who's laughing.

Vox Jox

• Continued from page 26

new Clint Eastwood movie "Dirty Harry III."

Herman Quezada Escandon of KWKW in Los Angeles will host a new Latino show for American Forces Radio; it's a daily 55-minute show that'll go out to AFRTS stations around the world. ... **Jack Giles** is the new chief of radio production for American Forces Radio, Los Angeles, replacing the late **Bud Widom**. ... **Vernon L. Blake II**, program director of KYSM in Mankato, Minn., writes: "We will be needing a 6-mid-night rock jock in mid-July. We are now accepting airchecks and resumes. We don't pay much, but the Twin Cities are within our listening range, so there is the chance to be discovered."



Escandon

Another letter from **Bill Masters**, WROC, Rochester, N.Y. (mentioned earlier), says: "I'll also take Santa Fe, N.M." ... **Bill Powell**, who'd been with KFRB in Fairbanks, Alaska, will probably take Santa Fe, too, and any other place in warm country. Call him at 713-473-4355 if you have a contemporary or MOR job. ... **Bill Stone** is the new music director of KNX-FM, Los Angeles. He'd been at K101 in San Francisco.

It's Captain Wizard!



It had long been rumored that **Gary Owens**, afternoon air personality at KMPC in Los Angeles, could score on a layup shot. But, in two years of weekly weekend play on the court of **Felix Grossman** in Encino, no one had ever seen him shoot from closer than 30 feet: he was definitely allergic to the basket. Last week, however, a miracle occurred. Owens not only stole the basketball, but drove the length of the court for a layup. Pseudo basketball players like **Johnny Holliday** of WWDC in Washington, **Russ Wittberger** of KCBQ in San Diego, and **Larry Ryan** of KEEL in Shreveport have decided to take up tennis and backgammon. Above, the latest publicity folder for Owens. Inside this four-page folder, there's the information that Owens has appeared in or voiced more than 2,000 radio and tv commercials, voiced over 300 animated cartoons, appeared in some 400 national tv shows, broadcast more than 8,000 radio programs, written two books (and a third on the disk jockey is coming), written two screenplays, written more than 100 articles for newspapers and magazines, sold more than 200 cartoons to magazines and newspapers, broadcast 1,600 radio shows worldwide over AFRTS, etc., etc. He probably even did the cartoon above. But, ever modest, the folder

says nothing at all about his 40-foot hookshot, his newly developed layup show, or the fact that he tames the strange Carib fowl for **ZZ Top** tours.

Robert F. (Jim Carnegie) Seeman, 913-631-0489, is looking for a programming job and is willing to consider just about any good challenge. He was afternoon drive and operations manager at KUDL in Kansas City, but the station went all-news on AM and Carnegie felt the need to move on. Most people remember Jim from his disk jockey days at KQV in Pittsburgh, when it was the rock power in the market. He was program director of KQV when ABC sold it to Taft.



Bob Richer, right, above, and **Dr. Jesse Wener**, chairman and president of GAF Corp., hold the new logo of WNCN, New York. Richer, recently head of Able Communications, is now general manager of the FM classical music station that drew wide upstir last year when new owners tried to change it to progressive under the calls of WQIV. Listener groups dug up 100,000 signatures to keep the station classical and in August Starr radio chain agreed to sell it to GAF, which intends to keep it classical. And Richer has the awesome job of trying to put it into the black.

Billy Pearl and **Tom Greenleigh**, two partners in a programming consulting firm operating out of Los Angeles, just whacked several Los Angeles radio stations up alongside the ARB. They've been consulting KRLA, Los Angeles, which just came up with a 2.8 average share total persons 12-plus in the April/May ARB. This more than doubled the old ratings. **Art Laboe**, of course, is program director of the station and **Sherman Cohen** is music director. Pearl and Cohen claim: "In our first book, we came from nowhere to beat K11S-AM/FM combined. KRLA's ratings more than doubled. And all we had was a skeleton staff, a semi-automated operation, and a 1933 water-cooled transmitter. We

couldn't spend a lot of money, because there wasn't any."

Chris Edmonds is the new music director of WNCI in Columbus, Ohio; he's been a part-time announcer with the station and will continue a noon-6 p.m. shift Sundays. ... **Bob Smith**, once general manager of WOR-AM/FM in New York (he was responsible for putting the first major market major rock station on the air in July 1966 when he took WOR-FM, now WXLO, to rock), is launching a talk syndicated programming service. Five talk masters will be featured and he's hiring these now. It'll be available this fall. Target will be a family audience, stations will get the service once a week on reels, 18 hours of tape, seven days a week; station will be expected to do the drive times live. If any person is interested, you can contact Bob via Talkradio, 221 W. 57th St., New York, N.Y. 10019 or 212-247-3500.

Roosevelt R. (Rick Wright) Wright Jr. reports in from Syracuse Univ., N.Y., where he's now assistant professor of radio-tv. ... **Bruce Mathews**, 213-994-2538, is looking for a radio job; has considerable experience in production, knowledge of sales; experienced in disk jockey labors.

Belkins Sue Weintraub For \$2½ Mil

LOS ANGELES—Cleveland's Mike and Jules Belkin and their Star Concepts' concert promotion firm and Mel Greene Productions here are suing Concerts West and Jerry Weintraub in local Superior Court seeking at least \$2.5 million in damages.

Plaintiffs claim the defendants conspired to withhold the services of Led Zeppelin for a Sept. 6, 1975, gig at the Rose Bowl, Pasadena here. When the plaintiffs didn't come up with the act for the gig, it's alleged the City of Pasadena pulled the rug from under the Belkins and Greene on their exclusive contract to put on rock shows in the monster bowl. The pleading asks the court to set damages for loss of the concert which they estimate at a minimum of \$750,000 and an additional \$1.5 million for cumulative damages.

The contract for Led Zeppelin agreed to a \$525,000 payment for the concert, plus 50% of the gross after 10,000 tickets were sold. Profits and expenses were to be split three ways, between the Belkins, Concerts West and Weintraub.

New Calls For Brunswick WGIG; Now It's WSBI

BRUNSWICK, Ga. — Alan R. Bishop, general manager of WGIG here, has split the AM from the FM and adopted new calls of WSBI for the FM, which is now the only stereo beautiful music station in the market.

WGIG has also been upgraded. On July 4, both stations go 24 hours a day. The AM features Top 40 music.

WGIG and WSBI thus become the only full-time facilities "in the market," he says. "We're on the ocean midway between Savannah and Jacksonville, Fla. and, in addition, to the Brunswick, St. Simons Island, Sea Island, Jekyll Island, and surrounding areas, we serve tens of

thousands of tourists each day going north and south on I-95 and U.S. 17.

"We now have a completely new crew, equipment, and sound. Lee Hogan is program director, Mike Minor is program manager, Mark Rogers is music director. Mid-day personality is Bobby Holiday. Betsy Bean "Wonder Woman" is our super great drive time jock and salesperson. We've taken the billings from an average of \$8,000 a month to an average of \$15,000 a month, and that's just a beginning."

Bishop points out that the station has its own fully equipped WGIG Circus Wagon for remotes. "We've brought big market ideas into Brunswick and made them work."

JULY 4, 1976, BILLBOARD

Years Of Rock

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Billboard **HOT 100** Chart Bound

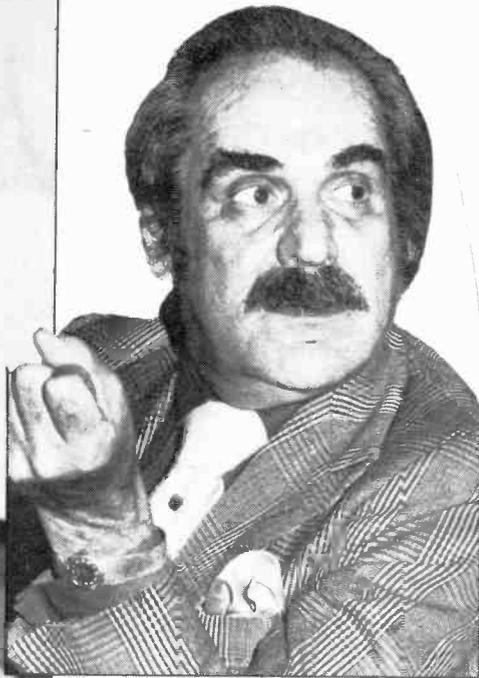
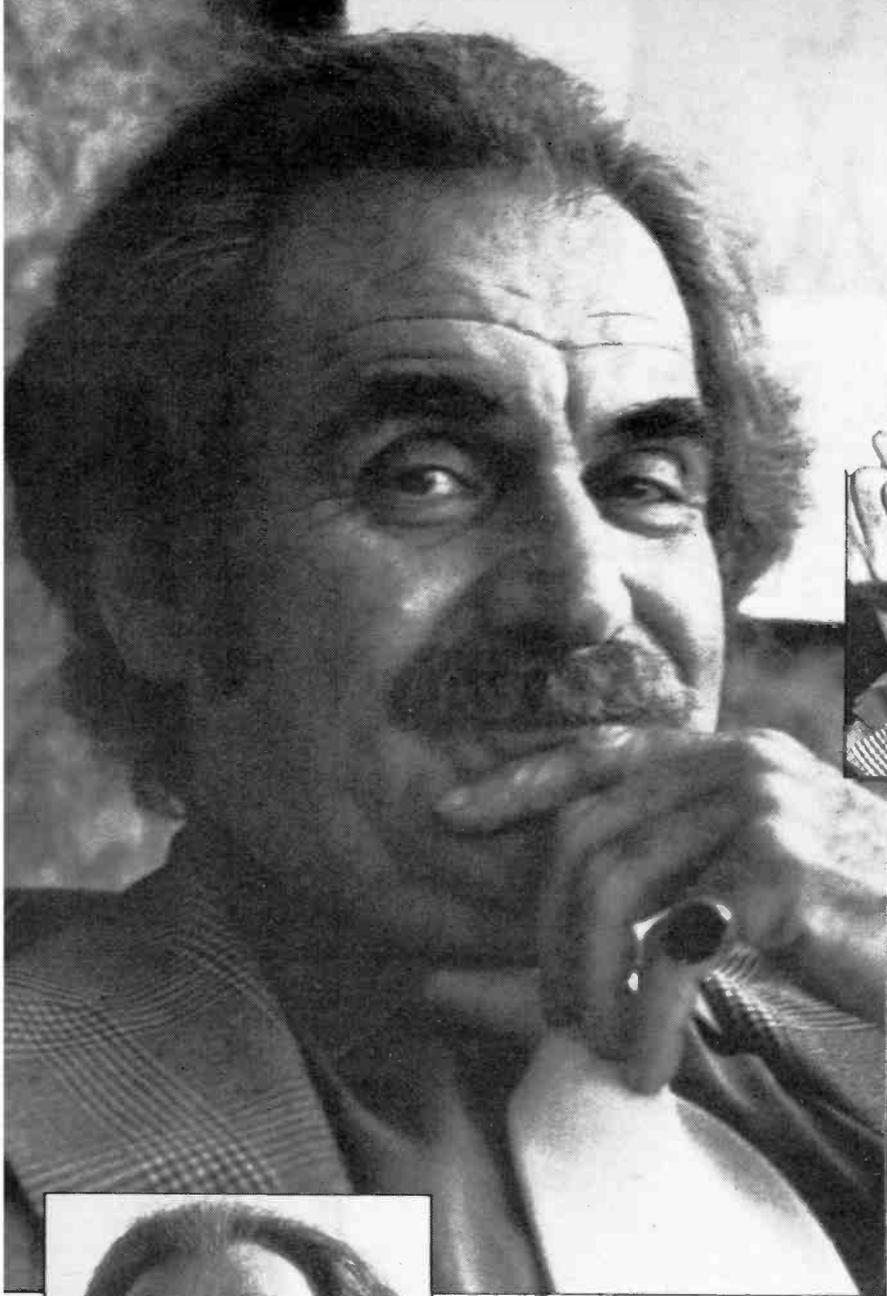
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2	THE BEATLES	LET IT BE	CAPITOL	12	THE BEATLES	LET IT BE	CAPITOL
3	THE BEATLES	LET IT BE	CAPITOL	13	THE BEATLES	LET IT BE	CAPITOL

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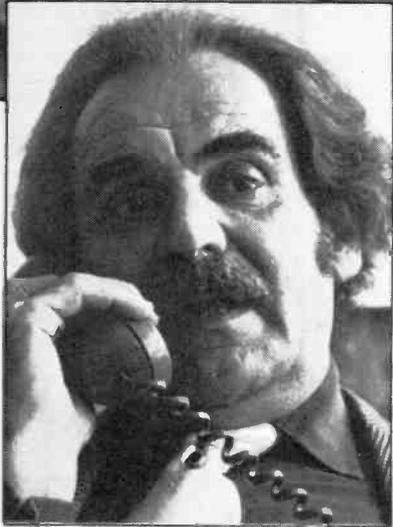
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George Greif: a man of music.



A Day In The Life Of George Greif

food connoisseur, personal manager, he whips up gourmet deals for acts

Personal manager George Greif causes sparks to fly wherever he goes. His strong personality and sharp business sense keep him alert to show business trends. Billboard's Claude Hall zipped around Los Angeles with Greif on a recent typical day. This is his report:

George Greif lives in a sprawling home overlooking Lake Encino in a suburb of Los Angeles; he and his wife Marzia had the home built about 3½ years ago and the kitchen is huge and open with a mass of utensils hanging from the center. Greif is scowling at a griddle onto which he has just poured pancake batter. But he's having trouble with the griddle. Smoke is rising. It's 9:15 a.m.

Sitting at the table is attorney Joseph Porter III, who represented Lamont Dozier in his artist deal with Warner Bros. Records and his production deals for Margie Joseph (Cotillion Records) and Ben E. King for Atlantic Records. Porter started out in the record industry as an assistant to Berry Gordy Jr.; he has been practicing law six years and has had his own practice the last three years.

"If I'm cooking, Joe will come anywhere, even if he has to get on a plane. These pancakes are a little bit different . . . Adirondack pancakes."

"These are delicious," says Porter.

Also sitting at the table is Leslie, Greif's son. His career includes everything from acting as a road manager for groups to working at Greif-Garris Management and its affiliated firms. He has his degree, but is still taking college courses.

Marzia and Greif sit down. "Did I tell you that John Frankheimer called me? Offered me a client?" Greif says.

Porter nods. "By the way, Joe. I didn't get any check from that other client. I don't know if they sent it to you or not. But what about the other money on Ben E. King?"

They discuss business while eating. The phone rings; Leslie talks to someone. The kitchen is quite comfortable; Greif has been up since 7 a.m. Already, he has talked on the phone with people in New York. Most of his attention has been, however, devoted to an exotic barbeque sauce that has things in it like

red bean curd sauce, sesame paste, soy sauce, five-spice powder, and . . . a little sugar. I bought these ingredients in Hawaii . . . sneaked off one day from IMIC."

The next day is Saturday and that night Greif is planning a party for executives from Warner Bros. Records. The conversation flashes to Berry Gordy Jr. "Berry Gordy runs a monarchy, not a record company," says Greif. "Always has," agrees Porter.

You can tell that both men are fond of Gordy. The conversation drifts quickly to the topic of coffee. Says Greif: "Coffee is supposed to have body and texture and a little appearance of oil on the surface. I love coffee in France. When I get off the plane, even before I unpack my bags, I head to get a cup of that coffee. People who enjoy food, who're really into food are usually good people and have good taste in everything—art, fashion. You know, my main objective to Jerry Brown is he's on such a frugal cut-the-cost-down kick. I want a monarchy, a king. Bring out the dancing girls, food, wine.

"I wouldn't want to work all my life for nothing. I'm suspicious of true altruists. Altruism started with the basic theory of Christianity and see what a mess they made of the church? I'm concerned with comfort."

"Even your artists usually sing about love," remarks Porter. "That's true. I never thought of that."

"We were talking, remember, about those two women and

which one Lamont might produce. One of the women just didn't have the character for Greif-Garris Management. She sang a violent kind of pain song."

"I talked with Lamont about Laura Lee," says Greif. "He liked her. He said: 'I know how to cut her. I made her hits'."

"You know, too often—unfortunately—we approach our business like it was a manufacturing business. That disturbs me. And that's why I personally try to add a little color, a little flavor, to the game. Because, otherwise, it becomes pretty damned boring. When you reach the point of making enough money to give you the lifestyle you like to enjoy, that's it. You don't really need any more. The accumulation of great wealth was a goal in my generation. But it's not a goal of my son's generation. Because they realize that the great wealth isn't necessary as long as there's enough to get what you want. There's no millionaire that can live better or have more than any successful business man. What can he do different? I can rent a yacht; he can own a yacht. But the difference is that he has to worry if a pipe breaks, I merely take the yacht back and get another one.

"I believe in rent-a-life."

Greif says that during IMIC in Hawaii, he'd put on a performance on the panel he was on.

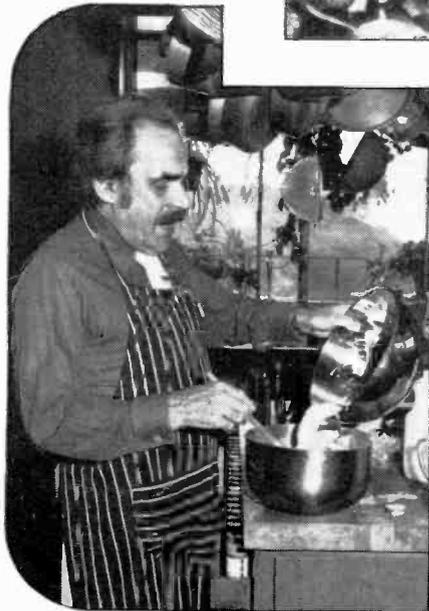
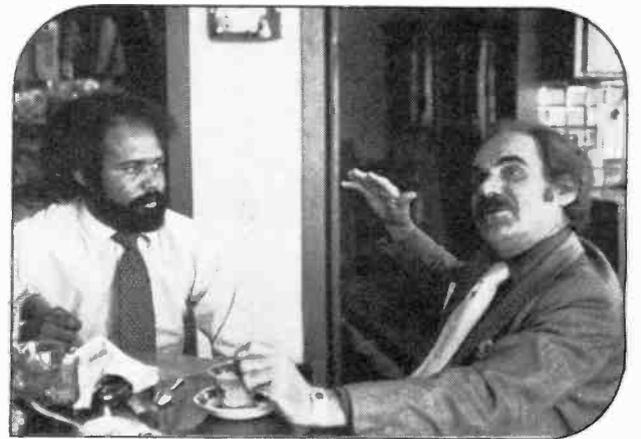
"I made it a little more provocative. Because I wanted somebody to disagree . . . to say: 'You're a liar.' I really wanted to test them and I discovered a lot of things about the people on my panel that I wouldn't quote. It's my own personal opinion. We can have a great argument, but that shouldn't affect our relationship as long as we don't get personal. I disagree with Joe's philosophy on many, many things, yet he's my attorney. I trust very major deals in his hands.

"But I wouldn't leave him alone in the kitchen with food."

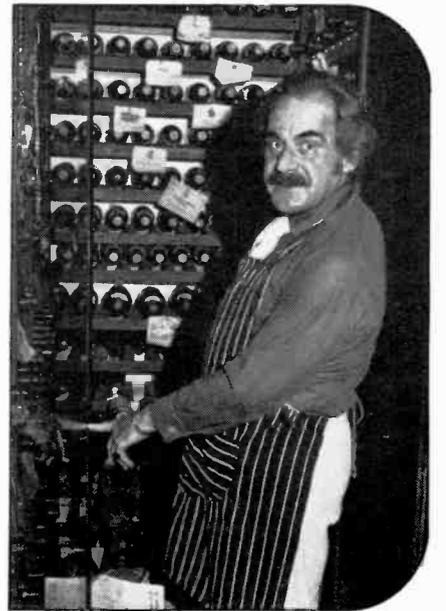
The conversation goes back to conventions and meetings and Greif points out that he got Barry White at MIDEM. "I was retired from the mainstream of things at that time," Greif says.

"I was at MIDEM, but I was really working in this restaurant five minutes out of Cannes—Le Moulin de Mougins. In the kitchen. Lunches and dinners. So, one day I went to the meeting and was walking around, drinking some wine, and I went into Chuck Kaye, the A&M publisher's room. And Russ Regan was there playing an acetate for Chuck. I was just sitting there. Russ wanted to know what Chuck thought of the record, but I wanted to know who the guy on the record was. Russ said it was a guy named Barry White. So, I said: 'I like that guy. Very much.' So, he said: 'If you'll come out of retirement, I'll introduce you to him.' I said I'd come out of retirement for that one, 'cause that's a big one'."

Greifs' culinary background dates to his father operating a chain of restaurants in New York at one time—the C&L chain.



Billboard photos by Bonnie Tiegel
George Greif and attorney Joseph Porter III (top) discuss music at a breakfast meeting in Greif's kitchen. Above—Greif mixes the batter for the meal and (right) he shows off a well-stacked wine cellar.



"He was a restaurant man all his life. And I never wanted to be in that business and still don't. But I do enjoy cooking for my friends. I do my own cooking, my own pickling, I make all my own sauces."

Greif says he came out of military service in 1945 and worked as a soap salesman for Lever Bros. "I sold more soap than anyone ever in the history of the soap business." His

first sales territory was 86th St. to 116th St., from Fifth Ave. to the East River. He was held up three times. While still a soap salesman, he began to manage acts; in his army days he'd done some singing and dancing himself and early in his career even auditioned for a tv series with Dorothy Louden.

Greif: "One of those: 'I'm Jack!' 'I'm Jane!' 'We're Jack and Jane.' 'We sing the songs of Melody Lane.'

"But after I left the soap business, I did anything. I started



really managing about 1948-49. My first client was Lord Buckley . . . the very legendary Buckley. I don't know how to describe him; when I was handling Buckley the guys who were sitting at his feet, literally, learning comedy included Lenny Bruce.

"I came to Los Angeles in 1950. I arrived with Lord Buckley and 80 bucks . . . blew \$50 on rent for an apartment on Orange Drive and the other \$30 on a broad at the Hollywood Roosevelt. So, the first night in Los Angeles—cleaned.

"But Buckley in those days was a very successful variety act, getting \$2,000 to \$3,000 a week, playing El Rancho Vegas, Riverside in Reno, and Charlie Foy's place in Encino."

At 10:08 a.m., Greif and Leslie leave for Warner Bros. Records. At 10:48 a.m., because Greif drives like he learned from Sterling Moss and is still trying to discover how fast his new Jaguar will go, he's in the office of Clyde Bakkemo, one of the general managers of Warner Bros. Records. Bakkemo coordinates the Lamont Dozier product. Dozier's "Right There" album is being shipped at 2:30 p.m.

"Try to keep Lamont cool if you give the album to him, tell him not to give it to radio stations yet," says Bakkemo.

"I'm not giving it to him. I'll wait and give it to him Monday," says Greif.



Greif and partner Sid Garris touch base.



Lamont Dozier and Greif discuss promotional plans for his LP.



Dozier and Lesley Greif check out the new product.



Jerry Rubinstein, ABC Records chairman, discusses a Crusaders' European tour with their manager.

"You know how radio stations get up tight about exclusives."

"It's really ridiculous," Greif agrees. "That's why I didn't take those samples home the other day. First time since I've been in this business that I didn't want to be responsible if a record leaked out to radio stations."

Bakkemo: "It doesn't mean what it used to. You know the key place to play a new record, funny enough?" says Greif. "In my opinion, when you get a new record the thing to do is get it around to everyone in the record company, including the secretaries. Warner is the only company that I can compare to the heyday of Columbia Records when Goddard Lieberman was there. With Mo Ostin, I get the same kind of creative feeling. I remember those early days at Columbia well back when I started with the New Christy Minstrels."

Greif turns to his son, Leslie. "Are they still rehearsing?" "No, they've left for Washington, D.C." "They still gross more than \$600,000 a year," Greif says. "We change them—they're young people and we change them every year. But there's been some great people in the group over the years. John Denver. You want to do better than that?"

"But, here at Warners, you've got that same Columbia type of spirit where everybody's interested in everything. It seems to me in most record companies today everybody's interested in getting another job."

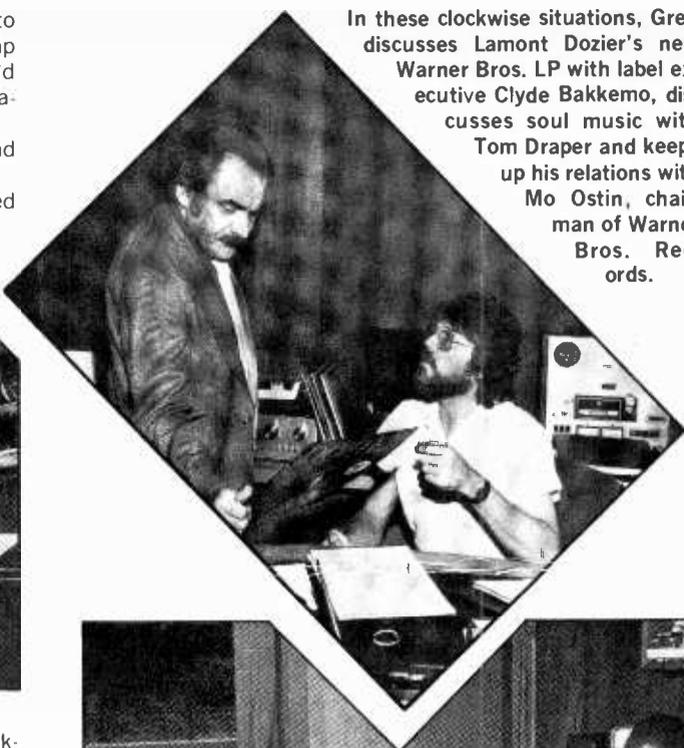
Bakkemo, who started as local promotion man, became assistant national promotion man, then assistant to Joe Smith when he was president of the label, caused Lamont a lot of anguish on the album, Greif says, because he asked him to go back into the studio and cut another track to replace a long instrumental.

"But, when we listened," Greif tells Bakkemo, "you were totally correct in the things you suggested, the sequence changes, the different mixes, the additional cost of recording again. Now, we're all happy with the results."

Bakkemo: "It's a much better album."

Greif: "A better album."

In these clockwise situations, Greif discusses Lamont Dozier's new Warner Bros. LP with label executive Clyde Bakkemo, discusses soul music with Tom Draper and keeps up his relations with Mo Ostin, chairman of Warner Bros. Records.



Bakkemo: "Takes very delicate handling to ask a man like Lamont to remove something, but that long instrumental was filling up space and time. Not that it was bad. It was good. I just thought we needed more songs. It turned out to be a much stronger album. Everyone here agrees."

Greif points out that when a man is dealing with someone's life . . . his career . . . it's wise to take all input into account.

"Everyone speaks of the great profits of record companies

today. Which may be true. But no one considers the great investments of record companies in records that don't happen. When a record company puts up the money for something, I think an artist and a personal manager should respect their money, their investment.

"And, anyway, how can you get the team to go with a full effort if anyone has doubts?"

They talk about other acts that Lamont Dozier could produce for Warner Bros. including a new group from San Francisco called Crackling that Teddy Koppelman found. Greif says that Dozier was now finishing up a Ben E. King project and everything was done except the vocals and could be available.

"The only thing he has coming up is the promotion tour on his album for you guys."

Leslie says that the promotional tour starts June 14. Greif says that Dozier could be ready to produce Crackling after that. It's mentioned that Dozier has an office in the Warner Bros. building, but the feeling given is that he's seldom there. Greif handles only deals for "blank number" of artists—thus no record company is forced into the position of having to find an act for Dozier to produce and, instead, can place him with the most suitable artist or group. Greif has managed Dozier two years.

"Lord, is it that long?" The discussion then moves to Jerry Wexler. "He wants to co-produce an album with Lamont," says Greif. "Lamont digs the idea. I think it could be a sensational combination. They're both such gentle souls. Wexler is such a creative force."

Bakkemo: "He just finished an album for us—Mike Finnigan who used to be an artist on Blue Thumb." There is more discussion about Finnigan. Then, the conversation switches to a New Christy Minstrels album that was the idea of Greif's partner of many years—Sid Garris. It's called "Christy Minstrels Sing The Operas" and features themes from soap operas. Proctor & Gamble has ordered 500,000 as a premium

album, according to Greif. The group has been around since 1961.

Greif says he and Garris are partners in everything. "If I win money in Vegas, he gets half."

At 11:12 a.m., Greif and Leslie visit Tom Draper, vice president of marketing for black product. Greif, before he leaves Bakkemo, invites him to the Saturday night party to taste his Chinese barbeque sauce. With Draper, Greif discusses shipment policy on the Dozier LP.

"In the neighborhood of 50,000, but it could be substantially more than that," says Draper. Then Dozier's promotional tour is discussed. "We're going to start him on the East Coast—New York, Washington, Philadelphia, Atlanta, Detroit, Chicago. We're arranging the tour now and thinking that maybe we should hit Chicago first and then into Detroit."

Then Greif talks about being against charts that separate pop music from r&b music. "Barry White, for example, was never nominated as a pop artist in all of these Grammys. Now, he had No. 1 records. There aren't any blacks to speak of in Europe and there aren't enough blacks in America to account for his sales in both countries. But the Grammys didn't judge his work as mass appeal. It's a form of racism."

"I don't think it's a conscious thing," says Draper. "It's just that radio, often now, justifies its existence by saying: 'We're going to appeal to certain segments of the market. It's been that way since the advent of demographics.'" Draper thinks that the position of black radio and FM progressive radio has seriously put Top 40 radio in jeopardy.

Greif leaves a short time later for 20th Century Records. Again, his white Jaguar slashes through the streets. First, at 20th, he drops by Harvey Cooper's office; Cooper is executive vice president. At 12:22 p.m., everyone is gathered in the office of Russ Regan, 20th Century Records president. In attendance are partner Sid Garris, Hosea Wilson, 20th's vice president of r&b, Barry White, Stan Pappas, and a girl named Laurie from White's office. The discussion centers around whether another single should be released from White's current album in order to push it gold.

The potential single is played. Regan says that he's hoping for a single from the new product that White has been working on before Sept. 1. "They're crying for a new single in Europe," says Regan. Greif and Garris don't say much. White asks questions, but you can tell he has already made many of his decisions about the album and is seeking "steam" from everyone else.

But, suddenly, he doesn't like the vibes and the reporter in the room is asked to leave. A while later, White and Regan go into Cooper's empty office for personal conversations. Then Regan leaves to see his son in a school play. And Greif comes out and heads to his Beverly Blvd. office. The office is nice.

There is a swimming pool that needs slight cleaning. There

is also an apartment in the far wing with a kitchen and sauna. It's now 1:25 p.m.

"Get me Bruce Lundvall," Greif says into his intercom to his secretary. After a few moments of thought, Greif asks Leslie to try to contact Lamont Dozier. There must be 10 numbers. Leslie gets lucky on his third call. Dozier says he'll drop by later. Talking with Lundvall, Greif discusses a convention album for an artist; the artist's name is not mentioned. By the time he hangs up the phone, Greif has completed a deal. He's excited. He claps his hands, exclaiming, "The deal just went down."

Barry White is on the phone. "Hi, B.W.," Greif says, then lowers his voice. There is an in-coming call from Jerry Rubinstein, chairman of ABC Records, returning an earlier call from Greif. Greif asks Rubinstein if he can come over shortly. Meanwhile, White calls back to ask if Greif can get him two motion picture films for a private screening. Greif says he'll make a few phone calls. When Dozier arrives, he's greeted warmly by the office staff.

Greif asks Dozier to join him in a glass of wine. They listen to Dozier's album that had been released that day. While they are listening, Ollis Smith, vice president at ABC Records, calls and the conversation rambles about the Crusaders, one of the firm's clients. A half-hour later, Greif leaves to go down the street to see Rubinstein.

"I'll be back in 15 minutes," Greif tells Dozier and Leslie. Greif again gets into his Jaguar and drives the short mile. At ABC, Greif and Rubinstein have a brandy and discuss everything from the latest "in place" in Paris to the world political situation. They also discuss a coming European tour of the Crusaders.

In a total of 45 minutes, Greif is headed back to his office. Around 6 p.m., he remarks that people—unnamed—will be dropping by. His day is not yet done, he says. "I never know who is going to come by." The fun's about to begin.

Art direction: Bernie Rollins

Aloha Stadium Rock Fest Topped By Hawaiian Pair

By WAYNE HARADA

HONOLULU—Cecilio & Kapono, Hawaii-based Columbia Records duo, will headline a rock festival from 1 p.m. to dusk July 5 at the Aloha Stadium.

The Island act will get top billing in the unique daytime venture, despite the fact that America, Flash Cadillac & the Continental Kids, and another still-to-be-named mainland group will also be performing.

Ken Rosene of KMR Productions, who, with Wolf/Rissmiller Productions is producing the show, says that the outdoor concert is being molded after similar events in San Francisco. "We're patterning the event after San Francisco's 'Day on The Green,'" says Rosene.

In addition to the rock performers, a battery of "Barnum and Bailey-type acts" will be signed, and will be interspersed with the music, according to Rosene.

The Aloha Stadium concert will be the first there by Cecilio & Kapono, whose previous performances at the Waikiki Shell and at the Neal Blaisdell Center Arena have been sellouts.

Advance mail-order tickets are \$8.50, and will be \$10 at the gate.

The July 5 Stadium show will be just one of Hawaii's major Fourth of July weekend celebrations.

The largest event will be a three-day Friends of the Bicentennial Festival July 3-5 inside Diamond Head



Rogers & Cowan photo

CHER DOLLIES—At last, the world has a Cher doll. It can be outfitted in 32 costumes by the same designer who dresses her on her show. Mego, the manufacturer, has also come out a Sonny doll, but not a doll of Cher's current hubby, Gregg Allman.

Crater. The sponsors expect throngs of up to 60,000.

But that event will spotlight local talent, although all bases will be covered—Hawaiian, rock, ethnic, jazz, children's entertainment.

Traditionally, the Diamond Head festivals in the summer have spotlighted local talent.

(Continued on page 34)

Talent

ARMORY BOARD STOPS TICKET SALES

Washington Area Concerts Hit By Edict; Superstars Cancelled

By BORIS WEINTRAUB

WASHINGTON—A series of confusions, restrictions and changes in policy has led promoters to cancel all major Washington area concerts scheduled for the July 4 weekend, and threatens to bring cancellation of other summer dates.

Definitely wiped out so far are planned Cellar Door concerts featuring the Beach Boys and Chicago Sunday (4) at Robert F. Kennedy Stadium, along with a Monday (5) R.F.K. appearance by Earth, Wind and Fire.

In addition, promoters of a two-day Kool Jazz Festival, scheduled to bring two days of soul music to the stadium late in July, say that also are considering cancellation.

The main stumbling block was said to be a new restriction on ticket sales imposed by the District of Columbia Armory Board, which administers the debt-plagued stadium. Under prodding by the Mayor's Special Events Task Force, the Armory Board required that there be no ticket sales on the day of a concert. This would badly damage prospects for an Earth, Wind and Fire concert since most tickets to soul shows are sold on the day of the event.

The Armory Board also changed its rules to require that concerts end by 6 p.m. and that security provisions be dramatically increased.

"We are concerned that we may have an assembly of individuals not there to buy tickets," says Robert Sigholtz, head of the Armory Board. "This is something that the police and the mayor's task force have mentioned to us."

The sudden changes and restrictions led Cellar Door Productions, which has already promoted two successful concerts in the stadium this spring, to cancel the Beach Boys-Chicago and Earth, Wind and Fire dates.

Sam L'Hommedieu, co-owner of Cellar Door, says the restrictions are "prohibitive." He is still trying to get them changed, especially the day-of-concert ticket sale ban.

"If we can't change it, we'll move the Earth, Wind and Fire date to the indoor Capital Centre in suburban Maryland, probably later in July."

As Cellar Door negotiated with the Armory Board, a spokesman for New York promoter George Wein says that Wein Kool Jazz Festival was also somewhat doubtful because of the new restrictions.

The spokesman, Ofield Dukes, notes that Wein and his group have a binding contract with the Armory Board and he expected the show to go on. But he says festival officials

were talking to the Armory Board in an attempt to get the restrictions removed.

Somewhat lost in the shuffle were the troubles of a California group headed by former MGM Records official Michael Viner trying to stage a mammoth four-day festival at the Capital Centre beginning Sunday (4).

Viner says the roster of artists lined up included Helen Reddy, Roberta Flack, Bill Cosby, Neil Sedaka, Melanie, War and Tom T. Hall.

However, as Billboard was about to go to press it was learned that Viner had resigned from the projected concert series and it was likely that the entire project was being scrubbed.

Happy Birthday, America, which is coordinating the city's Bicentennial-Independence Day activities, announced that it would hold a giant free concert on the Washington Monument grounds Monday (5). Headlining that show will be Johnny Cash and the Mormon Tabernacle Choir.

The Peoples Bicentennial Commission has a concert scheduled Sunday (4) in front of the Capitol Building. Political speakers like Rubin "Hurricane" Carter and Jane Fonda will appear. Musical entertainment will be furnished by Don McLean, Peter Yarrow, Rosalie Sorrels, Gil Scott-Heron, Paul Winter Consort, Jon White Jr., Star Spangled Washboard Band, John Stewart and U. Uital Phillips.

200 Hustle For Diamond Vegas Dates

By ED HARRISON

LOS ANGELES—More than 200 men working three shifts around the clock are frantically making final preparations for Neil Diamond's July 2 debut at the new Aladdin Theater For The Performing Arts in Las Vegas.

Three weeks of extensive work must be completed in two weeks including laying the carpeting, installing seats and "ensuring the finished product exactly meets specifications" before Diamond appeared Friday (25) to check the set, sound and lighting.

With a seating capacity of 7,500, 5,000 seats on the main floor and an additional 2,500 seats in the balcony, the theater will house three times the crowd of any other Vegas showroom.

The six-month project, designed and developed at a cost of \$10 million, has proceeded on schedule without union and labor problems.

However, gusty spring winds made it difficult putting the glass in.

The Aladdin is hoping to attract artists for three-day engagements when their contracts expire at the other hotels.

"We want artists to take a look at our place," says a spokesman. "Because of the size our economics are right."

MIDLER FOR COL MOVIES

LOS ANGELES—Bette Midler has signed to appear in an unspecified number of Columbia Pictures films. She and her manager, Aaron Russo, have set up Divine Pictures production company to handle their movie output.

Divine will also develop other properties for Columbia which don't star Midler, with Russo producing. Russo is moving his offices here from New York.

No Summer Lull Indicated At South Florida Hotels

MIAMI—The main hotel rooms have shuttered for the season and it will be a good six or seven months before name talent comes back to South Florida hotels again.

Yet, Miami Beach is preparing for a top summer season and another facet of the South Florida nightclub scene is emerging. While top name talent isn't being presented, semi-names as well as well-known local acts will cater to Greater Miami residents during the hot summer and fall months.

Bobby Van will keep open his Bachelors III featuring name talent despite a run of bad luck during the spring months. The Ike & Tina Turner soul revue just closed after an extremely successful 10 days. Van's winter season was good. James Brown was a spring act which bombed as did Rick Nelson. But others did well including Al Green. Nancy Wilson sold out several nights.

Francie Bindler of the Swinger Lounge, Marco Polo Hotel, reports May was "terribly slow" but "June's busting out all over," she grins. Myron and the Van Dells are packing them in and will appear at the Swinger through June 27. Herb Reed of the original Platters and his group follow for three weeks. "They always do a tremendous business," Bindler says.

The Seven Seas Lounge at the Newport is headlining the Coasters rock show. They'll be followed by Wayne Cochran. The First Edition

is also slated to appear in the lounge this summer.

Rumbottoms, a Hallandale disco, has featured name acts in the past with the most recent booking of Natalie Cole.

Two days a week, Greater Miami jazz buffs may hear legendary Ira Sullivan and Friends at South Miami's Unitarian Church.

Miami Beach Hotels are gearing for an influx of South American tourists and in almost every hotel club has a Latin-American group. The Deauville has Manteca; the stately Doral Starlight Room features Los Chavales de Espana; the Carillon has Johnny Rojas and the Fontainebleau features the Paul LaPlayay Quartet.

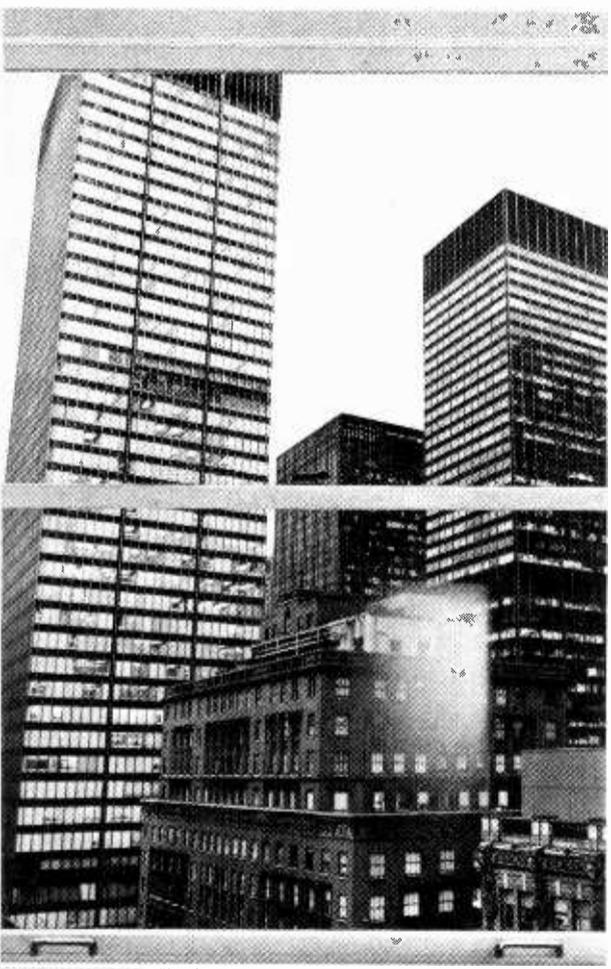
Signings

Grand Funk Railroad to EMI International for all world markets outside the U.S. and Canada. Funk's first album since switching from Capitol to MCA for North America will be out in August.

Hitchhikers to ABC Records. . . Larry Mahan, rodeo champion, to Warner Bros. and Snuff Garrett Productions. . . Free Beer, country-rock trio, to RCA. . . Robin McNamara, whose "Lay A Little Lovin' On Me" was a 1970 gold record, to Boston's Rocky Coast Records.

Songwriters Chip Taylor ("Angel Of The Morning," "Wild Thing") and Bobby Scott ("A Taste Of Honey," "He Ain't Heavy, He's My Brother") to Columbia Records. . . Kinky Friedman, the Texas Jewboy from the Rolling Thunder Revue, to Epic Records.

Hello, gorgeous!



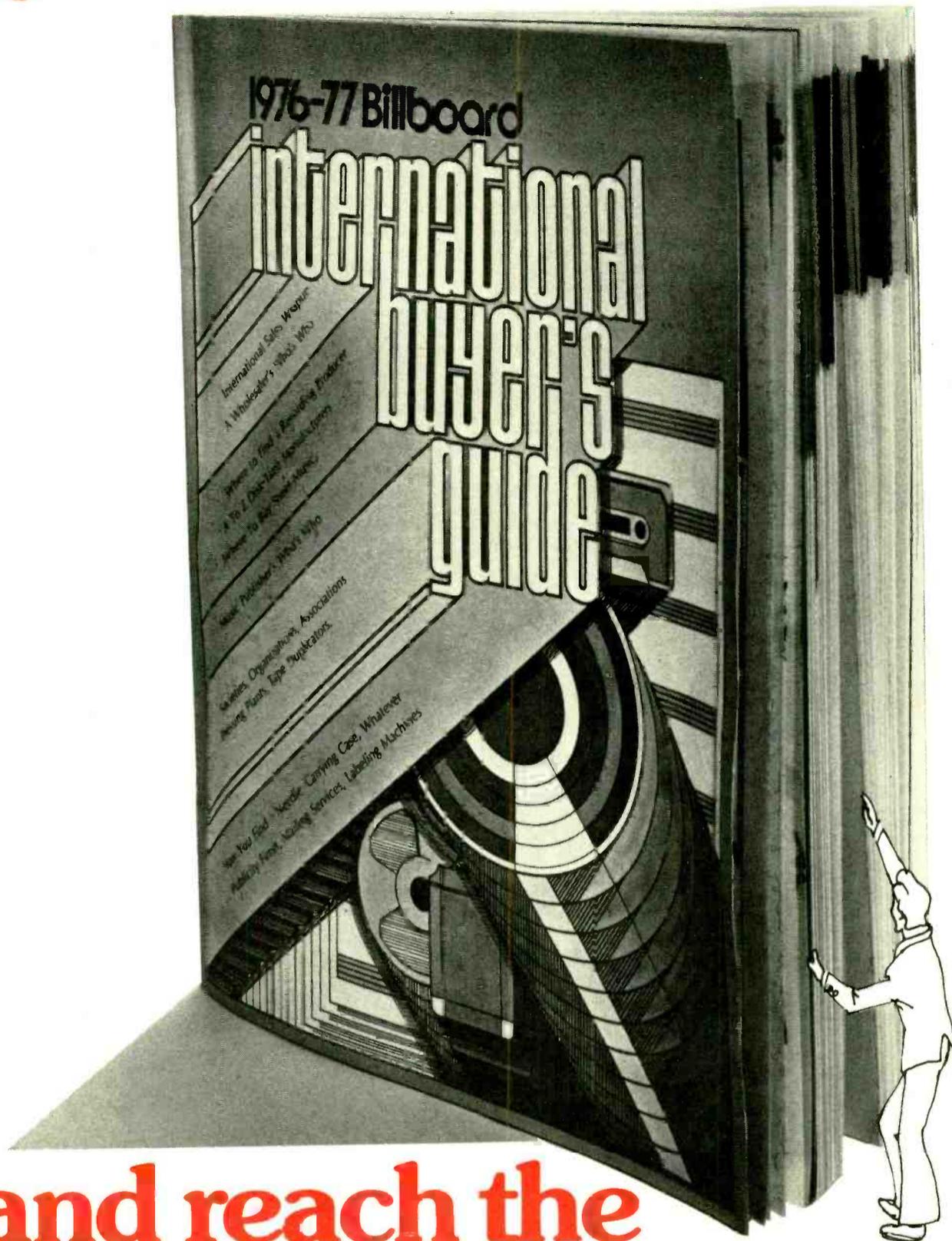
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PERSONNEL PERMANENT

Tucker Band Jets To a Career High

By GERRY WOOD

NASHVILLE—Leaping onto Billboard's Hot Country LPs chart at 36 with a star and onto the Top LPs & Tape chart at 82 with a star in its first week, the Marshall Tucker Band has finally surged to the forefront of the Southern rock groups, equalling the success of the famed Allman Brothers Band.

A unique entity, the band—headed in some new directions—is unusual for several reasons: In a day when band members change frequently, the six-man group has exactly the same personnel as it did when signing with Capricorn Records four years ago. The group cred-

its its management for its success. The Tucker Band's first LP took four years to go gold. Then in an incredible four-month period, four Marshall Tucker Band LPs reached the coveted gold status.

The group has emerged from behind the shadow of the Allman Brothers and, according to Toy Caldwell, lead guitarist and writer, "We're definitely on our own now." Caldwell credits the Allmans with helping to boost the Tucker Band during its critical early years.

"If it hadn't been for the Allman Brothers, we wouldn't be where

(Continued on page 48)

Duo Acquires Washington Club For Reported \$1 Mil

WASHINGTON—The Royal Hawaiian Supper Club, a 1,000-seat club in suburban Virginia which has had financial difficulties since opening last December, has been sold for a reported \$1 million.

The club's new owners are Mike Munley, a veteran Washington restaurateur, and Jack Corry, a band-leader-real estate man. They plan to change its name to the Place Where Louie Dwells, the name of two now-defunct restaurant-clubs in Washington which Munley used to own.

Munley and Corry plan only minor changes in the club's entertainment format, which had leaned heavily on acts aimed at adult suburban audiences and having a strong nostalgic bent. Acts which have played there include Patti

Page, Billy Eckstine, the Supremes, the Smothers Brothers, Jack Jones and Edie Adams.

Corry says one shift would be to bring in big bands, such as those headed by Woody Herman and the Glenn Miller and Tommy Dorsey outfits.

The Royal Hawaiian, located in a refurbished supermarket in a shopping center featuring an E.J. Korvettes store, quickly ran into difficulties because of opening night snafus, high pricing policies and the inability to lure suburbanites out on weeknights.

Though prices were lowered and operations smoothed out, it took several months to begin attracting sizable crowds. Often, as few as 100 were present weeknights.

Talent

Tube Stars Breaking On The Charts

LOS ANGELES—Television stars are making bigger strides than ever before in the music charts, thanks to a few shows and a handful of actors.

Possibly the biggest of these is a young actor named John Travolta, better known as Vinnie Barbarino in "Welcome Back, Kotter." His "Let Her In" single has hit it in style, and a Travolta personal appearance has all the earmarks of the early Beatles' mania, and rioting by the youngsters.

When he smiles "Hi, I'm Vinnie Barbarino," the kids scream and record sales go up, all of which makes RCA Records happy.

Another big property is Henry Winkler, "The Fonz" on "Happy Days." Although he is not a singer, Winkler has hosted several concerts, and is probably as much a drawing power as the acts he introduces.

Anson Williams, another of the "Happy Days" cast, is beginning to become a top, salable entity because of his fair and concert dates—thanks to television.

Conversely, David Soul of the "Starsky & Hutch" series, started as a singer, but became better known as a television cop. He has sung a couple times on the show, but nothing has been recorded.

Clearly, the days of a singer becoming a television star have turned completely. Seemingly, today a video actor can become a recording artist.

TV Special To Spot Top Unknowns

LOS ANGELES—George Foster and Bob Booker, whose writer-producer credits range from the legendary "First Family" comedy album to last month's Charo tv special, are two of the BFB Productions principals here attempting to put on a 1977 two-hour tv special "World Performing Arts Awards."

The show would be a contest for the "world's best" undiscovered professional singer, dancer, musician and variety artist. A series of regional competitions with performers from some 50 countries would determine the finalists.

The world semi-finals and telecast would take place at a major Las Vegas hotel, with scores of key talent buyers invited to attend.

Other BFB principals are Joseph Byrne, NBC-TV West Coast program development director, and David Gordon.

Rock Around The Cockpit?

LOS ANGELES—A jumbo jet airplane hangar at International Airport here will be the unusual site of an August benefit concert organized by a group of airline employees. Rob Heller Enterprises here has been set to book talent for the charity show, which can hold up to 10,000 ticket buyers.

Only airport personnel will be eligible to buy tickets and the hangar will be soundproofed to eliminate outside noise. A special traffic routing will be arranged to avoid airport auto jams.

\$400,000 GROSS

Kool Jazz Fest a Bay Area Winner

By CONRAD SILVERT

OAKLAND—The fifth annual Bay Area Kool Jazz Festival, one of a series presented around the U.S. by impresario George Wein, played to more than 54,000 at Oakland Stadium, June 11-12.

The most successful local Kool production here yet, with a total of 12 acts coaxed more than \$400,000 from the pockets of the same general pool of ticket buyers who just two weeks previous made the Berkeley Jazz Festival, held less than 10 miles away, a resounding success.

The reason for the lack of conflict is that Wein presents an entirely different style of music. Despite the title of Kool Jazz, nearly all acts were mainstream soul and r&b.

The audience didn't seem to care that anything was pretending to be what it was not. It also didn't care that the stage was on second base (with no field seating) and that the sound system, by McKune, was adequate only for those lucky enough to have box seats. The majority of the crowd watched the four huge black-and-white tv projection screens more than the stage itself. And they knew the music well enough that a lest bass or hazy keyboard didn't seem to matter.

Friday, the music began before dark with the night's only jazz musician, Hampton Hawes. He was completely ignored by those who had arrived early. Most didn't take their seats until the second set by Donald Byrd & The Blackbyrds was almost over. In spite of its considerable local popularity, the Blackbyrds at best received a lukewarm response.

The audience was saving strength for the final four acts, and to fight off the increasing chill. It cheered Harold Melvin, who, with his new, Theodore Pendergrass-less Blue Notes, played many songs from his new "Collectors Item" greatest hits package. Melvin sang "Wake Up Everybody" and everybody indeed woke up.

After another Daytona speedway set change by Bill Graham's crack-erjack stage crew (Graham handled publicity and staging for Wein), Nancy Wilson performed the miracle of the festival.

The miracle was that even though she was nearly 200 feet from the nearest spectator, she was able to project most of the finely shaded nuances of her theatrical, torchy voice, as she told one after another of her well-known bittersweet tales of romance both lost and found.

The music was augmented by a male/female pair of modern dancers whose costumes made them look more naked than no costume at all. As Gaye worked through hit album material dating back to and including his classic "What's Going On," the dancers rushed out from behind the curtains to perform several cameo vignettes, alternately twining around Gaye and each other.

Marvin himself was content to remove the jacket of his cherry-red velvet suit, to better display his throbbingly warm falsetto tenor, all the while engaging in a series of knee bonds, pelvic rotations, and dreamy grasps at the sky. His voice, one of the most distinctive in all of pop, got stronger till he ended his set several minutes past 1 a.m.

Wilson was followed by the Temptations, not as tempting as they used to be. But they were resplendent in matching blue-and-white suits and the choreography was as



Tom Copi photo

Kool Smokey: The Great Smokey Robinson helps satisfy 54,000 listeners at the fifth Kool Jazz Fest in Oakland Stadium.

much fun as in the sixties, even though the group lacked like so many marionettes if you took your eyes off the tv screen.

Of the original group, for which Smokey Robinson saved so many of his best compositions, the only remaining members are Otis Williams and Melvin Franklin, who spoke for the group in his delightfully groundswelling basso profundo.

Although the Temps scored well with many of their newer songs such as the offbeat (for them) "A Song For You," it was an uptempo medley of golden oldies ("The Way You Do The Things You Do," "Ain't Too Proud To Beg," "Get Ready") that had the crowd singing along and waving hundreds of miniature green-stick flashlights, creating a crazy-quilt array of psychedelic squiggles in the darkened stadium.

After the festival's only unduly long intermission, Marvin Gaye prevented a riot by delivering a long,

(Continued on page 39)

Wilmington In Tribute To Brown

WILMINGTON, Del.—Area jazz musicians with guest trumpeter Marcus Belgrave presented a Clifford Brown Delaware Heritage Concert in tribute to the late jazz trumpeter on Saturday (26) at the Grand Opera House here. Brown was a native of Wilmington who died in a car accident in 1956 when he was 25 years old. The concert, co-sponsored by the Martin Luther King Center and the Grand Opera House, will also be put on records.

A recording of the concert was made by Dale Taylor Recordings of Hockessin, which will also include music preserved from Brown's performances. A coupon with the concert tickets will cover part of the price of the album, which is expected to be released in August.

Other jazz musicians participating, many of them members of the Black Star Ensemble, were Robert Lowery, Dexter Koonce, Joseph Kearney, Richard Holmes and Steve Brown.

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Busch Gardens photo

FLORIDA ROCK SEARCH—Winner of a statewide rock talent contest co-sponsored by 7-Eleven groceries and Busch Gardens of Tampa was First National Rotagilla Band (alligator spelled backwards) of Jacksonville, rock and comedy group seen above in championship set. Prizes include recording sessions at Criteria Studios in Miami, appearances on "Midnight Special" tv and Busch Gardens.

D.C. Local Bands Score

WASHINGTON—Local performers have a way of getting lost in the shuffle of big name acts hustling in and out of town. Promoter Mike Schreiber tried to change that situation recently when he presented an evening of local talent in the refurbished Warner Theater, and was gratified to discover that the hall was almost filled.

Several of Washington's leading performers worked sets for the enthusiastic crowd, including the Nighthawks, a blues-based bar band; the Rosslyn Mountain Boys, a

young, humorous country-swing outfit; the jazz-tinged Flying A's, and the Mystery Band, a country-rock group.

The Nighthawks already have recorded two albums on minor labels, and the Rosslyn Mountain Boys have completed a master of their first album and are negotiating with major record firms.

The evening was co-sponsored by alternative radio station WHFS-FM and the Psyche Delly, a suburban Washington night club.

Crackdown On Drug Use At Capitol Centre

WASHINGTON—Adverse newspaper publicity has led officials of the 19,500-seat Capitol Centre to promise a crackdown on the use of drugs at rock concerts at the arena.

Abe Pollin, owner of the arena, pledged the crackdown after stories in the Washington Post reported that concertgoers there were using drugs without any danger of being arrested. The liberal drug policy was sanctioned by arena officials in an attempt to avoid provoking incidents.

After the stories appeared, Winfield Kelly, county executive of Prince Georges County, Md., suggested that Pollin and his aides "rethink" the policy, and now Pollin and county police have come up with a new security program.

Under the program, undercover narcotics agents will be allowed into the arena during concerts, the sale of beer and whiskey will be banned and more uniformed police will be posted at the arena's four entrances and in its parking lots.

In addition, festival seating will be eliminated beginning in July, even though festival seating has meant that as many as 23,000 people have attended some concerts during the arena's first three years in operation.

Kelly, Pollin and county police spokesmen all emphasized that the new security moves were aimed at hard drug users and distributors, rather than at the occasional marijuana user.

Names Set For Club Harlem In Atlantic City

ATLANTIC CITY, N.J.—The resort's Club Harlem, normally dark on Monday nights, will light up for the first time this summer with the resort's leading black cabaret becoming a jazz music temple that night. Elzie Street Jr., founder and producer of the Laurel Jazz Festival and linked with other jazz festivals throughout the country, has leased the Club Harlem facilities for 10 Monday nights to serve as a concert hall for jazz.

Top jazz attractions have been lined up by Street, starting June 28 with Horace Silver; following with Art Blakey, July 5; Stanley Turrentine, (12); Freddie Hubbard, (19); Les McCann, Aug. 2; Maynard Ferguson, (9); Ramsey Lewis, (16); the Duke Ellington Orchestra plus Joe Williams, (23); and closing the series on Aug. 30 with Dizzy Gillespie.

Hawaiian Pair

• Continued from page 30

lighted at least one major mainland act.

A big luau will be held nightly in the Crater, a first for the series of events there.

Admission to the Crater festival will be \$2 for adults and \$1 for youths under 18. Family passes—\$5 apiece, good for one-day use by a family unit—also will be available.

Manilow Hits Road 98 Cities Over 7 Months Booked

By JIM MELANSON

NEW YORK—Arista's Barry Manilow begins a 98-city U.S./Canadian tour July 31, shortly following the release of his fourth album.

While having worked the road for prolonged periods before, the 30-year-old singer/songwriter is describing the seven-month tour as his "first major road trip," one he's hoping will establish him as a pop star.

The package is targeted at houses in the 3,000 to 5,000-seat range.

Why the avoidance of big city arenas, especially after coming off big singles sellers in "Mandy" and "I Write The Songs"? He explains that his act is simply geared for the intimacy of smaller halls, and not for 15,000-seat arenas.

As usual, Manilow will be accompanied by his three female vocalists. This time, though, the girls go out with a record deal of their own, as RSO recently signed the trio, Lady Flash, to a long-term recording pact.

The group's first single, "Street Singin'," and a just completed LP were produced by Manilow and Ron Dante. Manilow himself wrote several of the cuts for the LP, and co-wrote "Street Singin'" with Andrienne Anderson.

As for his own album, Manilow says it took some three months to complete, with the final cost in the range of \$100,000. Production costs on his first three LPs track his climb to fame—\$35,000, \$45,000 and \$70,000, respectively.



Roger Sandler photo

Barry Manilow: Tour and LP ahead.

He explains that one of the reasons he's so positive about the forthcoming LP is that he and his backup band had considerable time to work on it, and ended up recording some 18 numbers for selection as cuts.

Between dates, sometime in the fall, he will be filming the first of a string of television specials for the ABC network. Production chores for himself and Dante will continue to play a key role in future plans. And, he says he would "love to get a film score."

Booking the tour is William Morris. On practically all the dates Manilow will be featured alone. Each show is scheduled to run 2 to 2½ hours.

HOT PROMO TREND

L.A. Firm Prospers Via Film Services To Labels

LOS ANGELES—Having already filmed six rock groups for various record companies at their new Hollywood facility, Studio Instrument Rentals co-owners Dolph Rempp and Ken Berry are now in the happy position of having the labels come to them to have their groups' performances put on film or tape.

The S.I.R. facilities, at Sunset and Beechwood, site of the old Columbia Film Studios, now are being used almost daily for filming or taping of various groups. These are at the request of the record companies, who want a visual product to show their foreign offices, or promotional people in other cities—key personnel who have never seen the act perform.

Thus far S.I.R. has filmed Rhythm Heritage, KGB, Journey, Sterling, Wild Bunch and Crackin'.

The Dobbie Brothers, according to Rempp, in collaboration with Warner Bros. will film a possible 30-minute presentation to be shown in record stores across the nation as a selling tool. The film would be shown alongside Doobie record displays, or possibly even in record outlet windows as a traffic stopper.

Rempp sees this new kind of visual aid as a big impact in signing groups as well. "Companies that have never seen the act—or who don't have access to them—can see them on film or tape now. Also, it saves the group from performing many shows for different people or companies. All they need to now is show the film or tape."

S.I.R. has full facilities for either filming or taping, and Rempp intends to use independent producers for each session. Three stages will be draped in cabaret style, using cabaret lighting, so as to give the same ef-

fect as though filmed at a natural night club or concert setting.

There will be 16mm film for overseas distribution, since those companies don't have compatible tape systems, and videotape for showing in U.S. offices. Rempp emphasizes that "this is rough footage—to be used strictly for internal purposes, with a&r men, promotional people and the like."

It is extremely useful, he notes, "for European offices, who have never seen the act—which may be going over there to perform."

"In essence, what we have now is a new promotional tool for record companies. I see this as an entire new field for the music business, and a vital aid to the labels."

Showcraft Aids Via Stage Props

LOS ANGELES—Showcraft Inc. of nearby Pacoima, which designed the stage and special drapes for the Cat Stevens Majikat concert tour, is currently discussing new props for the singer's next tour, according to Jack Shafton of Showcraft.

The company also designed and created the special 9½-foot tall Cyclops, used in the last Alice Cooper tour, and does props and special effects for smaller rock groups.

Showcraft, one of the few service companies of its kind in the nation, also is producing, creating and designing special floats and costumes for the new Marriott Great America amusement parks at Santa Clara, Calif., and Gurnee, Ill. It is also creating mechanical musical bands built around the television Hawaiian Punch characters for Sea World parks in California, Florida and Ohio.

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Talent In Action

TONI BASIL

Roxy, Los Angeles

A rock choreographer-dancer, whose credits run back as far as tv's "Shindig" and as currently as the Lockers troupe, Basil now also reveals a strong, flexible singing voice, a Midleresque comedy approach and a great idea.

The great idea is to incorporate the excitement of pro-level dance routines throughout a mainstream rock recording artist's act. This is a long overdue concept and with the disco movement at its peak, the time for a rock singer-dancer star couldn't be more right.

However, there are still problems of execution in making this concept work. Warner Bros., Management Three and Basil have not yet found the optimum format in blending all her talents within a mini-revue. Despite some intermittently mind-boggling moments—mostly at the end of the hour-long set June 18—the reaction of the celebrity-ridden audience was often not much more than polite.

It was these isolated moments, when everything in the show was cooking together at full steam, that made it abundantly clear how fantastic a Toni Basil show could be.

One sample moment was the almost outlandishly hot disco arrangement of "Baby Face." The entire big band overflowing onto the floor of the Roxy was blasting away, a chorus of dancers had assembled and was gyrating wildly while Basil alternated between belting out the lyrics in her oddly effective Broadway-rock style and dancing madly in stage center.

She also proved particularly strong in her interpretations of "Suffragette City" and "Aladdin Sane," two David Bowie songs which she choreographed for his "Diamond Dogs" tour.

A long sequence with songs leading out of a comedy skit that parodied '30s high society movies was mostly quite funny and showed that Basil can develop her own unique comedy personality, despite first-impression feelings that we've seen a lot of the shtick before in the shows of Bette Midler (yet another Basil choreography client).

What is needed is simply a tough-minded reorganization of the act to build and pace it better, so that Basil is able to move more smoothly between her dancing and singing efforts, so that the slow ballads with no dance movement come as a dramatic contrast to the awesome big-production numbers. Toni Basil has a stunning potential for major, and fast, stardom.

NAT FREEDLAND

WARREN ZEVON

Bottom Line, New York

There was nothing particularly wrong with Zevon's opening set June 11, but the performance seemed oddly constrained and hollow. Part of the problem may have been that Zevon and his rhythm section have not yet established the rapport that turns a handful of good musicians into a group.

More important, Zevon does not seem to have decided what identity he wants to establish in his music. While his current Asylum album shows the powerful influence of producer Jackson Browne, Zevon onstage neither borrowed a personality nor displayed much of his own. Well-crafted songs like "Poor Poor Pitiful Me," "Frank And Jesse James" and "I'll Sleep When I'm Dead" prove that Zevon has all the necessary skills of the professional songwriter.

But he seems to use craft for its own sake more than as a means of expression, and the slight swagger in his bearing only served to distance him even further from his listeners.

What Zevon did have was a fine group that couldn't help overshadowing him with rich and interesting accompaniments. Jerry Donahue was quietly excellent on lead guitar, and Doug Hayward should have been the star of the evening, playing electric bass with marvelous wit and character.

Headlining the show was John Hammond, who was reviewed in Billboard April 17 as an opening act. This time he was playing for his own devotees, who were fascinated by his skill on blues and bottleneck guitar.

NANCY ERLICH

GLORIA GAYNOR

Fiesta Palace, Mexico City

It's par for the course when a new hit artist makes a debut in this city to smash business. It was no exception for Gloria Gaynor, billed as the "Queen of The Discotheques," when she made her grand entrance here May 29.

The uniqueness of the grand response is that there are no formal discos in this metropolis, although a couple do booming business outside the formal boundaries of the Federal District. So

where do the customers come from or how do they know Gaynor?

Polydor, the distributing outlet for her product, has been mounting a mammoth campaign with her disks for the past year. And many are disco freaks who know of her sound by frequenting the multitude of such places in Acapulco.

Singing in her booming register such entries as "Never Can Say Goodbye" and "I'll Be There," among a score, the forceful thrush drew hefty applause throughout her one-hour stint onstage. She's the kind of performer they seem to like here—hand gesturing, loud and with a go-go manner that manages to please. One dissenting note from this reviewer is that the alleged leader of the disco sound could well select a better wardrobe. Her flowing, brown gown was not becoming at all under the flashing, sometimes blinding light action.

MARV FISHER

MODERN FOLK QUARTET

Kahala Hilton, Honolulu

The Foursome June 16 was a surprisingly good revived act embracing a myriad of musical styles.

First and foremost is a cohesive four-part harmony reminiscent of the Four Freshmen. Next is an instrumental wallop that taps customary guitar and bass, the banjo, and—would you believe—a carpenter's saw as well as an electric beer can?

The saw figured in two Hawaiian songs prepared for this engagement: "Royal Hawaiian Hotel" and "Lovely Hula Hands." The tones resemble the steel guitar; the manner of execution is like a violin, with a bow utilized to create the gentle notes.

The group consists of several skillful troupers who also have made names on their own.

Cyrus Faryar is the one who plays the star; he's an Elektra artist who's backed them all, from David Crosby to Mama Cass. Jerry Yester was a member of the Association, a former Lovin' Spoonful, and producer of disks by the Turtles and Tim Buckley. Henry Diltz perhaps is best known as a rock photographer, shooting the likes of America, Eagles, McCartney and Joni Mitchell. Chip Douglas is a successful producer—having charted songs for the Monkees and Linda Ronstadt.

Together, they've created a refreshing, balmy show, fusing folk songs, standards, bits of whimsy, gospel and other musical forms in a dynamite hour.

There are musical pleasures galore—"September Song," "Swing Down Chariot," "Moonlight Serenade," "Sweet Someone," "Dream."

With only one other in-person performance (at the Pasadena Ice House) since the regroup, the Modern Folk Quartet looms as a new force on the club and campus circuit.

WAYNE HARADA

GLENN YARBROUGH & THE LIMELITERS
FRANK SINATRA JR.

Aladdin Hotel, Las Vegas

The May 27 opening of the newly expanded 600-seat Bagdad Theater witnessed the odd musical pairing of folk song balladeer Glenn Yarbrough & the Limelites in "Reunion '76" with a stoic Frank Sinatra Jr. aptly billed young blues eyes. Before a disappointing turnout of a half-full house, the rotund minstrel Yarbrough delivered a surprisingly fresh 55-minute set with 13 pleasing songs while Sinatra stiffed his way through an 11-song, 40-minute program.

Yarbrough opened with a country-western "That's The Way It's Gonna Be" and easily glided into his hit version of Rod McKuen's "Love's Been Good To Me." Limelites Alex Hassilev and Lew Gottlieb joined Glenn on "Joy Across The Land" after "Funky In The Country" with banjo and bass.

A comedy sketch "Acres Of Limelites" provided a likely transition to a polished presentation of folk song hits made popular in the 1960s. Another light sketch, "Viva Espana," allowed Dr. Gottlieb to display his ad lib wittiness after which Hassilev delivered a melodic interpretation of Arlo Guthrie's "City Of New Orleans." A Russian folk song, "Gari Gari" proved less effective.

Yarbrough soloed on well-known "Baby, The Rain Must Fall" and spun a melancholy "Let Me Choose Life," a new composition which could prove a commercial success if marketed. A rousing gospel blues version of "Thank You Lord" preceded finale "The Happy Song" in which the group culminated their musical and vocal abilities to generate enthusiasm.

Sinatra scored well with "Never Can Say Goodbye," "Angie Baby" and a jazz-rock version

of Jim Groce's "LeRoy Brown," but failed to show interest in his singing. His blues style, similar to his dad, carried well through the old standards, but he lacked the liveliness for more contemporary tunes.

HANFORD SEARL

BARBARA MANDRELL

Palomino, Los Angeles

Mandrell is a fine singer whose talent may have been somewhat neglected with her previous label affiliation. But on ABC/Dot, where there's somewhat less competition in the female vocalist roster, she's scored two hits in a row. Both "Standing Room Only" and "That's What Friends Are For" are ballads, obviously Mandrell's strong suit. She fares less well on livelier material, something she evidently realizes. The uptempo songs she sings are pretty obvious throwaways—"Take Me Home, Country Roads," "Rocky Top" and the like.

Her June 11 show began in a far too slick, Vegas manner for the relatively hip L.A. crowd. All of those "you're the best audience we've ever played for" remarks were wasted. About halfway through the set, comedy routines involving members of her fine band went far more impressively, with a version of "El Rancho Grande" especially chuckle-provoking.

Long-time Mandrell fans will mourn the absence of her kid sister behind the drums, though her replacement does provide the impetus for much of the comedy.

During the course of the show, Mandrell played a number of instruments, well enough that any of them could be given more of her on stage attention with impressive results.

TODD EVERETT

FIREFALL
FARAGHER BROS.

Roxy, Los Angeles

Firefall, a new group comprised of former members of the Byrds, Burrito Bros. and Spirit, made its L.A. debut July 11 before a warm and highly receptive crowd.

The group reciprocated by delivering a strong 13-song set featuring songs from its Atlantic LP that had the sold-out audience craving more.

With Rick Roberts on acoustic guitar and lead vocals, Larry Burnett on guitar and vocals, Mark Andes on bass, Michael Clarke on drums, Jock Bartley on lead guitar and David Muse on keyboards, Firefall demonstrated abilities to play good, sound rock with the potential of becoming a major rock force.

After overcoming nervousness at the start of the set, the band settled down and got the crowd clapping and moving in its seats to "Mexico," "No Way Out," "Do What You Want," and its current single "Livin' Ain't Livin'."

Clearly the highlights of the set were the highly charged love songs of Roberts and Burnett in "Diamond Cut Diamond," "You Are The Woman" and "Cinderella" aided by Muse's fine harmonica and sax work.

With the crowd screaming for more, the band returned for two encores including the crowd pleasing "Colorado," a Roberts composed tune popularized by Linda Ronstadt.

The Faragher Bros. opened the show with a seven-song, 50-minute set of hard-driving, over-decibelled rock that evoked little response in the restless and impatient crowd.

KAMAHL

Carnegie Hall, New York

Kamahl is a Malaysian-born baritone who, his publicity says, is the heart throb of Australia, a hit throughout Europe and the recipient of 46 gold records. On the evidence of his June 21 concert, however, it is less than likely that he will repeat his overseas success here. Whatever Kamahl's appeal is just doesn't translate into American.

He is personable and attractive, if somewhat formal. His onstage philosophy, that we should all love children, animals and each other, is both unchallengeable and banal.

What is unpleasant is the fact that what must pass for style among Kamahl's fans is simply bad singing. His vocal texture changes from register to register. He circles in on notes rather than hitting them directly, and often misses altogether. His one characteristic technique is to stress the occasional accented vowel with a booming swell in volume, less a style than an affectation.

For this concert, which was being recorded, the singer was accompanied by a 30-piece orchestra reading from some of the drier charts in the history of arranging. Trouble with the recording equipment resulted in a half-hour delay in the beginning of the show, and made the live audience seem somewhat incidental. Kamahl was received politely.

NANCY ERLICH

Billboard Top Boxoffice

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Rank	ARTIST—Promoter, Facility, Dates	Total Ticket Sales	Ticket Price Scale	Gross Receipts
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Stadiums & Festivals (20,000 & Over)

1	Z Z TOP/AEROSMITH/POINT BLANK—DiCesare Engler Prod., Three Rivers Stadium, Pittsburgh, Pa., June 12	47,705	\$8.75-\$9.75	\$425,000
2	FLEETWOOD MAC/KANSAS/HEAD EAST/REO/HENRY GROSS, "Summer Jam"—Contemporary Prod., Royals Stadium, Kansas City, Mo., June 18	39,121	\$8.00-\$10.00	\$311,000*
3	YES/POUSETTE-DART BAND—Monarch Ent., Roosevelt Stadium, Jersey City, N.J., June 17	35,000	\$7.50	\$262,500*
4	YES—Cornucopia Prod., Colt Park, Hartford, Conn., June 19	29,097	\$7.50-\$8.50	\$218,317

Arenas (6,000 To 20,000)

1	AEROSMITH/RUSH—Sunshine Promotions, Roberts Stadium, Evansville, Ind., June 16	12,615	\$6.00-\$7.00	\$79,736*
2	FLEETWOOD MAC/KANSAS/HENRY GROSS—Schon Prod., Civic Auditorium, Omaha, Neb., June 19	11,000	\$6.50-\$7.50	\$72,000
3	FRANKIE VALLI & THE 4 SEASONS—Contemporary Prod., Civic Audit, Omaha, Neb., June 18	9,500	\$6.00-\$8.00	\$66,000
4	AEROSMITH/SLADE—Mid-South Concerts, Coliseum, Jackson, Miss., June 19	10,030	\$6.00-\$6.50	\$61,803*
5	AEROSMITH/STARZ—Sound 70, Municipal Audit., Nashville, Tenn., June 15	10,137	\$5.50-\$6.50	\$57,973*
6	NEIL SEDAKA/MELISSA MANCHESTER—Feyline Inc., Audit. Arena, Denver, Colo., June 18	7,500	\$6.50	\$44,800*
7	CAPTAIN & TENNILLE/KIP ADDOTTA—Artists Consultants, Pavilion Concord, Calif., June 18	8,187	\$4.50-\$6.50	\$42,352*
8	GORDON LIGHTFOOT/MIMI FARINA—Northwest Releasing, Coliseum, Denver, Colo., June 17	3,563	\$5.00-\$7.00	\$41,941
9	AEROSMITH/SLADE—Mid-South Concerts, Mid-South Coliseum, Memphis, Tenn., June 18	7,500	\$5.00-\$6.00	\$41,689
10	GORDON LIGHTFOOT/MIMI FARINA—Northwest Releasing, Audit., Portland, Ore., June 20 (2)	6,008	\$5.50-\$7.50	\$41,214*
11	MARSHALL TUCKER/OUTLAWS/BOB SEGER—Electric Factory Concerts, Spectrum, Philadelphia, Pa., June 18	8,000	\$5.50-\$6.50	\$40,000
12	GORDON LIGHTFOOT/MIMI FARINA—Northwest Releasing, Opera House, Seattle, Wash., June 18 (2)	6,150	\$5.00-\$7.00	\$39,435*
13	FRANKIE VALLI & THE 4 SEASONS/OZZIE RAY—Daydream Prod., Arena, Milwaukee, Wis., June 20	6,000	\$5.50-\$7.50	\$28,449
14	GROVER WASHINGTON JR./WEATHER REPORT/JOHN HANDY—Pacific Presentations, Starlight Amphitheater, Burbank, Calif., June 19	3,600	\$6.85-\$7.85	\$26,000
15	BLUE OYSTER CULT/THE BOYS—Schon Prod., Metra, Billings, Mont., June 18	4,950	\$5.00-\$6.00	\$16,000

Auditoriums (Under 6,000)

1	GRATEFUL DEAD—Ron Delsener/John Scher Prod., Beacon Theater, New York, N.Y., June 14 & 15 (2)	5,294	\$6.50-\$8.50	\$41,000*
2	BILLY JOEL—Electric Factory, Academy Theater, Philadelphia, Pa., June 18 & 19 (2)	5,858	\$5.50-\$7.50	\$36,424*
3	GORDON LIGHTFOOT/MIMI FARINA—Northwest Releasing, Opera House, Spokane, Wash., June 19 (2)	4,581	\$5.00-\$7.00	\$30,916
4	TUBES—Bill Graham, Mem. Audit., Sacramento, Calif., June 20	3,500	\$4.50-\$6.50	\$21,000
5	RITCHIE BLACKMORE'S RAINBOW—Ron Delsener Ruffino & Vaughn, Beacon Theater, New York, N.Y., June 17	2,600	\$6.50-\$7.50	\$18,600*
6	MANHATTAN TRANSFER—Northwest Releasing, Auditorium, Portland, Ore., June 18	3,004	\$4.50-\$6.50	\$17,735*
7	CAPTAIN & TENNILLE/KIP ADDOTTA—Fun Prod., Community Center Theater, Sacramento, Calif., June 20	2,375	\$6.50-\$7.50	\$17,276*
8	MANHATTAN TRANSFER—Northwest Releasing, Paramount Northwest, Seattle, Wash., June 19	2,976	\$4.50-\$6.50	\$17,200*
9	GENTLE GIANT/STARCASTLE—Electric Factory Concerts, Tower Theater, Philadelphia, Pa., June 17	2,760	\$4.50-\$6.50	\$16,943
10	MANHATTAN TRANSFER—Northwest Releasing, Queen Elizabeth Theater, Vancouver, B.C., June 20	2,823	\$4.50-\$6.50	\$16,197
11	NAZARETH/SLADE/IAN GILLIAM BAND—Schon Prod., Audit. Theater, Denver, Colo., June 15	2,200	\$5.50-\$6.60	\$13,000*
12	JEFF BECK/JAN HAMMER BAND/UPP—Pacific Presentations, Warner Theater, Fresno, Calif., June 15	1,700	\$6.50	\$11,400

Discos

Disco Sound Stirs Chicago CES

• Continued from page 1

13-16 stand at Chicago's McCormick Place.

Where the custom disco pioneer firms such as Meteor Light & Sound and GLI stole the thunder of the more established firms last year, for the current expo there was as much high-end, disco-applicable equipment in the main floor: hi fi displays as on the lobby level where most of the packagers exhibited.

From the unique ADC Accutrac turntable system, first to offer random access capability to the industry, to high power components from such majors as Marantz, Yamaha, Altec, Kenwood, Sansui and Cerwin-Vega among a long list, the pro and semi-pro emphasis was on disco and broadcast crossover applications (see separate story in Tape/Audio/Video section)

At least two of Chicago's top discos were used as equipment show-

cases. Faces is the hardware showroom of Three J Enterprises, a combo of Musicraft (sound), Grand Stage Lighting (lights) and Motronics (modular floors), and highlighted the firms' newest units. Bananas, one of the newer hotspots in town, was a backdrop for the new Showco disco system incorporating the Dallas-based firm's model 2500 mixer/preamp and Pyramid 1000 speaker systems, with capacity of the full unit exceeding 600 watts, according to marketing manager Bob Parker.

Among the highlights seen—and heard—from new and old faces on the disco hardware scene:

• ADC president John Bubbers, who headed the prestigious AES in 1974, points out the applications of Accutrac technology in both disco and broadcast—the ability of the programmable turntable to go not only to any track on the disk but also “cueable” to any spot on that track

using the “pause” button. Although licensing is not under consideration at this time, he notes that both regular and disco deejays are intrigued by the capability of the system and its future potential.

• Meteor Light & Sound, which brought its disco expertise across the ocean from its U.K. home base, got solid response to its new Disco-Guard system, its Sonalite 3 lighting controller, Clubman One-One disco mixer and Trilite fixtures (Billboard, June 19), according to sales chief Vincent Finnegan Jr.

• GLI, one of the first U.S. firms created for the new market by a quartet of former Harvey Sound salesmen here showed its standard 3880 Creative Controller with its first production model add-on module, the model 1000 signal processor that shares the 3880 power supply. At suggested \$215-225 list, the firm's
(Continued on page 50)

Disco Action

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Top Audience Response Records In N.Y. Discos

- This Week**
- 1 **WHERE THE HAPPY PEOPLE GO**—The Trammps—Atlantic (all cuts, LP)
 - 2 **TEN PER CENT**—Double Exposure—Salsoul (Walter Gibbon's disco version)
 - 3 **NICE & SLOW**—Jesse Green—Scepter (disco disk)
 - 4 **HEAVEN MUST BE MISSING AN ANGEL**—Tavares—Capitol (disco disk)
 - 5 **I'M GONNA LET MY HEART DO THE WALKING**—The Supremes—Motown
 - 6 **DESPERATELY**—Barrabas—Atco (disco disk)
 - 7 **TAKE A LITTLE**—Liquid Pleasure—Midland Intl
 - 8 **GIVE A BROKEN HEART A BREAK/HAPPY MAN**—Damon Harris & Impact—Atco (LP)
 - 9 **LOVE CHANT**—Eli's Second Coming—Silver Blue Records
 - 10 **LOVE TRILOGY**—Donna Summer—Oasis (all cuts, LP)
 - 11 **TROUBLE MAKER/LOVE POWER**—Roberta Kelly—Oasis (LP)
 - 12 **ALWAYS THERE**—Side Effect—Fantasy (disco disk)
 - 13 **ONE FOR THE MONEY**—The Whispers—Soul Train (disco disk)
 - 14 **LOVE HANGOVER**—Diana Ross—Motown
 - 15 **RUN TO ME**—Candi Staton—Warner Bros. (LP)

Downstairs Records (New York) Retail Sales

- This Week**
- 1 **HERE WE GO AGAIN/MOVING IN ALL DIRECTIONS**—People's Choice—TSOP (LP)
 - 2 **ONE FOR THE MONEY**—Whispers—Soul Train
 - 3 **DESPERATELY**—Barrabas—Atco (LP)
 - 4 **CATHEDRALS**—D.C. Larue—Pyramid (LP)
 - 5 **YOU'LL NEVER FIND ANOTHER LOVE LIKE MINE**—Lou Rawls—PIR
 - 6 **ALWAYS THERE**—Side Effect—Fantasy
 - 7 **GIVE A BROKEN HEART A BREAK**—Damon Harris & Impact—Atco (LP)
 - 8 **DON'T FIGHT THE FEELING**—Willy Collins—Mercury
 - 9 **MAKING LOVE**—Sammy Gordon—Greg
 - 10 **HOW'S YOUR LOVELIFE**—Lee Eldridge—Mercury
 - 11 **MOTOWN MUSIC MACHINE**—Motown (LP)
 - 12 **PORCUPINE**—Nature Zone—London
 - 13 **BRING YOUR BODY**—Carol Townes & 5th Ave.—Sixth Ave.
 - 14 **I CAN'T STOP**—The Monster Orch.—Sam Records (LP)
 - 15 **BE MY BABY**—Frankie Gee—Lipstick

Colony Records (New York) Retail Sales

- This Week**
- 1 **WHERE THE HAPPY PEOPLE GO**—The Trammps—Atlantic (LP)
 - 2 **YOU'LL NEVER FIND ANOTHER LOVE LIKE MINE**—Lou Rawls—PIR
 - 3 **HEAVEN MUST BE MISSING AN ANGEL**—Tavares—Capitol
 - 4 **NICE & SLOW**—Jesse Green—Scepter
 - 5 **DESPERATELY**—Barrabas—Atco (LP)
 - 6 **ONE FOR THE MONEY**—The Whispers—Soul Train
 - 7 **TEN PER CENT**—Double Exposure—Salsoul (disco-disk)
 - 8 **PARTY LINE/CALL ME**—Andrea True Connection—Buddah (LP)
 - 9 **GIVE A BROKEN HEART A BREAK**—Damon Harris & Impact—Atco (LP)
 - 10 **I'LL GO WHERE YOUR MUSIC TAKES ME**—Jimmy James & Vagabonds—Pye
 - 11 **LOVE CHANT**—Eli's Second Coming—Silver Blue Records
 - 12 **SOUL MAN**—Calhoun—Warner/Spector
 - 13 **AMERICAN MUSIC**—Dooley Silverspoon/Jeanne Burton—Cotton
 - 14 **SUPER DISCO**—Rimshots—All Platinum
 - 15 **RHYTHM WILL KEEP US TOGETHER**—Nature Zone—London

Top Audience Response Records In Houston Discos

- This Week**
- 1 **WHERE THE HAPPY PEOPLE GO**—The Trammps—Atlantic (all cuts, LP)
 - 2 **NICE & SLOW**—Jesse Green—Scepter
 - 3 **NO, NO, JOE/SAN FRANCISCO HUSTLE**—Silver Convention—Midland Intl (LP)
 - 4 **LOVE TRILOGY**—Donna Summer—Oasis (all cuts, LP)
 - 5 **LOVE HANGOVER**—Diana Ross—Motown
 - 6 **TURN THE BEAT AROUND**—Vicky Sue Robinson—RCA
 - 7 **HEAVEN MUST BE MISSING AN ANGEL**—Tavares—Capitol (disco disk)
 - 8 **YOUNG HEARTS RUN FREE**—Candi Staton—Warner Bros.
 - 9 **TEN PER CENT**—Double Exposure—Salsoul (disco disk)
 - 10 **SUPER DISCO**—Rimshots—All Platinum
 - 11 **GOTTA GET AWAY/FIRST CHOICE THEME**—First Choice—Philly Groove (LP)
 - 12 **LIPSTICK**—Michel Polnareff—Atlantic (disco-disk)
 - 13 **RAIN FOREST**—Biddu Orch.—Epic
 - 14 **FANTASY**—Cilla Black—Private Stock
 - 15 **I'LL GO WHERE YOUR MUSIC TAKES ME**—Jimmy James & The Vagabonds—Pye

Melody Song Shops (Brooklyn, Queens, Long Island) Retail Sales

- This Week**
- 1 **SUMMERTIME**—MFSB—PIR (LP)
 - 2 **USE YOUR IMAGINATION**—Kokomo—Columbia (LP)
 - 3 **WE GOT RHYTHM**—People's Choice—TSOP (LP)
 - 4 **DESPERATELY**—Barrabas—Atco (LP)
 - 5 **WHERE THE HAPPY PEOPLE GO**—The Trammps—Atlantic (LP)
 - 6 **ONE FOR THE MONEY**—Whispers—Soul Train
 - 7 **TRAVELIN'/HEAVY TRAFFIC**—Don Covay—PIR (LP)
 - 8 **PARTY NIGHT**—Curtis Mayfield—Curton (LP)
 - 9 **HUNGRY FOR YOUR LOVE**—Zulema—RCA (LP)
 - 10 **I'M IN FOR GOOD MUSIC**—Lou Courtney—RCA (LP)
 - 11 **FOXY LADY**—Crown Heights Affair—De-Lite
 - 12 **I'M GONNA LET MY HEART DO THE WALKING**—The Supremes—Motown
 - 13 **DON'T TAKE AWAY THE MUSIC**—Tavares—Capitol (LP)
 - 14 **GIVE A BROKEN HEART A BREAK**—Damon Harris & Impact—Atco (LP)
 - 15 **TAKE A LITTLE**—Liquid Pleasure—Midland Intl

Top Audience Response Records In L.A./San Diego Discos

- This Week**
- 1 **CATHEDRALS**—D.C. Larue—Pyramid (LP)
 - 2 **HEAVEN MUST BE MISSING AN ANGEL**—Tavares—Capitol
 - 3 **TEN PERCENT**—Double Exposure—Salsoul
 - 4 **LOW DOWN**—Boz Scaggs—Columbia (LP)
 - 5 **LIPSTICK**—Michel Polnareff—Atlantic
 - 6 **PARTY LINE/FILL ME UP**—Andrea True Connection—Buddah (LP)
 - 7 **DISCO PARTY**—Trammps—Atlantic (LP)
 - 8 **HERE WE GO AGAIN**—People's Choice—TSOP
 - 9 **TELL ME HOW YOU LIKE IT**—John Davis & The Munster Orchestra—Sam
 - 10 **NICE & SLOW**—Jesse Green—Scepter (disco edit)
 - 11 **PARTY**—Van McCoy—H&L
 - 12 **ALWAYS THERE**—Side Effect—Fantasy
 - 13 **I'M GONNA LET MY HEART DO THE WALKING**—Supremes—Motown
 - 14 **DISCO DORBEL/CRAZY DANCING**—Bottom Line—Greedy
 - 15 **SMOKE YOUR TROUBLES AWAY**—Glass Family—Earhold

Free Listing

In the 1976 Billboard International Disco Sourcebook

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- Audio Equipment
- Lighting Equipment
- Visual Materials
- Projection Systems
- Special Effects
- Games
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\$100 PER PLATE GALA

Austin's Armadillo Plans Party, Sets a Radio Show

By PAUL ZAKARAS

AUSTIN—Armadillo World Headquarters plans a gala sixth anniversary blast that will include a week-long music festival and will be topped off by a \$100-a-plate dinner and party on the night of Aug. 7.

In the same week, officially designated as Armadillo Appreciation Week by Austin mayor Jeff Friedman, Armadillo Productions Inc. hopes to air a pilot of its new radio show over as many as 200 radio stations around the country.

The show, a 90-minute selection from live performances at Armadillo, "is being offered free on a one-time basis to 200 some stations which accept syndication and play our kinds of music," says Armadillo spokesman Mitch Green. "If we get acceptability from at least 50 of the stations we'll go ahead with plans for a weekly show."

Armadillo's move into radio is the latest of a series of steps that has taken it from a shoestring operation in an abandoned national guard armory in 1970 to a flourishing multi-purpose entertainment center that grossed over \$1 million in the past year.

Armadillo's plans for expansion ride, in part, on the success of the \$100 dinner party, according to founder and president Eddie Wilson. "We've held benefits here for more than 50 different groups since we opened and now we're having a fund raiser for the Armadillo," he explains.

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Disco Mix

By TOM MOULTON

NEW YORK—MGM is releasing Gloria Gaynor's new "I Got You" LP July 15. The label will have special test pressings of the medley side of the album out for discos by July Fourth weekend.

There are three songs making up the medley: "Let's Make A Deal," a bouncy melodic number that's reminiscent of "Lonely Days, Lonely Nights"; "I Got You Under My Skin," which has an intro that sounds like bees swarming over a heavy bass drum (the buildup becomes that "Broadway sound" that's familiar now to many of Gaynor's songs); and "Darling Be Mine," the most energetic of the three. The latter song has a break consisting of just guitars with high hat. It builds back up to a full orchestra sound.

Side B has some funky material, especially with "Talk, Talk, Talk," a cut where the songstress reminisces about earlier dance hits like "Reach Out," "Casanova Brown" and "Never Can Say Goodbye."

Originally, the album was not to be aimed at the dance set. Word is, though, that there were so many inquiries as to when Gaynor's next disco LP was coming that it was decided to go back into the studio an re-mix a dance medley for the A side, something that's become a standard on her albums.

Atlantic releases two 12-inch disco disks this week: "Desperately" b/w "Broadway Star" by Barrabas and "Give A Broken Heart A Break" b/w "Happy Man" by Damon Harris & Impact. Both artists have been getting strong response to the songs from LP releases.

RCA is going to have a solid disco title in "Dr. Buzzard's Original Savannah Band" LP. The music is a takeoff on the forties sound with similar, but not as strong, as those from the Manhattan Transfer. Basically, there are two strong cuts. "Sour & Sweet; Lemon In The Honey," where the rhythm is contemporary while the horns rally around what sounds like horn riffs from the forties.

Vocals move back and forth from sounds of both periods. The second strong cut, "Cherchez

La Femme," starts off like the standard "whispering" but, again, it's the marriage of the old and new that produces the unique sound.

UA has just released a new Mark Radice LP with featured instrumental backing coming from the Brass Construction. There is one cut that a number of discos are playing—"If You Can't Beat 'Em, Join 'Em." Radice handles lead vocals and plays the synthesizer. The song has a sound of the B.T. Express and Brass Construction.

Motown legend Mary Wells is in Philadelphia working on her new album, which will be released on Philadelphia International (probably sometime this fall). You can expect a single soon, though.

Candi Staton's new LP "Youngsters Run Free" has three strong cuts: "Run To Me" (the strongest), "I Know" and "Destiny." All cuts were written, arranged and produced by Dave Crawford.

"Black Soul Music" by Black Soul is now available in this country on the Beam Junction label. The album will be released sometime next month. Several clubs here have been playing the import disk, helping the demand that's been created.

Roulette has just released two 12-inch disco disks: the long-awaited "I Got Your Love" by Stratavarius (featuring Lady) and "My Baby's Got E.S.P." by Four Below Zero.

Pyramid (distributed by Roulette) is also releasing a 12-inch disk with Jakk's "Sun, Sun, Sun," which has been re-mixed for the label. A number of clubs had the original version, which was first given out by the producer to create initial excitement.

Westbound is releasing the King Erison new "The Magic Man" LP, arranged and produced by Mike Theodore & Dennis Coffey. There are four strong cuts including the title song. The strongest ones, though, are both remakes of rock songs—"Dance With Me," originally done by Orleans, and "Listen To The Music," first done by The Doobey Bros. Both have lots of percussive instruments, steel drums and strong string arrangements.

"The Magic Man" has some traces of a Bohannon sound with a lot of percussive instruments and lots of sound effects. "Every Day's A Holiday" is the most commercial cut and has a nice happy, bouncy feel to it. "Congo Man" is very African and will probably be the most popular in New York City.

Greedy Records LTD., a local label out of Los Angeles, has released an LP by The Bottom Line entitled "Crazy Dancin'." There are two strong cuts—"Disco Dobro" which borders on the rock side with a very funky rhythm.

The title cut "Crazy Dancin'" is also very funky, featuring guitars and soulful horns.

The Commodores' new LP, "Hot On The Tracks," (Motown) has a strong cut in "Let's Get Started." It sounds a lot like Kool & the Gang with a Latin feel.

Amherst records (Buffalo, N.Y.) is releasing the Laurie Marshall single from Canada "All Day And All Night (We Will Make Love)." It is also making a 12-inch disco disk which will be in English and Spanish on one side and English and French on the other. Both versions are over six minutes and both have very sensual breaks with lots of breathing and other vocal exercises. Rhythm-wise it is a lot like "More, More, More."

Tony Smith, DJ at New York's Barefoot Boy, reports good reaction to "Luck Be A Lady" by Broadway Brass (20th Century). "The Broadway Brass Takes Guys & Dolls Disco" is one of several shows that Motown will be releasing with the disco concept. The song is very pop sounding and features a synthesizer with girls singing "Luck Be A Lady." There are several other cuts on the LP, including "I've Never Been In Love Before" and "Fugue For Tinnhorns," that are also good.

This week Salsoul releases the new Moment Of Truth single "So Much For Love" (short and long version). This is a mellower sound for the group than its last hit "Helplessly," but it still has the sound that made it popular. There will also be a 12-inch disco-disk of the long version with "Helplessly" on the other side. The disk will be commercially available.

Double Exposure's LP will be released in three weeks. There are three other strong disco cuts (besides the hit, "Ten Per Cent"). There's "My Love Is Free," the most commercial and the strongest; and "Every Man," funkier with a very strong string break. On these two songs DJ Walter Gibbons will again do the disco blends for the 12-inch disco-disk. There's also "Baby, I Need Your Loving" (the Four Tops hit). Norman Harris does a strong job on the production of "Double Exposure."

Jukebox Programming

Vintage Jukebox Plays Free, Aids Sales Of Records

By ALAN PENCHANSKY

CHICAGO—A mid-fifties vintage jukebox dominates the close quarters of Wax Nostalgic, tucked away in the near-north Century shopping mall here. Programmed to free play, the 100-selection machine is used to promote a regular catalog of more than 800 reissue singles offered at the oldies outlet.

But the jukeboxes also are selling themselves, as owner John Galobich has discovered. Since opening Wax Nostalgic in April, Galobich has turned over four machines in the \$350-\$375 price range to individuals for their homes and to discotheques for use in promotions.

Now, the 29-year-old ex-road manager looks to aggressively merchandise the units themselves, and is seeking expanded floor space in the Century to display three or four at a time.

"There has been no outlet here for used jukeboxes on a retail level," Galobich observes. But, he says, a regular market in the trade and among collectors keeps prices high. As a result, Galobich has had to seek machines in outlying areas and neighboring Wisconsin.

Galobich says discos and bars also are buying large lots of singles for oldies nights or informal inclusion of oldies in their programming.

This commercial demand, he says, is for hard rockers and up-tempo numbers by artists such as the Beach Boys, Freddy Cannon and Chuck Berry.

Media influence, Galobich believes, dominates consumer buying of oldies.

Since the Monkees reruns have appeared on Chicago tv, he notes a strong demand for "I'm A Believer" and other of the group's singles.

The influence of tv's "Happy Days" has been extremely powerful in shaping demand, Galobich says.

And from sales in his shop alone, Galobich believes he is able to determine which oldies Chicago Top 40 stations are playing in rotation.

According to Galobich, these are among the most asked for oldies singles: "Rock Around the Clock," "Splish Splash," "Breaking Up Is Hard To Do," "Blueberry Hill," "Precious and Few," "Da Doo Ron Ron," "Didn't I Blow Your Mind" and "Be My Baby."

Glenn Miller's "In the Mood" and Jimmy Dorsey's "So Rare" also are called for frequently, he says.

The singles are priced at \$1.29 each. Galobich also handles a small number of actual collector's item 45s

(Continued on page 61)

MOA MEMBERS SELECT NAME

CHICAGO—In a recent opinion vote, the MOA membership selected Music & Amusement Operators Assn. as the new name for its organization.

The MOA board of directors, at its March meeting, voted to change the name of the association to make it more representative of the total scope of the industry.

A new title officially will be decided by membership vote at the 1976 MOA exposition, Nov. 12-14 in Chicago.

JULY 4, 1976, BILLBOARD

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Studio Track

By BOB KIRSCH

LOS ANGELES—Bruce Springsteen is getting set to go back in the studio to work on his fourth Columbia album. He will be at New York's **Record Plant**, co-producing with **Jon Landau**.

In London, **Mott** has finished its next LP, with the group sharing production honors with **Eddie Kramer**. And **Flo & Eddie** have wrapped up another.

Chip Taylor, a respected writer, producer and artist for many years, is finishing his debut Columbia LP. Chip wrote "Wild Thing" and "Angel Of The Morning" among others. **Bobby Scott**, writer of "He Ain't Heavy (He's My Brother)," is also cutting for Columbia.

* * *

At the **RCA Studios** in Los Angeles, **Eric Miller** has been in doing production for the Pablo label, with **Grover Helsley** engineering. **Toshio Akiyoshi** has been cutting with producer **Lew Tackin**. **John Denver** has been recording with producer **Milt Okun** and French songstress **Sylvie Vartan** has also been working. **Tom Pacheco** did some work with one of the legends of the industry, **Shadow Morton**. Morton, you may remember, was responsible for some of the more innovative sounds of the '60s on the Red Bird label, counting the **Shangri Las** and the **Dixie Cups** among his projects. **Bones Howe** produced **Juice Newton & Silver Spur**.

* * *

At Miami's **Criteria Recording Studios**, jazz organist **Jackie Davis** did a disco single with producer **Cory Wade**. Wade has been involved in a number of soul and disco records over the years, including the successful "Love Jones."

* * *

At **Intermedia Sound** in Boston, **John Payne**, recently signed to **Arista**, has wrapped up mixdowns on his first LP. **Michael Cuscuna** is producing and **Richard Ouellette** is working the boards. **Fate** did a single with producer **Dan Cole** and engineer **Bob Stoughton**, while the **American Standard Band** cut with the same production and engineering team.

Jade & Sarsaparilla is in with producer **Steve Tarshis** and engineers **Karen Kane** and **Stoughton**, while producers **Peter Fink** and **David Shrier** have also been in. **Shrier** is also working on two singles for **Sound Gems** of Philadelphia, one recorded by **Leo McCarty** and the other by **Bunny Davis**.

* * *

At **Kendun Recorders** in Burbank, **Jon Lucien's** latest for Columbia was cut, with **Phil Schier** engineering and **Lucien** and **Larry Rosen** producing. **Ronnie Laws' LP** was mastered, with **Wayne Henderson** producing and **Rick Pekkonan** engineering. **REO Speedwagon's LP** was cut with **John Stronach** producing and **John Golden** at the lathe. **Jeff Beck's** latest was also completed, with **George Martin** producing and **Geoff Emerick** engineering. **John Golden** cut the masters.

B.B. King and **Bobby "Blue" Bland's** live set at the Grove was mastered by **Esmond Edwards**, with **Barney Perkins** working the boards. **Jerry Inman's LP** was also cut, with **Snuff Garrett** producing and **Lenny Roberts** at the boards. **Glen Spreen** is producing a set for **John Reid**, a new Columbia artist.

* * *

In notes from around the country:

the new **Miss Alice Stone Ladies' Society Orchestra** dropped into **Sunwest Studios**, with **Jeff Peters** of **Location Recording Service** handling the boards.

Harambee Sound has been launched in West Philadelphia, owned by **John Skief**, **Joseph Foster** and **Gregory Naylor**.

At **Producers Workshop** in Los Angeles, **Barry Fasman** is conducting and sweetening tracks for **Andy Williams**. **Larry Brown** is doing production. **Fasman** is also wrapping up a single for **Cecilio & Kapona**, and will begin production duties on the duo's album shortly. **Larry Brown** becomes engineer on these dates. **Fasman** has also been busy at **Mother Lode Recorders**, working with **Cindi Grecco**. **Barry** is handling the sweetening this time, with **Janna Feliciano** and **Charles Fox** producing.

At **Producers Workshop** in Oklahoma City, **Benny Kubiak** is putting the finishing touches on his new single. Also at the studio, **Jerry Myers** in cutting at the 16-track facility.

* * *

At the **Northern Recording Studios** in Maynard, Mass., 24 bands were provided to entertain the 135,000 who showed up at the "Street Scene At Newberry" party. Also, **WBCN-FM** broadcast a "Crack The Sky" concert from the studio, with **George Lilly** and **Sam Koper** engineering. **Sha Na Na** members **Chico** and **Dirty Dan** have been in for sessions produced and engineered by **Jesse Henderson**. **John Manchester's Luminous Music Productions** have done some tapings of the **Incredible Two-Man Band** and have produced a single for the **Franconia Notch Band**. **Liv Taylor** and **Josiah Spaulding** have also been in.

Geoff Parker brought in **Jon McAuffie** to do some sessions with **Robin Batteau** producing and **Batteau**, **Ben Orr** and **Andy Pratt** lending a hand with backing vocals. **Cap'n Swing** cut a single with studio owner **Bill Riseman** at the boards and **Dwight Glodell** produced and engineered **Kevin Vivaldi**.

* * *

A new studio has opened in Carson, Calif., dubbed the **Carson/Entertainment Production, Inc.** The studio will provide engineering help and is planning to record a variety of musical styles, as well as offering sound effects facilities, background music and overdubbing. Facilities are large enough for a 25-piece orchestra.

* * *

Kingsmill Recording Studio, a 16-track facility in Columbus, is going strong according to **Don Spangler**, president of the facility. **Spangler** says the studio was launched to bring a professional sound and working environment to the area. Studio designer **Dave Harrison** acted as a consultant. Equipment includes **JBL**, **Scully**, **MCI**, **Crown**, **AKG** and **Neumann**, as well as a **Yamaha Grand**, **Hammond B-3**, **Leslie** and **Fender-Rhodes** keyboards, as well as a **Ludwig** drum set and **SG** amps. Studio and control room are acoustically designed. Special package prices are available.

* * *

Beginning this week, **Jim McCullough** takes over the **Sound Business** section, which includes, of course, the **Studio Track** column. **Jim** has an enviable background in this area, and can be reached at the **Billboard Los Angeles** office. Please be as helpful to him as you all have been to me over the past few years.

'Audio Fair' Equipment Sells In N.Y.

NEW YORK—Some 1,500 persons visited **Audiofair '76**, a three-day exhibit of recording hardware sponsored by **Audiotechnique** of **Stamford, Conn.**

The expo was held at the **Warwick Hotel** (14-16) and attracted visitors from as far away as **Iceland**, **Trinidad** and **Puerto Rico**.

Along with the browsers came some serious shoppers, and at show's end the **MCI 24-track** tape recorder at **Audiofair** was delivered to **A&R Recording** in **New York City**, its third **MCI** multi-track machine.

The **MCI 528** recording console on display was slated for delivery to **Hugo and Luigi's H&L Recording Studio** in **Englewood, N.J.**, where it will team up with its **MCI 24-track** recorder. **H&L's** studio design is by **John Storyk's Sugarloaf View, Inc.**

Storyk's company was also on hand with pictures and models of some of its recent work, which includes the remodeling here of **Atlantic Records Studio A**, and a new **Studio B**. **Sugarloaf** has also designed a new 24-track studio for **Arrest Records** in **Washington, D.C.**

Audiotechniques president **Ham Brosious** notes much interest by major studio personnel in **dbx's** new **K9-22** plug-in noise reduction card, designed for quick interchange in **Dolby** main frames. He reports that many **Dolby-only** studios see the **K9-22** as the way to get into **dbx** economically. **Brosious** expects to have the first production run of cards sometime in **July**, and anticipates a long waiting list at first, until the supply can catch up with the demand. Cards will be available at the rate of about 50 a month.

Roger Mayer Electronics, Inc., showed its line of signal processing devices including the **RM 68** Noise Gate. The device has a very low noise level, and lists for only \$185, making it significantly less expensive than competitive systems. The company also manufactures a program meter which conforms to **BBC** standards.

Mayer has not exhibited at **AES** conventions, so the showing at **Audiofair '76** is probably the first time the line has been demonstrated to the studio public.

In spite of a late arrival, the **Marshall** time modulator attracted a capacity crowd with its demo of triple tracking, flanging and delay capabilities. The device introduces slight pitch and timing errors in order to give a more convincing simulation of double or triple tracking. The time modulator may also be used for tremolo and vibrato effects, and lists for \$1,495.

For those not quite ready to make the big purchase, **Audiotechniques** has set up an extensive rental program that makes equipment from consoles to microphones available on a daily basis. Dynamic microphones start at \$7 a day, while a **Neumann SM69** stereo condenser system goes from \$75. The company also has an **Allen and Heath** 16-in/8-out console for rent at \$160 per day. Other odds and ends include a 4-pack of **Kepex's** (\$45) and a digital delay line (\$75).

When Answering Ads . . . Say You Saw It in Billboard

Sound Waves

'Mikes' Draw AES Crowd

By JOHN WORAM

NEW YORK—A typical condenser microphone may have a dynamic range of about 110 dB, and in close miking-high level applications is capable of producing an output level high enough to overload the input to the recording console.

This provocative statement by **Al Grundy**, Institute of Audio Research director and chairman of the **June 8** meeting of the **New York** section of **AES**, kicked off the discussion on microphones that drew more than 100 to **RCA's Studio A** here.

It was noted that condenser microphone specifications often require some interpretation by the reader. For example, distortion may be specified in terms of a sound pressure at which the microphone output reaches one half a percent (0.5%) total harmonic distortion, and **Grundy** describes a typical case where a pressure of 600 microbars produces this amount of distortion.

To translate this specification into terms more meaningful to studio personnel, the 600 microbar pressure is first converted into a sound pressure level, which in this case is 130 dB.

The specification sheet will also list a sensitivity rating; for example, a sound pressure level of 94 dB in front of the microphone is said to produce an electrical output of perhaps -40 dBm. Using these values as a reference, the 130 dB sound pressure level will produce a microphone output level of -4 dBm. Since this is a relatively high level for a console input to accept, an attenuator pad will probably be required.

Grundy was followed by **AKG's Geoff Langdon**, who described the various methods of creating omnidirectional, bi-, and uni-directional microphones. **Langdon** explains that when two cardioid microphones are placed back-to-back, as in an across-the-table interview, the combination produces an omnidirectional polar pattern, thereby picking up unwanted signals from the surrounding area. This may be particularly troublesome when this type of placement is used in a recording session where there are other instruments off to the sides.

To minimize the problem, one of the microphones should be connected electrically out-of-phase. Now the resulting output will resemble a figure-8 polar pattern, in which the sides of the microphone pair are almost completely dead.

Langdon cites the example of the multi-pattern switch on many condenser microphones. These microphones actually contain two diaphragms and the various patterns are created by varying the electrical connections between them.

From **Sennheiser**, **Horst Ankermann** described the basic principles of the electret condenser microphone. The conventional condenser microphone needs a comparatively high voltage power supply to keep its condenser/diaphragm charged, and this requirement is eliminated in the electret, since the plastic foil diaphragm is permanently charged during the manufacturing process.

Therefore, the microphone requires only a small voltage to power the enclosed transistors. A very small battery may be inserted in the microphone case, thus eliminating the need for an external power supply. **Ankermann** feels that the electret principle should bring the condenser microphone into wider use,

since it may now be used interchangeably with any dynamic type of microphone, and the user does not have to concern himself with possible incompatibility problems that exist between many conventional condenser microphones.

Electro-Voice's Larry Driskoll notes that his company is developing an electret noise cancelling microphone for military applications, and this would be out of the question if the electret was not considered sufficiently reliable.

Driskoll also discussed the proper design and usage of microphone windscreens. Ideally, the windscreen should not affect the frequency response of the microphone, yet offer it protection against distortion from air blasts, especially in close-miked vocal use. In addition to its primary purpose, the windscreen protects the microphone diaphragm from airborne dust and moisture, and may be periodically cleaned and replaced with no difficulty.

Driskoll cautions against homemade windscreens built out of improper materials. The correct material is an open-cell foam which will not deteriorate the microphone's frequency response. When the windscreen is used with a cardioid microphone, it is important to cover the rear and side entry ports as well, or the protection will be relatively ineffective.

The meeting drew to a close with a general discussion of the relevance of the specification sheet in anticipating the suitability of a microphone for various applications. The consensus was that microphone preferences remain largely a subjective matter, and that the user should use the published information as a backup, but never as a replacement, for what his ears tell him.

Driskoll notes that after every tv thriller in which the good guys aim a pencil at a distant window and hear a whispered conversation going on behind it, the telephone rings all day with people asking where to buy such a microphone. So far, they are available only in the minds of television producers, who seem to have even wilder imaginations than record producers.

Westlake Set As Distrib Of Harrison Ware

LOS ANGELES — Westlake Audio has been named the exclusive U.S. distributor for the **Harrison** models 4032 and 3232 master recording consoles, according to **Glenn R. Phoenix**, newly elected president of **Westlake**.

Phoenix says sales and service on the consoles will be provided by the firm's **Los Angeles** and **Nashville** offices, and notes that the **Harrison** units are "the culmination of many years of creative design."

Consoles have already been delivered to **Warner Bros. Records**, **Kendun Recorders** and **United/Western Recorders** in **Los Angeles**, as well as to **American Studios** in **Nashville**, the **Sound Room** in **Philadelphia** and the **Studio** in the **Country** in **Bogalusa**.

Phoenix, elected president effective **May 1**, has been with **Westlake** since soon after its inception in 1971. He was previously with the **Mincom** division of the **3M Co.**

Rock Singles Best Sellers

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As Of 6/21/76

Compiled from selected rackjobber by the Record Market Research Dept. of Billboard.

- | | |
|---|---|
| 1 SHOP AROUND —Captain & Tennille—A&M 1817 | 21 LET HER IN —John Travolta—Midland International 10623 |
| 2 AFTERNOON DELIGHT —Starland Vocal Band—Windsong 10588 | 22 I'LL BE GOOD TO YOU —Brothers Johnson—A&M 1806 |
| 3 SHANNON —Henry Gross—Lifesong 45002 | 23 I NEED TO BE IN LOVE —Carpenters—A&M 1828 |
| 4 GET UP AND BOOGIE —Silver Convention—Mid. Int'l. 10571 | 24 SARA SMILES —Daryl Hall & John Oates—RCA 10530 |
| 5 LOVE IS ALIVE —Gary Wright—Warner Bros. 8143 | 25 MAKING OUR DREAMS COME TRUE (Theme From "Laverne & Shirley") —Cyndi Greco—Private Stock 45086 |
| 6 BOOGIE FEVER —Sylvers—Capitol 4179 | 26 WELCOME BACK —John Sebastian—Warner/Reprise 1349 |
| 7 MISTY BLUE —Dorothy Moore—Malaco 1029 | 27 I'M EASY —Keith Carradine—Ad C 12117 |
| 8 NEVER GONNA FALL IN LOVE AGAIN —Eric Carmen—Arista 0184 | 28 ROCK & ROLL MUSIC —Beach Boys—Warner/Reprise/Brother 1354 |
| 9 MOONLIGHT FEELS RIGHT —Starbuck—Private Stock 45039 | 29 GOT TO GET YOU INTO MY LIFE —Beatles—Capitol 4274 |
| 10 HAPPY DAYS (From The Paramount TV Series) —Pratt & McLain—Warner/Reprise 1351 | 30 GOOD VIBRATIONS —Todd Rundgren—Bearsville 0309 |
| 11 TAKIN' IT TO THE STREETS —Doobie Brothers—Warner Bros. | 31 ROCK AND ROLL LOVE LETTER —Bay City Rollers—Arista 0185 |
| 12 THE BOYS ARE BACK IN TOWN —Thin Lizzy—Mercury 73786 | 32 FOOL FOR THE CITY —Foghat—Bearsville 0307 |
| 13 SILLY LOVE SONGS —Wings—Capitol 4256 | 33 KISS AND SAY GOODBYE —Manhattans—Columbia 3-10310 |
| 14 TAKE THE MONEY AND RUN —Steve Miller Band—Capitol 4260 | 34 MOVIN' —Brass Construction—United Artists 775 |
| 15 GET CLOSER —Seals & Crofts—Warner Bros. 8190 | 35 LET YOUR LOVE FLOW —Bellamy Brothers—Warner Bros./Curb 8169 |
| 16 LOVE HANGOVER —Diana Ross—Motown 1392 | 36 FOOL TO CRY —Rolling Stones—Rolling Stones 19304 |
| 17 BARETTA'S THEME (Keep Your Eye On The Sparrow) —Rhythm Heritage—ABC 12177 | 37 C'MON MARIANNE —Donny Osmond—Kolob 14320 |
| 18 YOU'RE MY BEST FRIEND —Queen—Elektra 45318 | 38 FRAMED —Cheech & Chong—Ode 66124 |
| 19 MORE, MORE, MORE (Part 1) —Andrea True Connection—Buddah 515 | 39 CRAZY ON YOU —Heart—Mushroom 7021 |
| 20 TODAY'S THE DAY —America—Warner Bros. 8212 | 40 SAVE YOUR KISSES FOR ME —Brotherhood Of Man—Pye 71061 |

Rock LP Best Sellers

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As Of 6/21/76

Compiled from selected rackjobber by the Record Market Research Dept. of Billboard.

- | | |
|--|---|
| 1 FRAMPTON COMES ALIVE —Peter Frampton—A&M SP 3703 | 21 A NIGHT AT THE OPERA —Queen—Elektra 7E-1053 |
| 2 WINGS AT THE SPEED OF SOUND —Capitol SW 11525 | 22 A NIGHT AT THE OPERA —Queen—Elektra 7E-1053 |
| 3 FLEETWOOD MAC —Reprise MS2225 | 23 HELEN REDDY'S GREATEST HITS —Capitol ST 11467 |
| 4 THEIR GREATEST HITS 1971-1975 —EAGLES—Asylum 7E-1052 | 24 ROCK 'N' ROLL MUSIC —The Beatles—Capitol SKBO 11537 |
| 5 ROCKS —Aerosmith—Columbia PC 34165 | 25 FROM ELVIS PRESLEY BOULEVARD, MEMPHIS, TENNESSEE —RCA APL1-1506 |
| 6 HERE AND THERE —Elton John—MCA 2197 | 26 NATALIE —Natalie Cole—Capitol ST 11517 |
| 7 SONG OF JOY —Captain & Tennille—A&M SP 4570 | 27 DIANA ROSS —Motown M6-861 S1 |
| 8 HISTORY—AMERICA'S GREATEST HITS —America—Warner Bros. BS 2894 | 28 FLY LIKE AN EAGLE —Steve Miller Band—Capitol 11516 |
| 9 COME ON OVER —Olivia Newton-John, MCA 2186 | 29 GET CLOSER —Seals & Crofts—Warner Bros. BS 2907 |
| 10 ALIVE! —Kiss—Casablanca NBLP 7020 | 30 ENDLESS SUMMER —Beach Boys—Capitol SVBO 11307 |
| 11 BLACK AND BLUE —Rolling Stones—Rolling Stones COC 79104 | 31 RUN WITH THE PACK —Bad Company—Swan Song SS 8416 |
| 12 LOVE WILL KEEP US TOGETHER —The Captain & Tennille—A&M SP 3405 | 32 II —Barry Manilow—Arista AL 4016 |
| 13 PRESENCE —Led Zeppelin—Swan Song SS 8416 | 33 ERIC CARMEN —Arista AL 4057 |
| 14 TAKIN' IT TO THE STREETS —Doobie Brothers—Warner Bros. BS 2899 | 34 LOOK OUT FOR #1 —Brothers Johnson—A&M SP 4567 |
| 15 GREATEST HITS —Elton John—MCA 2128 | 35 BREEZIN' —George Benson—Warner Bros. BS 2919 |
| 16 DESTROYER —Kiss—Casablanca NBLP 7025 | 36 BEFORE THE NEXT TEARDROP FALLS —Freddy Fender—ABC/Dot DOSD 2020 |
| 17 TRYIN' TO GET THE FEELIN' —Barry Manilow—Arista AL 4060 | 37 CONTRADICTION —Ohio Players—Mercury SRM-1-1088 |
| 18 CHICAGO IX CHICAGO'S GREATEST HITS —Columbia PC 33900 | 38 RASTAMAN VIBRATION —Bob Marley & The Wailers—Island ILPS 9383 |
| 19 HIDEAWAY —America—Warner Bros. BS 2932 | 39 HARVEST FOR THE WORLD —Isley Brothers—T-Neck PZ 33809 |
| 20 DONNY & MARIE FEATURING SONGS FROM THEIR TELEVISION SHOW —Donny & Marie Osmond—Kolob PD 6068 | 40 SILVER CONVENTION —Midland International BKL1-1369 |

Encore Collection From Col Division

NEW YORK—Columbia's special products division has bowed a new \$4.98 disk/\$5.98 tape suggested list line—the Encore Collection.

The line follows along the same path as the label's Collectors' Series of reissues. Notably, though, dealers will be able to return up to 15% of their Encore purchases for credit on a semi-annual basis.

Included in the first release is product by such artists as Johnny Mathis (his first LP), Mel Torme ("That's All"), Sarah Vaughan ("Hi-Fi"), Percy Faith ("Broadway Bouquet"), Les Elgart ("The Greatest Dance Band In The Land"), Rosemary Clooney and Harry James, Gary Puckett and the Union Gap and Andre Kostelanetz, among others.

Campus

She Leaps To Agency From Campus

By JIM FISHEL

NEW YORK—Elise Jordan knows what it's like to be on both sides of the collegiate fence—as both a buyer and seller. Several months back, she left the sometimes serenity of the college campus for the mayhem of the professional bookers world and has found the changeover exciting and easy.

Before joining the agents ranks for Gemini Artists in New York, she served as performing arts advisor at Western Illinois Univ. in Macomb, Ill.

"It's exciting to be viewing the collegiate market from the other side, because I now have a greater understanding of the inner workings of an agency," she says. "In addition, I can explain to the other agents in my company, the red tape of a college booking and all of the problems surrounding it."

Her duties as an agent include representation of schools in the Midwest, which she knows almost backwards and forwards since she grew up on the campus of the Indiana Univ. in Bloomington.

While attending college at the Univ. of Tennessee, she furthered her interest in activities programming, serving in a variety of capacities including a team as vice president in charge of programming for the University Center. In addition, she advised four University Center committees and created the campus coffee house.

Upon graduation, she moved on to the Univ. of South Florida in Tampa, where she served as assistant program director and then program director.

Besides being responsible for an activities budget of more than \$65,000, she also served in a variety of other roles (including two years as advisor for the annual Southeastern Intercollegiate Music Festival co-sponsored by Budweiser).

In 1971, she again switched directions and moved to Western Illinois, where she became performing arts advisor. It was while serving in this capacity several months back that she approached Rand Stoll and Mike Martineau of Gemini Artists, long-standing friends of hers.

She expressed a desire to switch roles and become a talent seller and Gemini went for the idea with the knowledge that her experience as a collegiate activities buyer would

(Continued on page 61)

Nevada U. Groups Perform For Ballet

LAS VEGAS—A musical-dance milestone was reached recently when two Univ. of Nevada, Las Vegas orchestras successfully teamed with the Nevada Dance Theatre in closing the fifth season of the ballet company.

The five-number, two-hour-plus program featured the expanded 57-piece Las Vegas Chamber Players who perfectly executed "Mantodea," an American premiere for composer Vitomir Trifunovic.

"Opus 76," music by local jazz artist Bill Reddie who wrote "Joe Sent Me," and Gene Roland's "Dragonwyck" of Stan Kenton fame, afforded the 20-piece Concert Jazz Ensemble a chance to knock out a driving jazz number.

Talent

Bay Area Cool Jazz Fest

• Continued from page 32

satisfying set with an excellent mini-orchestra.

Saturday night, fewer persons came though the weather was milder. The show ran smoothly, the only hitch that Theodore Pendergrass, Harold Melvin's estranged lead singer, couldn't appear with his new group—it had just disbanded. So, quickly tacked on as a warmup was the Bay Area's own Charles Moffatt Family, a musically diverse and ebullient real family ranging from the 46-year-old drummer to his small son.

Archie Bell & The Drells, whose slick dancing was partially dulled by the late daylight in which they performed, outshone the Temptations in some ways, particularly with its rich harmonies. The arrangements were similar, though, and Bell's voice was a bit harsh. But the band had spirit and talent, and performed a fine version of its great disco precursor "Tighten Up." Still, the crowd was too uptight to pay the Drells any attention.

The Staple Singers performed a happy, professional but all-too brief set. The amazing Pop Staple wasn't even sweating as he sprinted up the runway steps after dismounting from the stadium cart, which taxed all artists to and from the stage area.

B.B. King, one of the greatest showmen of our time, informed the audience of his origins—"from down below the cotton belt"—and then played another brief, tasty set including many of his standards ("Why I Sing The Blues," "The Thrill Is Gone") but fell a little short of the riveting performance he gave

here last year, when he wore the audience like his pinky ring. This time out he was a bit hoarse, perhaps suffering from tour-itis.

Smokey Robinson, however, was at peak form as he sang a long, mellow set of newer material that framed an obligatory medley of a few of his hits with the Miracles.

After doing "Backatcha" and "Quiet Storm," Smokey announced that it was time "to get down to the real nitty gritty" and melted the audience by crying out "Tracks Of My Tears" and "Tears Of A Clown."

At one point Smokey jumped from the stage onto the infield, teasing the crowd to a near frenzy, and was promptly joined by a fellow playing tuba who had illegally oompahed his way to Smokey's side before being given the hook by a pair of surprised guards. It was the evening's highlight.

Natalie Cole, a talent still in search of an identity, closed the show with a hyperactive but highly entertaining set of tunes mostly from her first two LPs, "Inseparable" and "Natalie." Dressed in a black jumpsuit—and she was certainly jumping around—Cole showed off her ability to accurately sing a gamut of styles from Dinah Washington to Chaka Khan.

Most of all she sounded like Aretha Franklin, especially in the kind of r&b numbers Aretha did so well in the sixties. Cole has an exceptionally strong and flexible voice, a direct manner, and an intelligently hip way of relating to her audience and to lyrics, but appears to need a little more seasoning before she can settle into her own identity.



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Old Gospel Wins Nod Of DJ-Retailer

By JEAN WILLIAMS

LOS ANGELES—Ruth Dickerson, manager of Brother Henderson's gospel retail outlet in Los Angeles and announcer at KMAX gospel radio in Arcadia, Calif., claims that not only are young customers reverting back to standard gospel from contemporary, but new gospel acts are bypassing the contemporary sounds to go with the older accepted form of the music.

Such a group is Nashboro recording artists the Williams Brothers. The group, which ranges in age 19-33, feels standard gospel is accepted by all gospel lovers.

Dickerson, who has a 12-1 p.m. remote broadcast from the shop, contends that traditional gospel outsells contemporary more than 10 to 1.

She declares that most gospel customers are older persons who prefer standard gospel to contemporary because "the newer gospel music is too close to rock."

According to Melvin Williams, a member of the Williams Brothers, opportunities for a group that sings standard music are greater.

The group, which is often billed with rock acts, feels that when rock and gospel packages are pulled together, promoters for the most part do not want contemporary gospel acts because the two styles are similar.

The five-man ensemble, which includes Leonard Williams, Douglas Williams, Melvin Williams, Henry Green and Maurice Surrell, disagrees with Dickerson concerning new gospel acts going to traditional music.

Surrell contends that most new gospel groups are going with contemporary music because it is often more lucrative.

On the other hand, Melvin claims that most gospel announcers do not play contemporary gospel. He says the deejays also feel it's too close to rock.

Dickerson notes that she plays
(Continued on page 41)

JULY 4, 1976, BILLBOARD

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Billboard Hot Soul Singles

Billboard SPECIAL SURVEY For Week Ending 7/4/76

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This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))
1	1	7	SOMETHING HE CAN FEEL —Aretha Franklin (C. Mayfield), Atlantic 3326 (Warner-Tamerlane, BMI)	34	31	11	WANNA MAKE LOVE —Sun (B. Byrd), Capitol 4254 (Glenwood/Osmosis, ASCAP)	68	79	3	HARD TIME SOS —Tommy Tate (J. Baylor, T. Tate), Koko 722 (Klondike, BMI)
2	2	10	SOPHISTICATED LADY (She's A Different Lady) —Natalie Cole (C. Jackson, M. Yancy, N. Cole), Capitol 4259 (Jay's Enterprises/Chappell, ASCAP/Cole-Arama, BMI)	35	43	4	PARTY —Van McCoy (V. McCoy), H&L 4670 (Van McCoy/Warner-Tamerlane, BMI)	69	68	7	LOVER'S HOLIDAY —Leroy Hutson (L. Hutson, M. Hawkins), Curtom 0117 (Warner Bros.) (Silent Giant/Aopa, ASCAP)
3	4	14	KISS AND SAY GOODBYE —Manhattans (W. Lovett), Columbia 3-10310 (Natlannam/Blackwood, BMI)	36	45	5	KEEP THAT SAME OLD FEELING —Crusaders (W. Henderson), ABC/Blue Thumb 269 (Four Knights, BMI)	70	70	5	STEAL AWAY —Ted Taylor (J. Hughes), Alarm 112 (Fame, BMI)
4	6	7	HEAVEN MUST BE MISSING AN ANGEL (Part 1) —Tavares (K. St. Lewis, F. Perren), Capitol 4270 (Bull Pen/Perren-Vibes, ASCAP)	37	34	16	MOVIN' —Brass Construction (R. Muller, W. Williamson), United Artists 775 (Desert Moon/Jell-Mar, BMI)	71	71	8	SOUL DOG (Pt. 1) —Soul Dog (W. Johnson), Amherst 711 (Haliwill/Annikim, ASCAP)
5	9	6	THIS MASQUERADE —George Benson (L. Russell), Warner Bros. 8209 (Skyhill, BMI)	38	47	4	I'M GONNA LET MY HEART DO THE WALKING —Supremes (H. Beatty, B. Holland, E. Holland), Motown 1391 (Holland Dozier Holland/Jobete, ASCAP/Stone Diamond/Gold Forever, BMI)	72	84	2	TRY ME I KNOW WE CAN MAKE IT —Donna Summer (G. Moroder, P. Bellotte, D. Summer), Oasis 406 (Casablanca) (Sunday/Rick's, BMI)
6	3	9	WHO LOVES YOU BETTER (Part 1) —Isley Brothers (I. Isley, M. Isley, C. Jasper, R. Isley, O. Isley, R. Isley), T-Neck 8-2260 (Columbia/Epic) (Bovina, ASCAP)	39	40	12	I HOPE WE GET TO LOVE IN TIME —Marilyn McCoo & Billy Davis Jr. (J. Dean, J. Glover), ABC 12170 (Groovesville, BMI)	73	78	3	WHERE EVER YOU GO —Skip Mahoney (S. Mahoney, J. Purdie), Abet 9465 (Nashboro) (Excellearec/Skipsong, BMI)
7	8	8	YOU'LL NEVER FIND ANOTHER LOVE LIKE MINE —Lou Rawls (K. Gamble), Philadelphia International 3592 (Columbia/Epic) (Mighty Three, BMI)	40	51	5	STRETCHIN' OUT (In A Rubber Band) —William Bootsy Collins (W. Collins, G. Clinton), Warner Bros. 8215 (Backstage, BMI)	74	75	4	ALWAYS THERE —Side Effect (P. Allen, R. Laws, Jeffery), Fantasy 769 (Fizz/At Home, ASCAP)
8	10	5	SOMEBODY'S GETTIN' IT —Johnnie Taylor (C. Jones, C. Colter, D. Davis), Columbia 3-10334 (Groovesville, BMI/Conquistador, ASCAP)	41	35	12	OANCE WIT ME —Rufus Featuring Chaka Khan (G. Christopher), ABC 12179 (Ackee/Mocrisp, ASCAP)	75	87	2	ONE FOR THE MONEY (Part 1) —Whispers (J. Ailens, J. Beilmon, V. Drayton, R. Turner), Soultrain 10700 (RCA) (Golden Fleece/Hip Trip Music Writers, BMI)
9	7	15	YOUNG HEARTS RUN FREE —Candi Staton (D. Crawford), Warner Bros. 8181 (DaAnn, ASCAP)	42	36	16	GET UP ANO BOOGIE —Silver Convention (S. Levey, J. Prager), Midland International 10571 (RCA) (Midsong, ASCAP)	76	NEW ENTRY	NEW ENTRY	FAMILY REUNION —O'Jays (K. Gamble, L. Huff), Philadelphia International 3596 (Columbia/Epic) (Mighty Three, BMI)
10	11	9	SO GOOD (To Be Home With You) —Tyrone Davis (L. Graham), Dakar 4553 (Brunswick) (Julio-Brian/Content, BMI)	43	58	3	BAO RISK/THERE YOU ARE —Millie Jackson (B. Clements, B. Mitchell/M. Jackson, K. Sterling), Spring 164 (Polydor) (Muscle Shoats, BMI/Double Ak/Shun/Pee Wee, BMI)	77	73	6	TURN THE BEAT AROUND —Vicki Sue Robinson (P. Jackson, G. Jackson), RCA 10562 (Sunbury-Dunbar, BMI)
11	12	10	THE LONELY ONE —Special Delivery Featuring Terry Huff (T. Huff, R. Person, A. Clements), Mainstream 5581 (Brent, BMI)	44	37	15	MARRIED, BUT NOT TO EACH OTHER —Denise LaSalle (D. LaSalle, F. Miller), 20th Century/Westbound 5019 (Ordena/Bridgeport, BMI)	78	81	4	IT'S HARDER TO LEAVE —Jackie Moore (C. Reid), Kayvette 5125 (TK) (Sherlyn, BMI)
12	16	6	CAN'T STOP GROOVIN' NOW, WANNA OO IT SOME MORE —B.T. Express (B. Nichols), Columbia 3-10346 (Blackwood, BMI)	45	76	2	WHO'S SHE COO —Ohio Players (W. Beck, J. Williams, M. Jones, M. Pierce), Mercury 73814 (Phonogram) (Tight, BMI)	79	86	7	TEN PERCENT —Double Exposure (A. Felder, T. G. Conway), Salsoul 2008 (Caytronics) (Lucky Three/Golden Fleece/Mighty Three, BMI)
13	13	8	STROKIN' (Pt. II) —Leon Haywood (L. Haywood), 20th Century 2285 (Jim Edd, BMI)	46	46	21	MISTY BLUE —Dorothy Moore (B. Montgomery), Malaco 1029 (Taimont, BMI) (TK)	80	89	3	FREAK-N-STEIN —Blue Magic (B. Eli, L. Barry), Atco 7052 (WIMOT/Friday's Child, BMI)
14	15	7	LOVE —Graham Central Station (L. Graham), Warner Bros. 8205 (Nineteen Eighty-Five, BMI)	47	57	3	GET IT WHILE IT'S HOT —Eddie Kendricks (M. Holden, T. Life), Tamla 54270 (Motown) (Stone Diamond/Mills & Mills, BMI)	81	NEW ENTRY	NEW ENTRY	WE THE PEOPLE —General Johnson (General Johnson), Arista 0192 (Music In General, BMI)
15	5	11	TEAR THE ROOF OFF THE SUCKER —Parliament (G. Clinton, B. Collins, J. Brailey), Casablanca 856 (Malbiz & Ricks, BMI)	48	44	9	NINE TIMES—Moments (W. Morris, T. Keith), Stang 5066 (All Platinum) (Gambi, BMI)	82	83	3	PEOPLE POWER —Billy Paul (J. Whitehead, G. McFadden, V. Carstarphen), Philadelphia International 3593 (Columbia/Epic) (Mighty Three, BMI)
16	20	7	CAUGHT IN THE ACT (Of Gettin' It On) —Facts Of Life (H. Banks, C. Hampton), Kayvette 5126 (TK) (Irving, BMI)	49	49	5	TREAT ME LIKE A MAN —Dramatics (M. Henderson), ABC 12180 (Conquistador/Electrocord, ASCAP)	83	90	2	SONG FROM M*A*S*H —New Marketts (M. Altman, J. Mandel), Farr 007 (20th Century, ASCAP)
17	21	5	GET UP OFFA THAT THING —James Brown (D. Brown, D. Brown, Y. Brown), Polydor 14326 (Dynamite/Behinda/Unichappell/BMI)	50	48	16	EASY LOVIN' —Bo Kikland & Ruth Davis (F. Hart), Claridge 414 (Blue Book, BMI)	84	88	3	PARTY TIME —Fatback Band (L. Smith, G. Thomas, D. Gibson), Spring 165 (Polydor) (Clita/Sambo, BMI)
18	19	7	HEAR THE WORDS, FEEL THE FEELING —Margie Joseph (L. Dozier, M. Jackson), Cotillion 44201 (Atlantic) (Dozier, BMI)	51	39	9	SUNSHINE —Impressions (B. Sigler, P. Hurtt), Curtom 0116 (Warner Bros.) (Blackwood, BMI)	85	NEW ENTRY	NEW ENTRY	BABY, WE BETTER TRY TO GET IT TOGETHER —Barry White (B. White), 20th Century 2298 (Sa-Vette/January, BMI)
19	23	7	IT AIN'T THE REAL THING —Bobby Bland (M. Price, D. Walsh), ABC 12189 (Meadow Ridge, ASCAP)	52	33	9	IT'S GOOD FOR THE SOUL (Part 1) —Luther (L. Vandross), Cotillion 44200 (Atlantic) (Elvee-Deekay, ASCAP)	86	82	7	FOOLED AROUND ANO FELL IN LOVE —Elvin Bishop (E. Bishop), Capricorn 0252 (Warner Bros.) (Crabshaw, ASCAP)
20	14	11	I WANT YOU —Marvin Gaye (L. Ware, T.B. Ross), Tamla 54264 (Motown) (Almo/Jobete, ASCAP)	53	52	6	CAN'T HELP FALLING IN LOVE —Stylistics (Hugo & Luigi, G.D. Weiss), H&L 4669 (Gladys, ASCAP)	87	92	2	SLOW MOTION —Dells (I. Hunter, A. Moore, C. Leverett), Mercury 73807 (Probe II/Las-Go Round/Gambi, BMI)
21	26	4	EVERYTHING'S COMING UP LOVE —David Ruffin (V. McCoy), Motown 1393 (Warner-Tamerlane/Van McCoy/Ocean Blue, BMI)	54	50	9	WHOLE NEW THING —Rose Banks (J. Bowen, T. Thomas, J. Ford), Motown 1383 (Stone Diamond, BMI)	88	NEW ENTRY	NEW ENTRY	JUST LIKE IN THE MOVIES —Bloodstone (P. Adams, B. Carhee), London 1067 (Pap/Taya, ASCAP)
22	22	12	I'LL BE GOOD TO YOU —Brothers Johnson (G. Johnson, L. Johnson, S. Sam), A&M 1806 (Kidada/Gougris, BMI)	55	80	2	WAKE UP SUSAN —Spinners (S. Marshall, T. Bell), Atlantic 3341 (Mighty Three, BMI)	89	94	2	UNIVERSAL SOUND —Kool & The Gang (R. Bell, Kool & The Gang), De Lite 1583 (PIP) (Delightful/Gang, BMI)
23	24	14	SARA SMILE —Daryl Hall & John Oates (D. Hall, J. Oates), RCA 10530 (Unichappell, BMI)	56	42	7	HAPPY MAN (Part 1) —Impact (B. Eli, C. Kelly), Atco 7049 (WIMOT/Friday's Child, BMI)	90	NEW ENTRY	NEW ENTRY	BABY, I WANT YOUR BOOY —Al Wilson (R. Cason/B.R. Charles), Playboy 6076 (Caesars Music Library/Wet Bull, ASCAP)
24	30	6	UP THE CREEK (Without A Paddle) —Temptations (J. Bowen, J. Ford, T. Thomas), Gordy 7150 (Motown) (Stone Diamond, BMI)	57	67	3	HERE WE GO AGAIN —People's Choice (L. Huff), ISDP 4781 (Columbia/Epic) (Mighty Three, BMI)	91	95	2	IT'S GOT TO BE MAGIC —Major Harris (B. Eli, T. Collins), Atlantic 3336 (Friday's Child, BMI)
25	17	11	FOXY LADY —Crown Heights Affair (F. Nerangis, B. Britton), De Lite 1581 (PIP) (Delightful, BMI)	58	63	5	YOU OON'T HAVE TO GO —Chi-Lites (E. Record, B. Acklin), Brunswick 55528 (Julio-Brian, BMI)	92	NEW ENTRY	NEW ENTRY	PLAY THAT FUNKY MUSIC —Wild Cherry (R. Pariss), Epic 8-50225 (Columbia) (Bema/Blaze, ASCAP)
26	18	10	YES, YES, YES —Bill Cosby (S. Gardner, B. Cosby), Capitol 4258 (Turtle Head, BMI)	59	69	7	TAKIN' IT TO THE STREETS —Doobie Brothers (M. McDonald), Warner Bros. 8196 (Turpin Tunes, ASCAP)	93	93	3	LOVE CHANT (Part 1) —Eli's Second Coming (B. Eli, R. Kersey, B. Ingram), Silver Blue 7302 (TK) (Oceans Blue/Friday's Child, BMI)
27	25	12	OPEN —Smokey Robinson (W. Robinson, N. Tarplin, P. Moffett), Tamala 54267 (Motown) (Jobeta/Bertram, ASCAP)	60	64	5	WAITING AT THE BUS STOP —Kaygees (R. Bell), Gang 1326 (PIP) (Delightful/Gang, BMI)	94	97	3	YOU NEED LOVE LIKE I DO —Bobby Williams (G. Johnson, M. Tynes, D. Woods) R&R 15312 (Lerobal/Music In General, BMI)
28	27	14	LOVE HANGOVER —Diana Ross (P. Sawyer, M. McLeod), Motown 1392 (Jobete, ASCAP)	61	55	6	SPIRIT OF '76 —Bootsy People (J. Phillips, R. Smith, W. Goodloe, M. McDowell, R. Palmer, M. Dickerson), Calla 110 (Pye) (Far Out, ASCAP)	95	77	5	MOVE ME —Jim Gilstrap (D. Ervin, W. Farrell), Roxbury 2026 (Pocketful Of Tunes, BMI)
29	28	10	LET IT SHINE —Al Green (A. Green, M. Hodges), Hi 2306 (London) (Jec/Al Green, BMI)	62	74	3	ROOTS, ROCK, REGGAE —Bob Marley & The Wailers (B. Marley), Island 060 (Tuff Gong, ASCAP)	96	NEW ENTRY	NEW ENTRY	THE LONG AND WINOING ROAD —New Birth (J. Lennon, P. McCartney), Warner Bros. 8217 (MacLen, BMI)
30	38	5	HARO WORK —John Handy (J. Handy), ABC/Impulse 31005 (Hard Work, BMI)	63	60	11	IF HE HAON'T SLIPPED & GOT CAUGHT —Bobby Patterson (B.C. Patterson), Granite 536 (ATV, BMI)	97	99	2	THE MORE YOU DO IT (The More I Like It) —Ronnie Dyson (M. Yancy, C. Jackson), Columbia 3 10356 (Jay's Enterprises/Chappell, ASCAP)
31	29	13	THAT'S WHERE THE HAPPY PEOPLE GO —Trammps (R. Baker), Atlantic 3306 (Burma East, BMI)	64	85	2	COTTON CANOY —Syvers (K. St. Lewis, F. Perren, Yartan), Capitol 4255 (Perren-Vibes/Bull Pen, BMI)	98	91	3	LITTLE GIRL BLUE —Little Beaver (J. Wright, W. Hale, W. Clarke), Cat 2003 (TK) (Sherlyn, BMI)
32	32	11	FRIEND OF MINE —Little Milton (J. Lewis, J. Puckett, M. Campbell), Glades 1734 (TK) (Malaco, BMI)	65	66	4	SUPER OISCO —Rimshots (T. Keith), Stang 5067 (All Platinum) (Gambi, BMI)	99	100	2	IF YOU MOVE I'LL FALL —Soul Children (J. Dean, J. Glover), Warner Bros. 8214 (Sik/Glodeanis, BMI)
33	41	5	BLT —Lee Oskar (G. Erice, L. Oskar), United Artists 807 (Far Out/ikke-Bad, ASCAP)	66	65	6	GOTTA GET AWAY (From You Baby) —First Choice (J. Dean, J. Glover), Warner Bros. 8214 (Sik/Glodeanis, BMI)	100	96	4	BOUT TO MAKE ME LEAVE HOME —Syl Johnson (E. Randle), Hi 2308 (London) (Jec, BMI)

Whitfield Bares His Hit Theory

5 Essential Steps, He Says, Assure Disk's Click

By JEAN WILLIAMS

LOS ANGELES—Newly formed Whitfield Records' philosophy is, "Competition breeds champions," reports Norman Whitfield, label president.

"There is no luck involved in making a label work. There are five essential steps that must be applied in order to get hit records," says Whitfield, who produced dozens of hits as executive producer at Motown Records.

"1—There must be an intro on a record that will bring attention to the disk.

"2—When singing lyrics, the lyrics should improve along with the music, to hold the interest of the listener.

"3—The overdubs must continuously get better as the record reaches its climax.

"4—The mixing and quality control of the record must be perfect.

"5—Make sure that the record has no flaws in it.

"I call these rules 'method producing' when they result in success."

With the exception of one member, Whitfield's entire staff is comprised of former Motown employees.

Walter Ainsworth, former director of financial planning for Motown, is vice president and general manager of the new label; Tony Jones (non-Motown) is director, artists relations; Clay McMurray is assistant a&r director and Michael Ann Logan is administrative assistant.

Whitfield has several writers who are working for the label on a trail basis before being hired.

He points out that without advertising the label's existence, writers are coming through a word-of-mouth situation. Two writers are signed to other labels and 12 are local writers.

He says he will work with his staff producing all product for the first year. "I would like to continue to get a top 10 record on anyone within their first three records," he says.

"A successful label comes from good management and a good creative staff," he says. Whitfield contends that a label may be fortunate enough to obtain a number of hit records and still fold.

He claims his organization has looked at mistakes made by some black independents, and he cites bad management and faulty money management as the prime reasons for their failure.

Not having a rapport with the acts, or a staff that is willing to give 100% have been problems faced by these independents, he says.

"We are only dealing with prime cut people. There will be a lot of people who will get a lot of opportunities with us. We realize that everybody cannot be Stevie Wonder or Marvin Gaye, but we also know that we can build careers."

Whitfield is employing outside sources to groom and develop his acts.

"We have a system where we plan to follow through with artist development, to make sure that each act is equipped (for public exposure) after

it gets a hit record. Our acts will not go out and misrepresent Whitfield Records," he declares.

The executive who recently signed a manufacturing and distribution agreement with Warner Bros. Records says, "I would like to be the first man to create a black institution with more than one artist, and not get caught up in a situation where people can say, 'if he were white and had 20 records, he would be God.' We are going to turn this around in terms of having a white distribution company."

To date, the label has signed four acts, Rose Royce, formerly backup band for Edwin Starr and Yvonne Fair; Undisputed Truth; Nytro, a self-contained ensemble; and Masterpiece, a group of five male standup singers who Whitfield admits sound like the Temptations.

First release on the label is "You Plus Me Equals Love" by the Undisputed Truth. Taka Boom, sister of ABC recording artist Chaka Khan, has joined the Undisputed Truth.

The label will first release singles on its acts to act as the vehicle for an LP, providing the single warrants an album, says Whitfield.

"It's not fair to an artist to release an LP and hope for airplay if the act is new and unestablished. It's better to have a single create excitement, then we can get maximum results from the album," he notes.

All acts on the label's current roster are groups. However, Whitfield is looking to sign a single male and a female act. But he is looking for acts who also write for themselves.

"We want acts who can give us more than just their singing. We would like to have a marriage of the lyrics, vocals and the delivery. When these ingredients come from the same person, we have an automatic situation."

Whitfield's record accomplishments include the tunes "Pride And Joy," "The Girl's Allright With Me," "Needle In A Haystack," "Too Many Fish In The Sea," "Can't Get Next To You," "Smiling Faces," "Heard It Through The Grapevine" and others.

Coltrane Music At N.Y. Carnegie Hall

NEW YORK—The New York Jazz Repertory Co. joined forces with McCoy Tyner, Elvin Jones and Andrew White to present the music of John Coltrane in concert Sunday (27) at Carnegie Hall. The concert titled, "A Tribute To Trane," was part of what seems to be shaping as one of the most well-balanced Newport Jazz Festivals held in New York.

Another unique concert on the Newport program was Charles Mingus' "Mingus Flamenco," conceived from a Mingus trip to Barcelona. This show was scheduled for Carnegie Hall Saturday (26).

Soul Sauce

Continued from page 40

music by both standard and contemporary acts. However, she says, "I do not lean toward the new gospel because it does not sell well and I do not get requests for it."

Her program has been sponsored by the 16-year-old record shop for two years.

She claims the station, which airs black and white gospel, has helped to increase sales in the record outlet from one or two records a day to approximately \$100 in daily sales, due to her afternoon remote broadcast.

"The biggest problem with a gospel record shop is that people do not support gospel. People do not go out and buy gospel product like rock fans. Persons who listen to gospel music prefer to take their cassettes and tape the music from the radio rather than buy the product," she charges.

Dickerson, who also has a midnight to 4:30 a.m. gospel program, has live interviews with gospel acts on her afternoon broadcast.

She feels there is a big increase in gospel at the artist level. "Everybody seems to be trying to get on the gospel train, good and bad. But they are all recording."

The Williams Brothers, who write most of their own material, say gospel is still not as well produced on records as rock, but according to Melvin, gospel record buyers are not

as concerned with production as they are with the tune's lyrics. "Rock lovers listen to the beat; gospel lovers listen to the words," he says.

At the same time, Dickerson feels that many record labels are being unfair to gospel customers by pressing promotional singles for deejays while the record is available only in LP form.

Nat Adderley will be making a special guest appearance at the 1976 Newport Jazz Festival July 2 in a tribute to his brother Julian "Cannonball" Adderley. The tribute will consist of music written by Cannonball and performed by the Nat Adderley group.

Adderley, who recently signed with Little David Records, is currently at work on his first album for the label.

Mike Frisby, program director of WDIA in Memphis, reports that Rosco Floyd, 12-3 p.m. announcer, has left and he is looking for a replacement.

WDIA recently broadened its format to include jazz in every slot. According to Frisby, the move has met with "tremendous" response from its r&b audience.

Remember... we're in communications, so let's communicate.

Fund Started To Assist Stax

MEMPHIS—Chicago civil rights leader Jesse Jackson kicks off an "international fund raising campaign" to help closed-down Stax Records, and to defray legal expenses for owner Al Bell.

Bell is involved in several lawsuits in four courts: U.S. District Court, U.S. Bankruptcy Court, Circuit Court and Chancery Court.

Larry Shaw, president of The Shaw Group, a Memphis public relations firm, is assisting in the effort. Shaw said \$7,500 has been collected so far.

Also assisting is the South Side Bank of Chicago, which is coordinating the drive.

Tub-Thumpers Meet

NEW YORK—Atlantic Records held promotional meetings here last week involving key home office staffers and all local and regional promotional workers from around the country.

The get-together, taglined "Promotion '76," was called to discuss promotional strategies for the coming months. The meetings ran from Wednesday through Saturday.

Billboard Soul LPs

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This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
1	2	12	BREEZIN' George Benson, Warner Bros. BS 2919	32	37	15	LOVE & UNDERSTANDING Kool & The Gang, De-Lite DEP 2018 (PIP)
2	3	17	LOOK OUT FOR #1 Brothers Johnson, A&M SP 4567	33	40	12	AMIGOS Santana, Columbia PC 33576
3	5	4	CONTRADICTION Ohio Players, Mercury SRM-1-1088 (Phonogram)	34	30	6	LIVE AND IN LIVING COLOR Tower Of Power, Warner Bros. BS 2924
4	7	13	I WANT YOU Marvin Gaye, Tamla 16-342 S1 (Motown)	35	29	9	FREE AND IN LOVE Millie Jackson, Spring SP 1 6709 (Polydor)
5	6	7	NATALIE Natalie Cole, Capitol ST 11517	36	46	2	EVERYBODY COME ON OUT Stanley Turrentine, Fantasy F 9508
6	18	3	MUSIC FROM THE MOTION PICTURE SPARKLE Aretha Franklin, Atlantic SD 18176	37	39	48	INSEPARABLE Natalie Cole, Capitol ST 11429
7	1	6	HARVEST FOR THE WORLD Isley Brothers, T-Neck PZ 33809 (Columbia/Epic)	38	41	2	WE GOT RHYTHM People Choice, Isop PZ 34124 (Columbia/Epic)
8	8	9	THE MANHATTANS Columbia PC 33820	39	45	14	A LOVE TRILOGY Donna Summer, Dasis QCLP 5004 (Casablanca)
9	4	21	MOTHERSHIP CONNECTION Parliament, Casablanca NBLP 7022	40	NEW ENTRY	40	GIVE, GET, TAKE AND HAVE Curtis Mayfield, Curtom CU 5007 (Warner Bros.)
10	15	4	ALL THINGS IN TIME Lou Rawls, Philadelphia International PZ 53957 (Columbia/Epic)	41	32	4	FABULOUS Stylishes, H&L HL 69013
11	13	6	THOSE SOUTHERN KNIGHTS Crusaders, ABC/Blue Thumb BTSD 6024	42	NEW ENTRY	42	ALL THEIR GREATEST HITS Harold Melvin & The Blue Notes, Philadelphia International PZ 34232 (Columbia/Epic)
12	12	7	RASTAMAN VIBRATION Bob Marley & The Wailers, Island ILPS 9383	43	43	3	I'VE GOT A FEELING Al Wilson, Playboy PB 410
13	14	13	STRETCHIN' OUT IN BOOTSY'S RUBBER BAND William Bootsy Collins, Warner Bros. BS 2920	44	NEW ENTRY	44	SUMMERTIME MFSB, Philadelphia International PZ 34238 (Columbia/Epic)
14	9	18	DIANA ROSS Motown M6 861 S1	45	NEW ENTRY	45	THE LONELY ONE Special Delivery Featuring Terry Huff, Mainstream MRL 420
15	17	7	HARD WORK John Handy, ABC/Impulse ASD 9314	46	NEW ENTRY	46	BOB JAMES THREE CTI 6063
16	20	6	EVERYTHING'S COMING UP LOVE David Ruffin, Motown M6-866 S1	47	47	3	DANCE YOUR ASS OFF Bohannon, Dakar DK 76919
17	21	4	FEVER Ronnie Laws, Blue Note BN-LA628-G (United Artists)	48	42	13	COME AS YOU ARE Ashford & Simpson, Warner Bros. BS 2858
18	35	2	MIRROR Graham Central Station, Warner Bros. BS 2937	49	54	14	WINGS OF LOVE Temptations, Gordy G6-971 S1 (Motown)
19	19	21	BRASS CONSTRUCTION United Artists UA LA545-G	50	NEW ENTRY	50	ACCEPT NO SUBSTITUTES Pleasure, Fantasy F 9506
20	10	6	MISTY BLUE Dorothy Moore, Malaco 6351 (TK)	51	51	4	NO WAY BACK The Delis, Mercury SRM-1 1084 (Phonogram)
21	11	5	ENERGY TO BURN B.T. Express, Columbia PC 34178	52	52	9	THIS MOTHER'S DAUGHTER Nancy Wilson, Capitol ST 11518
22	16	16	EARGASM Johnnie Taylor, Columbia PC 33951	53	25	13	SILVER CONVENTION Midland International BKL-1369 (RCA)
23	24	4	SKY HIGH! Tavares, Capitol ST 11533	54	33	7	LET YOUR MIND BE FREE Brother To Brother, Turbo TU 7015 (All Platinum)
24	23	5	BILL COSBY IS NOT HIMSELF THESE DAYS RAT OWN RAT OWN RAT OWN Capitol ST 11530	55	58	3	LOVE TALK Jim Gilstrap, Roxbury RLX 105
25	44	2	GOOD KING BAD George Benson, CTI 6062	56	36	8	HIGH ENERGY Supremes, Motown M6-863 S1
26	28	5	BORN TO GET DOWN Muscle Shoals Horns, Bang BLP 403 (Web IV)	57	60	2	THE MEAN MACHINE Jimmy McGriff, Groove Merchant GM 3311 (PIP)
27	27	11	LEE OSKAR United Artists UA-LA594-G	58	49	3	MORE, MORE, MORE Andrea True Connection, Buddah BDS 5670
28	26	7	WHERE THE HAPPY PEOPLE GO Trammps, Atlantic SD 18172	59	57	5	COMIN' AT YA Coke Escovedo, Mercury SRM-1-1085 (Phonogram)
29	48	2	YOUNG HEARTS RUN FREE Candi Staton, Warner Bros. BS 2948	60	NEW ENTRY	60	FLY WITH THE WIND McCoy Tyner, Milestone M 9067 (Fantasy)
30	22	7	SALONGO Ramsey Lewis, Columbia PC 34173				
31	34	8	YOU ARE MY STARSHIP Norman Connors, Buddah BDS 5655				

Gospel

Shaped Notes

By COLLEEN CLARK

Century II Promotions reports that the **Sego Brothers & Naomi** were made honorary Kentucky Colonels in Frankfort, Ky., recently by **Gov. Julian Carroll**. Governor Carroll was quoted as saying, "It is an honor to have this nationally known group representing the Commonwealth of Kentucky as colonels and ambassadors of Goodwill." A reception was held in their honor following the representation. . . . **Willie Wynn & the Tennesseans** were honored and presented a certificate of appreciation by **Robert Walker**, executive director of the Rehabilitation Worship of Waycross, Ga., for their performance as the featured group at a recent benefit sing.

The 32-piece gospel group "New Genesis" will record at the Jester Sound Studios in Billings, Mont., next week. Jester reported it was the largest group to record there. . . . **Randy Matthews, Danny Taylor and Mike Johnson** have joined forces for a new album for New Pax Records. Scheduled for release this week, the LP is expected to be a top seller. Release of the album will be followed with a 30-day tour.

The second annual Christian Artists' Music Seminar & Camp will be held in Estes Park, Colo., July 25-31 this year with 1,500 adult and youth musicians expected for the event. . . . **Pete Carlson**, contemporary artist and songwriter from Upland, Ind., has signed a contract with Tempo Records. . . . "Grand Ole Opry" member **Stu Phillips** is recording an album at Nashville's Sound Stage Studio for the Paragon label. He is being produced by **Gary Paxton** and **Bob MacKenzie**. The album contains songs written by **Bill Gaither, Stuart Hamblen, Roger Miller, Paxton** and **Stu** himself.

Russia Hears Blackwoods

• Continued from page 3

Washington cabled the Leningrad Church we were coming, but they were not allowed to answer, so we didn't know until we arrived whether or not we were expected."

He says the pastor announced earlier that special guest singers from America were coming, but he did not reveal the identity of the group until they appeared.

The Blackwoods were assigned a guide when they entered Russia. Blackwood says they learned from the guide that anyone who went to

church was frozen in his job classification for the rest of his life with no hope of advancement.

Blackwood says he was "surprised at the number of middle-age and teenage worshipers, as well as the elderly, and they all seemed to get the message we were singing in English. There were tears streaming down their faces as they gathered around us to shake our hands. Many hugged us and waved goodbye when we left.

Accompanying James on the trip were Cecil Blackwood, Pat Hoffmaster, Tommy Fairchild and Ken Turner. They performed in Denmark, Sweden, Holland and Belgium in a two-week period.

Blackwood was asked if the group would go to Russia again. "Yes," he said. "I don't think the Russians would risk the bad publicity they would get in the states by trying to prevent us from coming."

Gospelers To Perform All Night

NASHVILLE—Advance ticket sales for the "World's Largest All-Night Gospel Sing," scheduled for Aug. 21, sundown to sunup, at the Memorial Stadium in Waycross, Ga., indicates that this may be the largest yet.

Promoted by Doc Browning through the Waycross Shrine Club, this year's talent lineup is the biggest ever staged by the Shrine Club. Artists scheduled include the Happy Goodman Family, the Kingsman, Willie Wynn & the Tennesseans, Sego Brothers & Naomi, Betty Jean Robinson, the Teletials, the Vikings (with Roy McNeal), Sonny Simmons as MC and the Action Players.

The annual talent contest for both amateur and semi-professional groups is ahead of last year. Last year there were 48 groups registered in two categories. The grand prize is a free recording session awarded by Mark Five Studios in Greenville, S.C.

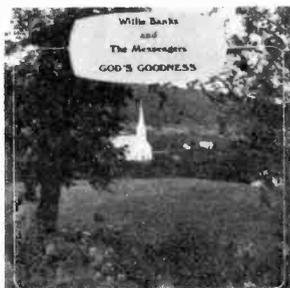
Talent wishing to enter the contest should address inquiries to Doc Browning, Box 455, Waycross, Ga. 31501.

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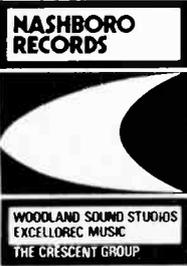
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(Published Once A Month)

Billboard SPECIAL SURVEY For Week Ending 7/4/76

Billboard Best Selling Gospel LPs

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This Week	Last Report	Weeks on Chart	TITLE, Artist, Label & Number
1	1	67	ANDRAE CROUCH & DISCIPLES Take Me Back, Light LS 5637 (Word/ABC)
2	2	45	JAMES CLEVELAND & CHARLES FOLD SINGERS Jesus Is The Best Thing That Ever Happened To Me, Savoy SGL 7005 (Arista)
3	3	27	ANDRAE CROUCH AND THE DISCIPLES The Best Of Andrae, Light LS 5678 (Word/ABC)
4	10	126	ANDRAE CROUCH Live At Carnegie Hall, Light LS 5602 (Word/ABC)
5	5	63	THE GOSPEL KEYNOTES Reach Out, Nashboro 7147
6	6	32	SHIRLEY CAESAR Be Careful Of Stones You Throw, Hob HBX 2181 (Scepter)
7	4	45	SHIRLEY CAESAR No Charge, Hob 2176 (Scepter)
8	20	10	GOSPEL WORKSHOP MASS RECORDED IN NEW YORK Savoy SGL 7006 (Arista)
9	11	63	JAMES CLEVELAND & THE SOUTHERN CALIFORNIA COMMUNITY CHOIR To The Glory Of God, Savoy SGL 14360 (Arista)
10	15	122	HAROLD SMITH MAJESTICS James Cleveland Presents—Lord, Help Me To Hold Out, Savoy SGL 14319 (Arista)
11	12	37	JACKSON SOUTHERNAIRES Down Home, Malaco MLP 4350
12	22	15	REVEREND MACEO WOODS & THE CHRISTIAN TABERNACLE CONCERT CHOIR Recorded Live In Chicago, Ill., Jesus Can Work It Out, Savoy SGL 7007 (Arista)
13	14	19	REVEREND W. LEO DANIELS What In The Hell Do You Want, Jewel LPS 0110
14	NEW ENTRY		JAMES CLEVELAND & THE SOUTHERN CALIFORNIA COMMUNITY CHOIR Give It To Me, Savoy SGL 14412 (Arista)
15	8	122	JAMES CLEVELAND & THE VOICES OF TABERNACLE God Has Smiled On Me, Savoy SGL 14352 (Arista)
16	7	37	GOSPEL KEYNOTES Destiny, Nashboro 7159
17	34	10	WALTER HAWKINS & THE LOVE CENTER CHOIR Love Alive, Light LS 5686 (Word/ABC)
18	16	37	REVEREND ISAAC DOUGLAS By The Grace Of God, Creed 3064 (Nashboro)
19	13	27	BROOKLYN ALLSTARS He Touched Me, Jewel LPS 0109
20	28	10	GLORIA SPENCER For Once In My Life, Creed CR 3066 (Nashboro)
21	31	10	SOUL STIRRERS Heritage, Vol. II, Jewel LPS 0113
22	17	19	JAMES CLEVELAND & SHIRLEY CAESAR The King & Queen Of Gospel, Vol. 2, Hob HBX 2184 (Scepter)
23	27	32	SHIRLEY CAESAR Go Take A Bath (Sermon), Hob HBX 2183 (Scepter)
24	30	15	SUPREME ANGELS In Love With God, Nashboro 7165
25	9	23	WILLIAMS BROTHERS Spreading A Message, Nashboro 7161
26	NEW ENTRY		TESSIE HILL ABC/Peacock PLP 59222
27	24	15	RODENA PRESTON Where Peaceful Waters Flow, Beegee 1075 (Chelsea)
28	32	101	REVEREND ISAAC DOUGLAS WITH THE JOHNSON ENSEMBLE The Harvest Is Plentiful, Creed 3056 (Nashboro)
29	26	80	SUPREME ANGELS Shame On You, Nashboro 7141
30	NEW ENTRY		NEW YORK CITY COMMUNITY CHOIR Lift Him Up, Savoy SGL 14384 (Arista)
31	21	80	JAMES CLEVELAND & THE SOUTHERN CALIFORNIA COMMUNITY CHOIR In The Ghetto, Savoy SGL 14322 (Arista)
32	25	63	JAMES CLEVELAND & SHIRLEY CAESAR The King And Queen Of Gospel, Hob HBX 2175 (Scepter)
33	NEW ENTRY		REVEREND CLEOPHUS ROBINSON Caste Your Bread Upon The Water, Nashboro 7160
34	NEW ENTRY		MAHALIA JACKSON How I Got Over, Columbia MC 34073
35	NEW ENTRY		DIXIE HUMMINGBIRDS Wonderful To Be Alive, ABC/Peacock PLP 59226

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**July 4
1976**

SPOTLIGHT ON AMERICA

KISS THE SPIRIT OF '76

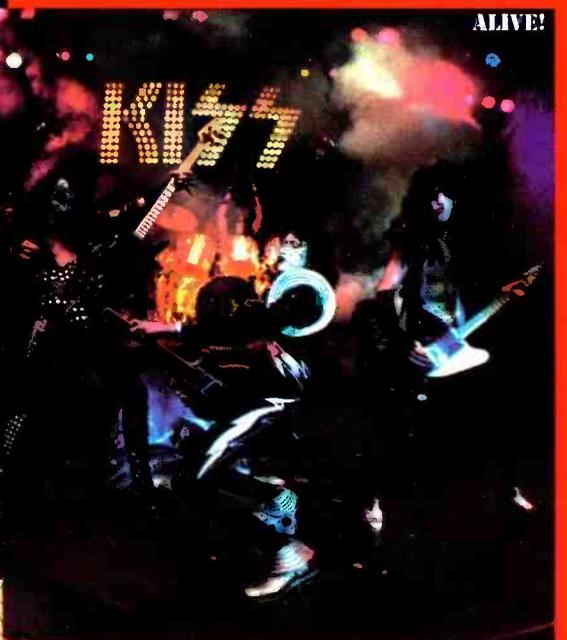
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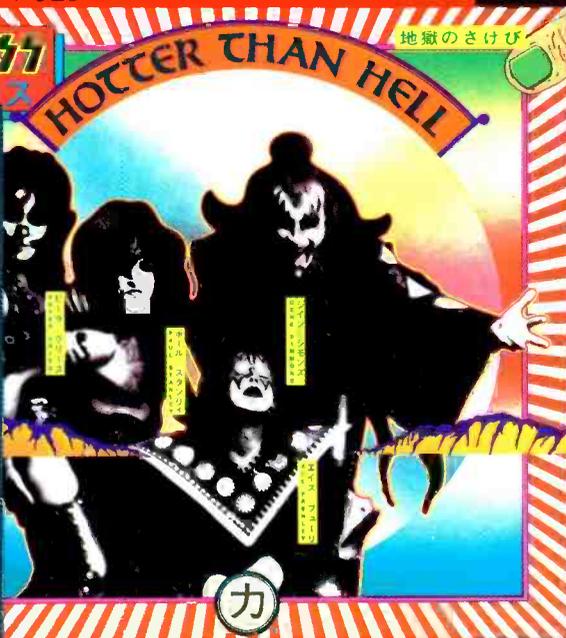


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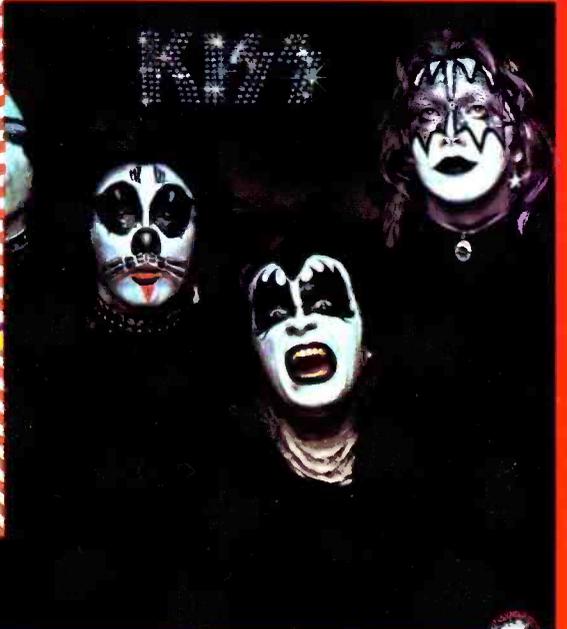
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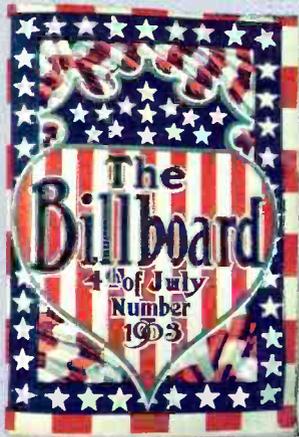
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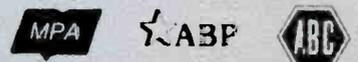
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A Festive Occasion

The world is singing "Happy Birthday America," and we can only join in the chorus.

Our refrain is echoed in these pages with a review (all too brief, perhaps) of America's music-record industry, its growth and development, and its influence abroad.

After all, we were there when it happened. We are the world's oldest entertainment business publication, and we covered the music-record industry as we know it today from the beginning.

We even get carried away a bit—blame it on the festive occasion—to try our hand at forecasting America's influentials!

We had fun with this one. We hope you do too.

YANKEE DOODLE

One of America's All Time Hits
and Historical Musical Milestones
By JOE CSIDA and JUNE BUNDY CSIDA

One of America's greatest all-time hit songs and historical musical milestones is, of course, **Yankee Doodle** (the favorite war song of the Colonists during the Revolution).

The origins of **Yankee Doodle** are complex and fascinating. At one time or another down through the seventeenth century the tune was found to be that played on solemn occasions by the people of San Sebastian in Spain to accompany an ancient sword dance; or the melody Hungarian peasants danced to; or a song sung by French vintners; or by harvesters in Holland; or as a nursery song, crooned by English mothers to their babies prior to 1950. In that version the lyric was:

"Lucy Locket lost her pocket
"Kitty Fisher found it
"Nothing in it; nothing on it
"But the binding round it"

The original story of the historic song—as it appeared in **Bill-**

board in 1904—is reproduced here. Numerous historians, musicologists, and others, of course, have differing versions as to the songs' origins.

It is said that France, Holland and Spain, besides our own country lay claim to the famous melody—Yankee Doodle.

Buckingham Smith, while secretary of the American Legation at Madrid, in 1858 wrote to an American gentleman that "Yankee Doodle's" music bore a strong resemblance to a popular air of Biscay and that a professor from Northern Spain had recognized it as being much like the ancient sword dance played on solemn occasions by the people of San Sebastian.

"The professor says the tune varies in those provinces," wrote Mr. Smith, "and he purposes in a couple of months to give me the changes as they are to be found in the different towns. Our national air certainly has its origin in the music of the free Pyrenees. The first strains are identically those of the heroic Danza Esparta, of brave old Biscay."

To checkmate Mr. Smith's enthusiastic claim for the origin of the tune, one has Louis Kossuth's account of his countrymen's behavior when, traveling with him on the Mississippi, they first heard Americans sing "Yankee Doodle." He writes that his companions straightway fell to capering and dancing, for they recognized an air familiar to them and which they had heard in old Hungary.

Again, both the French and the Dutch lay claim to the melody. For the south of France knew it as an old vinting song, while in the land of dikes, according to the tale of one old Hollander, in the days when the Dutch harvesters received for wages as much buttermilk as they could drink and a tenth of the grain, they reaped to this old tune, singing the words:—

Yanker, dudel, doodle down,
Diddle, dudel, lanther,
Yankee viver, voover vown,
Boter milk and lanther.

Besides being thus surprisingly at home on the Continent, from the North Sea to the Mediterranean, the music is likewise English property. The earliest trace of it in print is in "Walsh's Collection of Dances for the year 1750." Here it is written in 6-8 times, and is known as "Fisher's Jig." But besides being used under this name as a dance tune, it had had

for years before 1750 been crooned by English mothers to their babies to the nursery verses.—

Lucy Locket lost her pocket,
Kitty Fisher found it.
Nothing in it, nothing on it
But the binding round it.

And there was a variant form wherein the unfortunate lass whose loss is exploited was Lydia, not Lucy and of whose pocket 'twas

Not a bit of money in it—
Only binding round it.

It is noticeable that the name "Fisher" occurs in both jig and rhyme. This is not without significance, for Kitty Fisher was a real personage, of some notoriety.

Thus the tune is carried back another hundred years to 1650, the days of Roundhead and Cavalier. Credence may then well be given to the tradition which makes Cromwell the conspicuous figure in the stanza:—

Yankee Doodle came to town
Upon a Kentish pony;
He stuck a feather in his hat
And called it macaroni.

The origination of the lines story says, was after the time of the uprising against Charles, Cromwell once rode in to Oxford mounted upon a diminutive steed which may well have been Kentish—since horses of that extraction are so small—with his single plume fastened into a sort of knot which was derisively called a macaroni. In ridicule of the figure thus cut by the Puritan leader the Cavaliers sang the lines quoted.

There is another tale told in England attesting the popularity of "Fisher's Jig." This runs that about the middle of the eighteenth century there stood in London, in the city proper, in the neighborhood of Bow Bells, a church with a musical clock. This daily at the hour of twelve played, among several melodies, the air of "Yankee Doodle." Fifty years ago an interested American tried to trace the story to its source and learn the locality of the clock, but his quest was vain. Nothing indefinite could be learned, and no trace of the building could be found. The simple story that such a thing had been was all that time had bequeathed.

The tune having been thus familiar in the mother country, it

America's

Rockwell's Yankee Doodle mural has been rarely reproduced due to a complex copyright arrangement, status that changed during the production of Music/Records 200 when it was discovered the copyright was not renewed. This version is from the Billboard Publications' Watson-Guption book, "The Norman Rockwell Poster Book," where it appears as a fold-out piece.



YANKEE DOODLE CAME TO TOWN · RIDING ON A PONY ·

is not surprising that it should have been brought across the water in Colonial days. Nor, perhaps, in view of its extraordinary popularity on the European continent, ought surprise to be expressed that the simple air should have laid such a strong hold on the young nation. Yet the circumstances of its birth are of dramatic interest, and strikingly similar to the Cromwell part of the tune's English history.

By PAUL ACKERMAN

American pop music is many-faceted. It derives from many sources and represents a kaleidoscope of cultures—rural and urban. The richest of these sources may be called the Southern heritage. For it was in the South—or to use the phrase of a much beloved jazz piece, "Dear Old Southland"—that country music developed its wealth of song material and style of instrumentation. This developing was to prove so crucial to the ultimate maturity of the pop field.

While a big city music business thrived in the early decades of the century with its center in New York and its song forms reflecting considerable European influence, the Southern, rural areas remained largely unknown to important publishers and urban music markets. They were waiting . . . these folk oriented artists who wrote their own songs and sang them to local audiences. They were waiting for improved communications, for socio-economic changes occasioned by the war and a changing agriculture . . . changes which were to encourage an interchange of music cultures. In factories and urban centers, and at war bases during the 1940s, listeners heard the music of the Louisiana bayous, of the hills and hollers of Appalachia, of the bluegrass country of Kentucky, of the Mississippi delta, and even the so-called Tex-Mex strains and Western swing bands of the Texas lands near the Rio Grande.

All these areas and their artists contributed to what became country music. The late Frank Walker, pioneer record executive and a key figure in country music both at RCA Victor—where he trained Steve Sholes—and then as president of MGM Records where he maintained a close relationship with the immortal Hank Williams—said of country music in a Billboard interview late in 1963: "It is music which is distinctly our own. And just as other nations have become more nationalistic

about their musical heritage, so have we Americans . . . and this is one reason why our native music is enjoying increasingly broad acceptance."

Walker noted that it is not possible to say just when the country music field started, even though some record collectors and historians arbitrarily say that the era crystallized at the time of Jimmie Rodgers, who died in 1933. According to Walker, the country field grew naturally, fusing many types of material into a distinctive culture. Natives of the Southern mountains contributed folk material derived from that area. In addition, there was an interchange of material indigenous to the white and black segments of the population.

Walker pointed out that the music of the Southern white also contained elements of song derived from the British Isles such as jigs and reels, or hoedowns and so-called "event songs" which are so similar in concept to the English broadside ballad and which were, of course, "transportation songs"—songs of the railroad, the canal and the open road.

Event songs, like the broadside ballad of a much earlier day, were not merely songs; they were a form of communication to the rural folk in the hills and hollers. Thus, when a dramatic or shocking event occurred such as the sinking of the Titanic or the murder of the child, Marion Parker, records were out telling of these events. Walker, while with Columbia Records in the 1920s, issued many disks of this type, including records about the Titanic and Marion Parker. "I had Carson Robison write event songs," Walker said.

But perhaps the greatest single body of country song material is what were called, in an earlier day, heart songs: songs of life and life and its tribulations, of love and tragedy, of happiness and pain. These songs differed from regulation Tin Pan Alley product in that they came from the heart; they lacked the fabricated quality of the Tin Pan Alley song. And whereas the Tin Pan Alley song of love was often an artificial, sugar-coated version of the relationship between a man and a woman, a country song on the same subject was often painfully truthful. The first lines of a Floyd Tillman song will suffice as an example: "Seems I always had to slip around to be with you, my dear. . . . Slippin' around. . . . Afraid we might be found."

A song such as "Slippin' Around" tells the truth. Not only

that, it also brings to the song a moral quality—in this case the element of retribution. For in the "answer song" the lover marries his paramour and shortly thereafter finds her slipping around again. He takes this philosophically, mentioning that he had it coming to him. There is, in other words, an awareness of guilt.

Both the Southern white and Southern black were, and in many cases still are, close to the Lord. And their music reflects this—the Southern white in his love of sacred material and the black, whose rhythm and blues is shot through with what is known as the "church sound." And both segments of the Southern heritage—black and white—understood.

There are countless examples of white and black Southern artists influencing each other. The late, great Red Foley, mentioning his youth in a Billboard story years ago, told how he always listened to the music emanating from black churches in his neighborhood. And he was proud of the fact that blacks bought his records and went to his concerts. They knew he was "for real."

Perhaps the most important example of the music of Southern blacks and whites influencing the vast body of American pop music—and finally the music of the Western world—was the fusion of blues and country which resulted in the rockabilly trend, culminating with Sam Phillips' development of Sun Records in the 1950s.

The story of the fusion of blues and country music is a long one. A milestone along the way was the career of Jimmie Rodgers, the Singing Brakeman, the father of country music.

Jimmie was born in 1897 in Meridian, Miss., the son of a railroad man, Aaron Rodgers. In his teens Jimmie started working for the railroad as flagman, baggageman and then brakeman. He absorbed the lore of the trains, but delicate health forced him to seek a less physically demanding occupation. So he became an entertainer—an occupation permitting him to use his knowledge of railroad musical lore. Rodgers' first group was known as the Jimmie Rodgers Entertainers and they performed over WWNG in North Carolina.

During a historic week in 1927, both Rodgers and the Carter Family were discovered by Ralph Peer, then a field recording man for RCA Victor. Peer, who later founded the Peer-

(Continued on page MR-24)

Own Music



STUCK A FEATHER IN HIS HAT · AND CALLED IT MACARONI

The past 30 years have seen recorded music move to the forefront of leisure-time industries, mushrooming from total annual sales of just more than \$100,000,000 to a mighty \$2.5 billion business.

Many factors influenced this development, including advanced technology in the field of recording, the development of the high fidelity, 33 $\frac{1}{3}$ r.p.m. LP and the 45 r.p.m. single, followed by a decade later by the introduction of stereo and then by the introduction in the mid-1960s of the tape cartridge and cassette.

Other important changes like the trend toward conglomeration and the growth of rackjobbers were not really factors in the industry's dramatic rise, but rather came into existence as a direct result and in the aftermath of this growth.

Let us not forget, however, that widening the scope of popular music, breaking down of the existing barriers in country and r&b music, and developing new musical tastes were undoubtedly the major factors. Closely paralleling those developments was the emergence of small independent



RCA photo

match for the new r&b entrepreneurs.

By 1951 control of this field was totally in the hands of the indies: companies like Savoy, King, Specialty, Chess, Apollo, Imperial, Modern, Jubilee, Aladdin and a relatively new-comer at that time, Atlantic. By 1956 other new names had moved up to join the older more established labels. These included Duke/Peacock, VeeJay, Herald/Ember, Rama/Gee, Excello, Old Town, Melba and Taton. During this period and in fact right into the 1960s, it was rare to see a disk on a major label grace the r&b top 10. This success led to the spawning of still more labels, primarily active in this field. Among the most notable were Fire/Fury, Gone/End, Class, Sue, Ace, Minit, and of course, the two most important black-oriented companies of the 1960s, Motown and Stax/Volt.

The country field, too, had its share of great indies. King, for example, was first started as a country label and only after several years of success in that field branched out into r&b. Conversely, Sun's earliest recordings were rhythm and blues, although some of the best like Jackie Brenston's "Rocket 88" were licensed by Sun owner Sam Phillips to Chess. However, Sun's

greatest contribution was in the field of country and rockabilly. Other important country indies included Abbot, who first discovered Jim Reeves, Four-Star and later Starday.

There were indies actively involved in the pop field, but for the most part up to 1952 Mercury and MGM were the only two significant labels. London had a good start in America, having two No. 1 records in 1949/50, Al Morgan's "Jealous Heart" followed by "Music, Music, Music," by Teresa Brewer. Sir Edward Lewis was concerned that his new company was paying too much attention to U.S. acts and not enough to his British Decca roster. Finally in 1951, he sold the contracts of all London U.S. artists to the Coral label, a subsidiary of American Decca. This effectively put London out of the local talent race although it was probably instrumental in



Norbert Hess photo for Living Blues

Clockwise from left: B. B. King; Jimmie Rodgers; Muddy Waters; Ray Charles; rare photo of now legendary country stars. From left: Red Foley, Minnie Pearl, Ernest Tubb, Cowboy Copas, Rod Brasfield, Hank Williams.

the launching of hits by Mantovani, Frank Chacksfield and Vera Lynn, whose "Auf Wiederseh'n Sweetheart" was No. 1 for a total of nine weeks in 1952.

In addition to these companies, there were others worthy of mention. National Records, founded by Al Green, father of Irving Green of Mercury, enjoyed No. 1 hits with "I'll Knew You Were Comin' I'd've Baked A Cake" (1950) by Eileen Barton, "Open The Door Richard" (1947) by Dusty Fletcher. There was Bullet Records, a Southern indie, whose most notable hits were "Near You" and "Beg Your Pardon" by Francis Craig.

Rondo Records, owned by industry pioneer Eli Oberstein, had two big hits in 1948, both by Ken Griffin and both of the same tune, "You Call Everybody Darlin'" on the Regent label and "My Happiness" by Jon & Sandra Steele on the Kansas City Damon label hit the No. 3 position and charted in the top 30 a total of 27 weeks. Mercury picked up two of its earliest artists after they had had success on small Midwest labels; the Harmonicats with "Peg O' My Heart" on Vitacoustic in 1946 and Eddy Howard with "To Each His Own" on Majestic, both No. 1 hits.

Early in the 1950s Dave Miller of Philadelphia started a chain of labels, which over a five-year period produced some very important hits and trends in pop music. The first of these was Victoria, in 1951, which debuted the Four Aces' first hit, the classic "Sin." The Aces left soon after for Decca, where their chain of hits continued well into the late 1950s.

A year later, Miller was back on the scene with the No. 1 smash, "Here In My Heart" by Al Martino on his newly formed BBS label. Martino also left after one record and signed with Capitol. A year later, still undaunted, Miller was back with a new label and new group. The label was Essex and the group, Bill Haley & the Comets, and although it barely reached the top 15, "Crazy, Man, Crazy" did a lot to help signal that a change in musical taste was imminent.

Earlier in 1952, Essex had issued another record which caused quite a stir, "Oh Happy Day" by Don Howard. The record made it to the No. 3 position

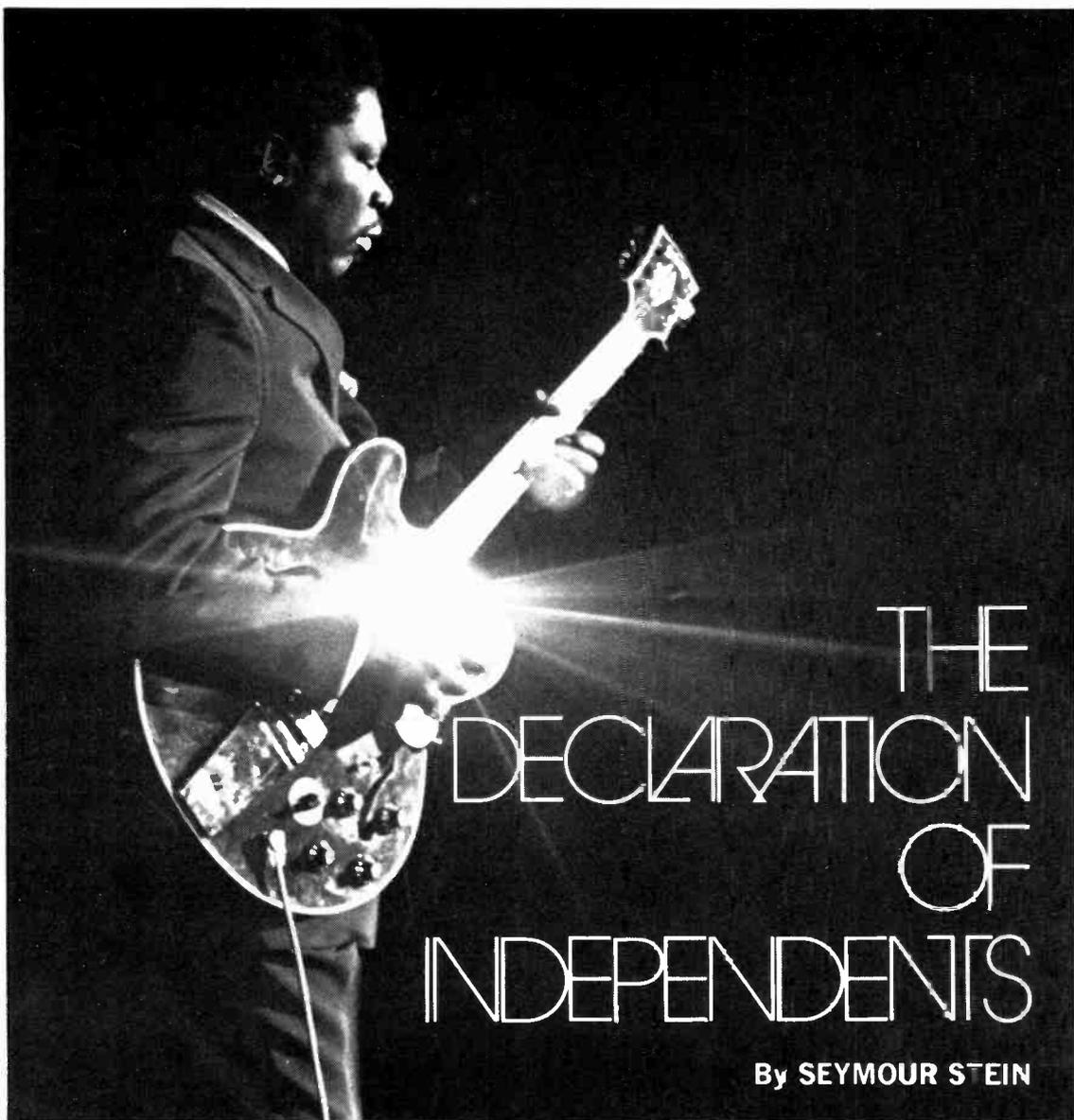
and was regarded by many as an important transitional record between the pop and rock era of the early '50s. Haley did not remain with Essex long and wound up on Decca, where he became an early symbol of rock 'n' roll.

Miller continued to start labels and have hits, like Media in 1955 with the "Alabama Jubilee" by the Ferko String Band, and Sound in 1956 with "Teenager's Prayer" by Gloria Mann.

Miller eventually found long-lasting success with the formation of the Somerset and Stereo-Fidelity budget labels and 101 Strings, probably the most important act ever launched from a budget label. (Cont. on MR-26)



ABC photo



record companies in various cities across America. Many of these labels have since folded, others acquired by larger companies through mergers and acquisitions while a few others eventually went on to achieve "major" label status themselves.

These companies, through their pioneering efforts, spearheaded almost every trend in pop music, as well as laying the foundation for many of the structural changes that were to take place in the industry.

In the years during and just after World War II, three companies—RCA Victor, Columbia and Decca and to a lesser degree Capitol—virtually controlled the record industry. Mercury, MGM and London were all beginning to gain a foothold and would later achieve varying degrees of major status. Running down a list of the most consistent selling artists during those years. RCA Victor's roster included Perry Como, Vaughn Monroe, Sammy Kaye, Freddy Martin, Dinah Shore, Ted Weems, Glenn Miller, Tommy Dorsey, Spike Jones and Artie Shaw.

Columbia boasted the exclusive services of Les Brown, Harry James, Frankie Carle, Frank Sinatra, Kay Kyser, Benny Goodman and Horace Heidt. Decca, founded in 1934, was particularly hot in this period, as reflected by names like Bing Crosby, the Andrew Sisters, the Mills Brothers, the Ink Spots, Judy Garland, Dick Haymes, Russ Morgan, Guy Lombardo, Jimmy Dorsey and Woody Herman.

Of the remaining important artists Nat "King" Cole, Jo Stafford, Andy Russell, Stan Kenton and Johnny Mercer were with Capitol and Eddy Howard was signed to Mercury. Control of the race and hillbilly fields, forerunners of r&b and country, though totally segregated from each other and from the pop field, also rested firmly in the hands of the majors.

Then sometime during the late 1940s large numbers of independent record companies began to emerge and eventually flourish. Although these early labels were active in all fields, it can be said for the most part that those involved primarily in rhythm & blues recordings achieved the longest and most meaningful degree of success.

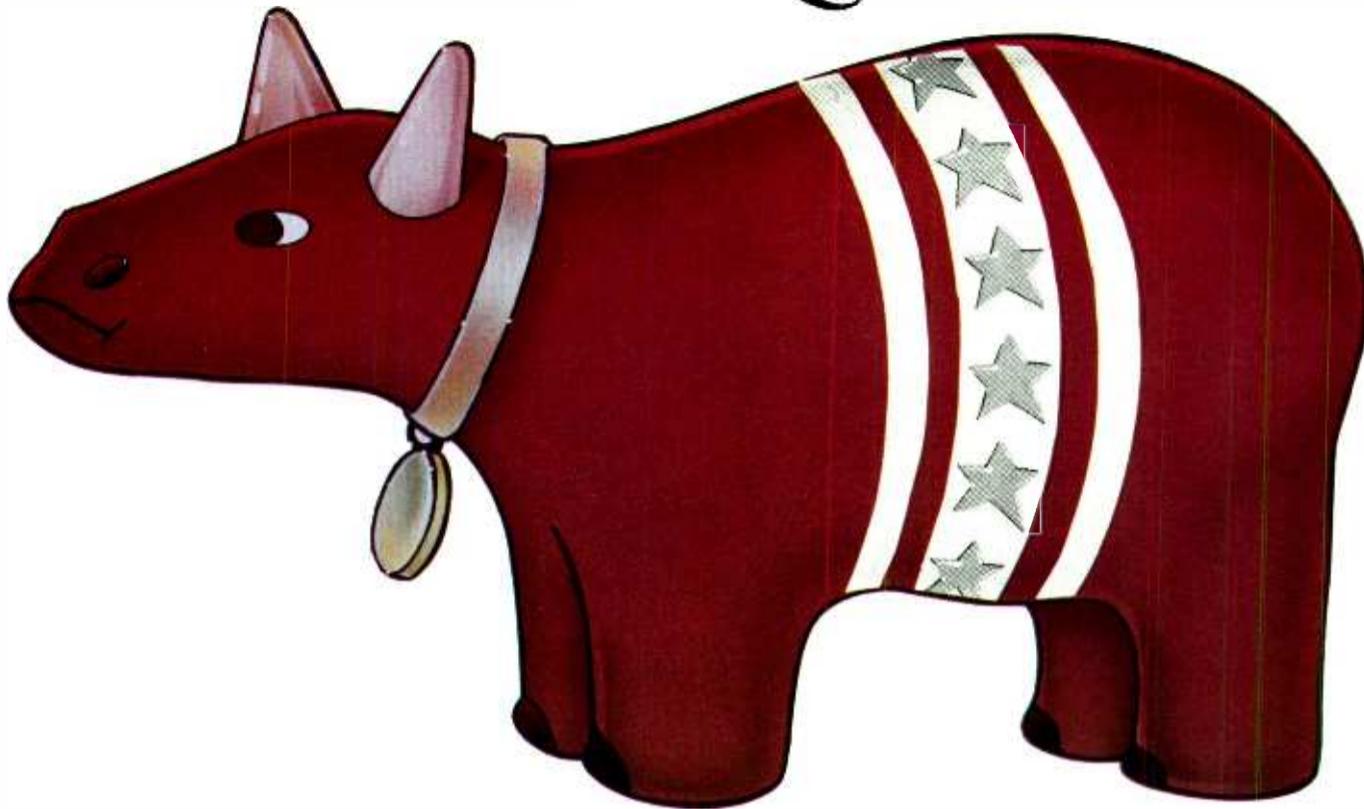
The late '30s and early '40s saw tremendous migration of Southern rural blacks and whites to the larger cities of the East, Midwest and West Coast. The post-war economic boom put records and phonographs in the reach of many more persons. The majors were able to maintain their domination of the pop and country fields, but were simply no



Virgil Sisk photo

NEW ON

R&B



Bee Gees
Lady Flash
Paul Nicholas

NOW RECORDING

Eric Clapton
Smokey
Gronne Elliman

"THE MUSIC WE BELIEVE IN"

While still a working professional musician who played darned good jazz clarinet, I entered the strange, ever-changing, wonderful world of recorded music in April of 1940 (right when records began the slow climb out of the 1930s disastrous depression) at RCA Victor's plant in Camden as "sales correspondent" (whatever that might be). There were three major record companies and a handful of independents. Billboard's best sellers survey in July of 1940 showed these labels: Victor, Bluebird, Columbia, Decca, Okeh and one of the very few independents, Varsity. Billboard's list of publishers with "most played songs" contained only 23 publishers names, 5 of which were not "established" publishers. As a meaningful sign of the times, Billboard posted this notice at the foot of the listing: "Double meaning records are purposely omitted from this column."

Everything appeared cut and dried: each of the three major record companies (and the upstart Varsity-Eli Oberstein label) had one all-powerful a&r man who picked the songs and assigned them to the artist under contract whose turn for a release was due, and that Artist had to record those songs picked. The theory being that the material is more important than the artist. The a&r kings (more irreverently, "dictators") met only with the select circle of "established" publishers who controlled the writers of popular songs—"established" writers, that is (there was little room for new writing talent or publishing talent). They listened to the Publishers' songs and their grandiose, but realistic, plans for their "drives" for "plugs" on radio on stations throughout the country in some 500 locations using live music to broadcast remotes, and on the big radio shows such as the Jack Benny show.

Now, with such a meeting of genius minds and temperaments, the song was either accepted and assigned to the next-in-line artist (with general instructions on how the song should be arranged) or rejected. What the hell, if the a&r man turned down a song which then turned out to make some "noise" on one of the other labels, he could always cover with a release on the cheaper subsidiary label such as Bluebird (RCA Victor), Okeh (Columbia) or Brunswick (Decca). But the publishers weren't always sporting about dealing only with the a&r kings. Each staff member was especially chosen to be a knowledgeable song salesman, personable, charming, able to pick up checks, buy little incidentals a certain artist might need at that moment, be available for favors, one who could know and get to be known by one or more artists in such a way he became almost a member of the family.

The artist might feature a song on his remote broadcast, thanks to the publisher's subtle blandishments, playing the arrangement often paid for by this ingratiating song plugger of the publisher's staff, thus atuning the public ear to that publisher's newest opus. Should fans write in and say "Gee, that song you played was great, Freddy," a phone call would immediately be placed to the a&r man asking permission to "reserve" the song for recording when that artist reached New York, Chicago, or Hollywood, the main (if not only) locations where the majors maintained recording studios. Maybe he got permission, but more often he didn't, because artists were told, not listened to in most cases.

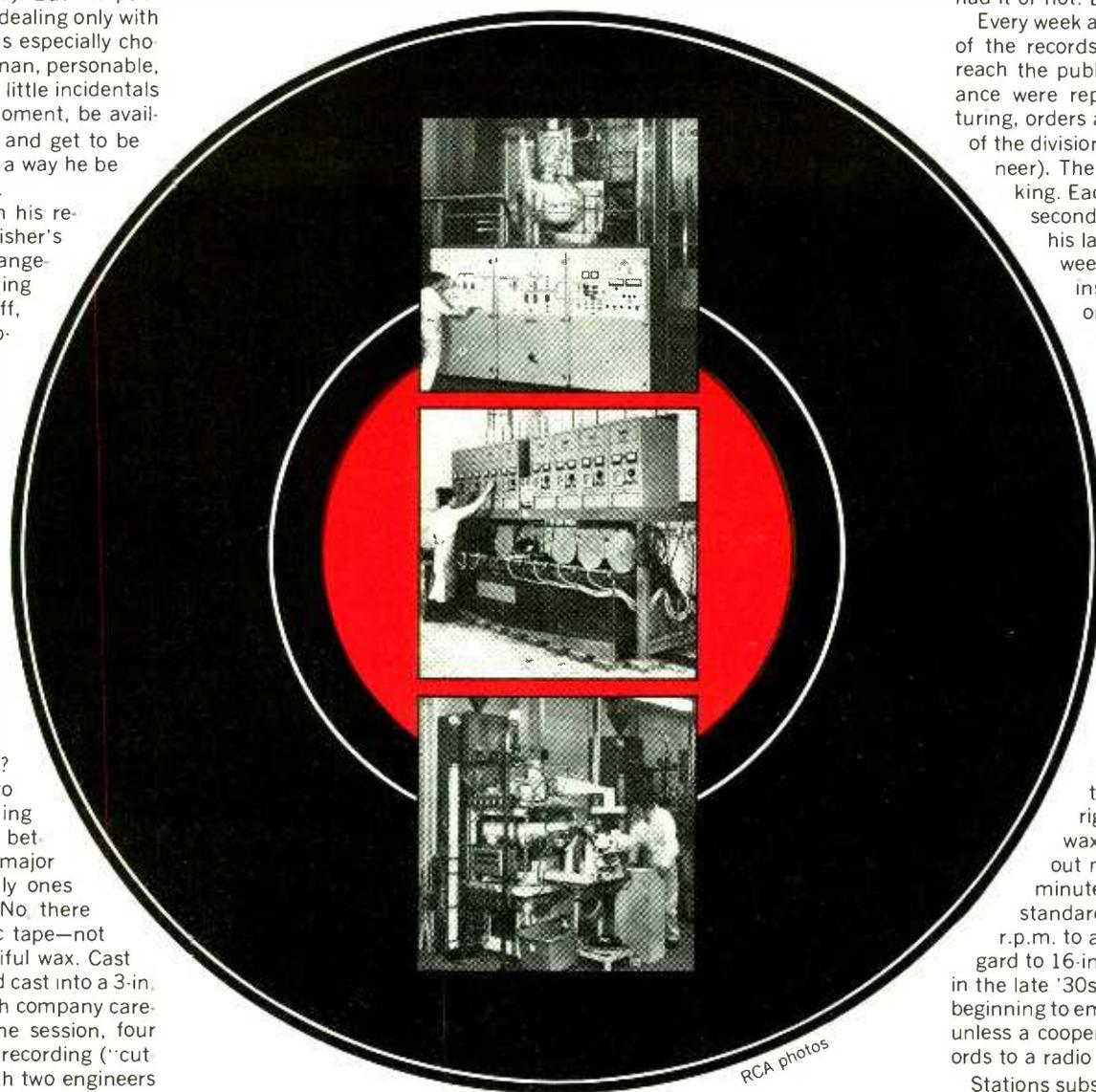
Assuming he got the OK, why didn't the artist record on location? Why didn't he go into a local studio in the town in which he was appearing? Wax is the answer. Maintaining the romance and mystery of sound recording and because nobody had figured out a better way to lay down a recording, those major company-owned studios were the only ones able to record on cast or flowed wax. No, there was no acetate disk and no magnetic tape—not even wire, just mysterious and beautiful wax. Cast wax was about 13¼ in. in diameter and cast into a 3-in. thick blend of many exotic waxes, each company carefully guarding its own formula. At the session, four waxes were set up on four expensive recording ("cutting") lathes (Scully manufacture) with two engineers standing up to drop the cutting stylus on each of two machines when "Stand By" was called out to the eager, tense and anxious artists in the studio.

The styli dropped, the run-in grooves were cut and a button turned on the red light in the studio—that meant "Go, but right now." And the artists played their fool heads off to the best of their ability, for if there was a false start (not everybody catching the down beat) or if there was a "fluff" or "clam," the recording was stopped, the four waxes taken off to be flat-scraped delicately for re-use, four more waxes set up, and the procedure repeated until a good "take" was deemed acceptable by the a&r producer, usually the self-same king who had picked and assigned the song.

The "mixer" had all of four channels, four "pots" to work with, each "pot" controlling one microphone (of which there were very few varieties). Somehow, three or

By WALTER HEEBNER

THE DISK MAKERS



Huge hulking complex machines for making disks.

RCA photos

four mikes managed to do a good job; for instance, whenever I hear Duke's "Take The 'A' Train," I remember there were three mikes: one for the saxes, one for the brass and one for the rhythm. Nope, no "play-backs"—when the a&r man liked it and his mixer assured him the wax was technically satisfactory, all four waxes were trundled off to the back room to the "Sputtering Room." For this was the era when every record, nay, every record side, was a gold record, and pure gold dust was sputtered onto the adhesive wax in a machine that resembled today's home clothes dryer. Oh, they were beautiful. Packed carefully, off they went to the company owned processing baths (Galvano process, still in use) to mold and strip master, mother and stamper. Since each wax and each lathe reacted differently to the different cutting stylus, all four waxes (labelled A, B, C, D) were fully processed, test pressings hand stamped on shellac (shortly on the new compound, vinyl) for transmittal to the same a&r king.

Should the king decide he wanted two takes of a selection (two different renditions, that is), he would then have eight test pressings to listen to, assuming that none of the waxes was damaged in processing. Again, the mystery and the sorcery embodied in the delicate process of recording a deathless song (titled "If I Could Be The Dummy On Your Knee???) turned gold into shellac, black, breakable and beautiful (barring any "streaking").

No artist approval was necessary (classical artists excepted) to start the merchandising process, since the artist never even heard the test pressing to avoid possible unfavorable comment. "What the hell, you played it there in the studio and I (king) liked it, so wait until you hear it on the air."

Now, the record was ready to be listed, that is, scheduled for release to the affiliated distributors in time for distribution to the dealers, of which there were comparatively few, in time for release to the public when the publisher's "drive" began, continuing for some six to eight weeks. Jukebox operators were serviced and I learned very early in my career to check the automatic phonograph (jukebox carried with it a certain opprobrium) to see what was being carried. Now, you either had it or not. But I'm ahead of myself.

Every week a select committee met to decide the fate of the records on that week's release (which would reach the public about three weeks later). In attendance were representatives of advertising, manufacturing, orders and service, publicity, the vice president of the division, the recording department (chief engineer). The meeting was presided over by the a&r king. Each record was spot played ("the first 30 seconds sells the record"). The artist's sales on his last three releases during their first eight weeks of sale were discussed, possible tie-ins, special ads, streamers, etc., planned; on those basis an initial eight week production demand was scheduled on the plant. Distributors had "standing orders" on each artist. Heaven forbid consignment (a program I still agree with). And each and every record was sold (including radio station samples) because the distributor only had a biannual "return privilege" of 5% of the merchandise he had bought.

Now, hear this: distributors paid promptly or they would lose the line. Radio stations (of course there was no tv) received 16-in. pressings called transcriptions which were created in the studio by a cast, which rehearsed for about an hour and then put it on wax. Should an error in reading, sound effect or music be made after 14½ minutes had been recorded—right back to the beginning with new waxes and do it all over dadgummit, without mistakes. These 16-in. sides carried 15 minutes of modulation and were cut with a standard phonograph groove width at 338 r.p.m. to accommodate the time. With further regard to 16-in. pressings (the first to become vinylite in the late '30s and early '40s), disc jockeys were just beginning to emerge, but they received no free samples unless a cooperative distributor wished to donate records to a radio station.

Stations subscribed to transcription services such as Thesaurus, World and, later on, Capitol, and this procedure of recording was simple: after a satisfactory take was made for phono record use, the band would immediately do another take for transcription library use, since the AF of M then insisted on separate recording as well as separate union scale. The monthly charge for Transcribed Library service averaged about \$60.00 per station.

In 1940 the first change in this tight little island of the music business was invaded by the advent of Broadcast Music Inc. which challenged the firmly entrenched ASCAP as a vital factor in radio broadcasting music usage. This was the time when "Jeannie With The Light Brown Hair" and many other Stephen Foster selections as well as anything else in the public domain flooded the airwaves because ASCAP had not a signed

(Continued on page MR-28)

**& IN THE LAND OF THE FREE
THE HOME OF THE BRAVE**



**Gladys
& Knight
& THE PIPS**

PERFECTION IN
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The Billboard

CHARTING THE HIT SONGS, ARTISTS AND RECORDS

From Spotighting Song Successes in 1903 to
the Complex, Total Coverage Charts of 1976

A Historical Review

By JOE CSIDA and JUNE BUNDY CSIDA



LAST WEEK'S TEN BEST SELLERS AMONG THE POPULAR SONGS

Reports received from one hundred and twelve music retailers and department stores in different parts of the country carefully analyzed and averaged, indicate that the ten best-selling popular songs last week were as follows, viz.:

1. Malinda's Wedding Day.
2. When I Lost You.
3. Snooky Ookums.
4. Apple Blossom Time in Normandy.
5. Great Big Blue Eyed Baby.
6. Trail of the Lonesome Pine.
7. You Are All I Have.
8. Floating Down the River.
9. That's How I Need You.
10. You Were All I Had.

EDITOR'S NOTE—Next week we will have five hundred reports to work with, and the week following and regularly thereafter, one thousand reports.

100 FOR 5c

Leaders send five cents and receive
100 1st Violin parts; 100 solo Bb Cornet
parts. All the latest and best music.

C. Fischer, 58-54
COOPER
9 SQUARE New York

SOMETHING
ENTIRELY
NEW
The
Tonophone!



The fascinating business of music and record company attempts to popularize a musical composition and/or performance—and the efforts of Billboard to chart such popularization—goes back to the early years of the twentieth century.

Selected at random, here are some items in a Billboard column called "Music and Musicians" in the issue dated February 7, 1903:

"The Burtons are singing, with success, 'Is That All You've Got to Say. . . .'"

"Robert Adolphus is singing 'Dat's de Way to Spell Chicken' with great success. . . ."

"Baby Hall is successfully singing 'Is That All You've Got to Say' through the West. . . ."

"Miss Genevieve Felvor is making a big success of 'Ma Starlight Sue' and 'You Are My All in All. . . .'"

"'I Want a Ping Pong Man' 'Babe, Oh, Babe' and 'Pay Attention to Me' are the new songs that Belle Williams is successfully singing in the Western cities."

Nobody thought of calling the column "Billboard's Report on Song Successes," but the writer and editors obviously felt the word spoke for itself.

These, of course, were the days when music publishers and songpluggers courted the biggest stars of the day in vaudeville, minstrelsy and burlesque: people such as Lew Dockstader, Carter DeHaven, Mabel McKinley and scores of others. The music men also spent considerable effort and a dollar or two persuading singing waiters in cafes and restaurants to perform their tunes. And even more time and effort sitting at pianos in five and dime stores, department stores and other retail outlets, playing and singing their "plug" numbers, while a sales girl tried to sell sheet music copies.

Phonograph records were being made and sold, but few of the Tin Pan Alley publishers were aware of their potential for popularizing songs. In late fall of 1901 Eldridge Johnson had started the Victor Talking Machine Company in Camden, N.J., and by the end of 1902 had developed assets of almost \$2,000,000. On the record side, the bulk of this sizable sum came from the Red Seal label, featuring Enrico Caruso.

The record industry itself was absorbed with legal battles over patents and the basic struggle for acceptance between Thomas Edison's phonograph and cylinder disk and Emile Berliner's gramophone with its flat disk. Edison, indeed, at that time, and for some years to come, believed the future of the phonograph lay in its value as a business dictating machine, and was merchandising and promoting it in that direction.

In 1901 the Rudolph Wurlitzer Company introduced a music machine called the Tonophone. As the Billboard advertisement shows, it took in between \$2 and \$3 per day in the stores in which it was placed, but it was not a device on which individual records could be played.

The first mechanical contrivance music men used to help their popularization efforts was the stereopticon slide. Leo Feist and M. Witmark & Sons were just two of the publishers who used the technique of illustrated songs. When projection motion pictures came along, about this same time, the films were used in song presentations in store shows, electric theaters and nickelodeons.

It was a time when Carl Fischer's Cooper Square store offered band and orchestra leaders 100 first violin parts and 100 solo Bb cornet parts for five cents. The Billboard ad made no mention of the tune or tunes to which the parts belonged. Chicago publisher Will Rossiter sold songbooks for a little less than 1 cent each, 90 cents for 100 copies.

In March 1908 the Rudolph Wurlitzer Company ran a full page ad featuring "Modern Automatic Musical Instruments with Slot Attachment" for "hotels, cafes, saloons, restaurants, dancing pavilions, skating rinks, summer resorts, ice cream parlors, cigar and drugstores, etc."

(Continued on page MR-30)

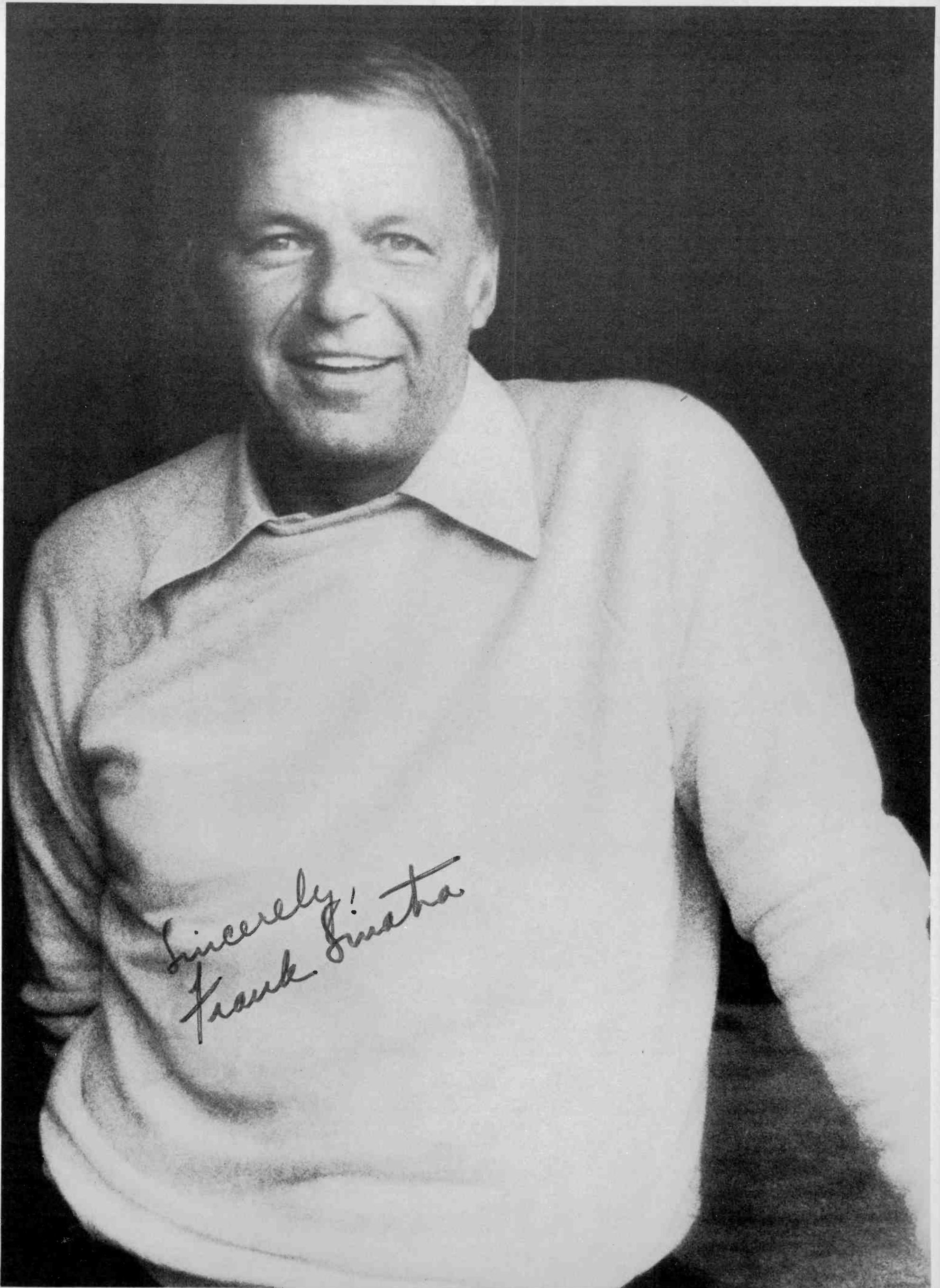


WURLITZER BEATS THE WORLD! Brass Band Instruments, Drums, Etc.
REDUCED PRICES.

Don't buy until you see our New 88-Page Catalogue B Mailed Free.

THE RUDOLPH WURLITZER CO.,

121 East Fourth Street, Cincinnati, Ohio.



Sincerely!
Frank Sinatra

Although the founding father could not possibly have known it, he started Billboard at precisely the right moment. The year 1894 saw the birth of the record business as well as of the publication that would eventually become its leading trade journal. To be sure, it took some time for Billboard and the record business to find each other, but there seems something singularly providential in the fact that the two enterprises emerged simultaneously.

It was toward the end of 1894 that the first gramophone records (or "plates," as they were then called) appeared on the U.S. market. They were pressed in hard rubber and embodied all "the Latest Improvements regarding Articulation and Freedom from Friction." The repertoire was predominately folksy—"Marching Through Georgia," "Rocked in the Cradle of the Deep," "The Old Folks at Home," and such—and the performers were predominantly anonymous. These single-sided seven-inch disks had a playing time of about two minutes and sold for 50 cents each or \$5 a dozen. They sounded just awful—especially when played on the \$12 Seven-Inch Hand Gramophone, with its manually rotated turntable.

Behind these modest beginnings lay 17 years of backing and filling. Edison's cylinder phonograph, invented in 1877, had gotten almost nowhere as an instrument for home entertainment. Following a brief flurry of interest in the year of its invention, the phonograph had lapsed into total obscurity for over a decade. When it was revived in the late 1880s by Edison and his chief competitor, the Columbia Phonograph Company, it was as a dictating device, not as a medium of entertainment. True, some canny entrepreneurs soon came to appreciate the cylinder phonograph's entertainment value and sold it to neighborhood drugstores and saloons for nickel-in-the-slot operation, but the instrument remained too troublesome and too costly for the average citizen. Meanwhile, in 1887, a 38-year-old German-American named Emile Berliner had invented an alternative to the phonograph which he called the gramophone. It employed flat disks instead of cylinders and was intended solely for home entertainment. In due course the flat-disk gramophone quite overwhelmed the cylinder phonograph, but it took time, and in 1894—when the first commercial disk pressings appeared in America—the issue was far from resolved.

Those early years were marked by intense commercial rivalry and cutthroat litigation, not only between the proponents of cylinders and flat disks, but also within the gramophone family itself. Eventually, a small but efficient (and tenacious) manufacturer in Camden, N.J., emerged as victor. His name was Eldridge R. Johnson, and the outfit which he headed was appropriately named the Victor Talking Machine Company. Indeed, the emergence of the record business as a major American industry dates from Victor's incorporation on Oct. 3, 1901. Until then records had been a somewhat disreputable fad. Victor made them respectable and profitable.

One of Johnson's early moves was to join forces with his chief competitor, Columbia, in a jointly shared patent pool. This effectively froze out other competitors in the disk business and allowed the two patent-holding companies to exploit the American market for all it was worth. But it was Victor—with its large-scale advertising campaigns and its nose for talent—that quickly won supremacy. Unlikely as it may seem today, when classical repertoire accounts for only a tiny fraction of total record sales, that supremacy was attributable principally to Victor's prestigious roster of Red Seal artists, among whom Enrico Caruso was the best-selling exemplar.

Across the land, in towns where opera companies had never set foot, a growing clientele for standard arias and ensembles was to be found patronizing Victor's 10,000 authorized dealers. It would be hard to say how much of this trade derived from a genuine desire for good music. There was, aesthetic satisfaction aside, and unmistakable snob appeal attached to Red Seal Records. A collection of them established one as a person of both taste and property, and they became—along with the leather-bound sets of Dickens, Thackeray, and Oliver Wendell Holmes—a customary adjunct of the refined American parlor. But whatever the motivation, Victor's business soared on the wings of Red Seal, from assets of \$2 million in 1902 to \$33 million in 1917.

By then the country was in the grip of a new entertainment craze. Everybody had begun to dance, and Victor and Columbia promptly took advantage of the countrywide disposition to shuffle about on a dance floor. Tangos, one-steps, hesitation waltzes, bostons, and turkey trots came spewing forth from the record presses. Early in 1914, one of Billboard's predecessors—the Talking Machine World—made a coast-to-coast survey of the effect of dance records on the business. Reports were uniformly enthusiastic. A correspondent in St. Louis wrote that "dance music records have proven a great business builder, as St. Louis has been, in common with the rest of the country, 'dippy' over the new dances, and the sale of a dozen records of this kind to a single customer has not been unusual."

Soon the wealth began to be shared by newcomers in the industry. As the Victor-Columbia patent monopoly expired, new labels appeared in the shops—Okeh, Vocalion, Pathe, Brunswick—and these served to fan the record boom. In 1921, production of records in the U.S. exceeded 100,000,000 (a fourfold increase over 1914). The burgeoning prosperity was owing largely to jazz, a form of music by then in full flower, though the original improvisatory jazz played by small ensembles had been submerged by a more commercial variety to which the whole country was dancing in new, gaudy ballrooms. Some people viewed the development with horrified alarm. According to Fenton T. Bott, a leading light in the American National Association of Masters of Dancing, "The music written for jazz is the very foundation and essence of salacious dancing. The words also are often very suggestive, thinly veiling immoral ideas."

Despite such sentiments, the public did nothing to curb this pernicious music. Instead it went to the nearest record store, bought copies of the latest hits, rolled up the rugs, and danced. Record companies vied with each other to sign up popular bands. Victor featured Paul Whiteman and Fred Waring, Columbia had Ted Lewis and Fletcher Henderson, while Vincent Lopez could be heard on the Okeh label and Leo Reisman on Brunswick. Lesser companies in the boom-docks—such as Gennett (of Richmond, Ind.) and Paramount (of Port Washington, Wis.)—went after the so-called "race" market and recorded most of the accomplished Negro musicians from New Orleans, among them Kid Ory, King Oliver, Louis Armstrong, and Jelly Roll Morton.

Throughout all these years the recording process remained essentially unchanged from what it had been at the turn of the century. Performers would sing or play into a large conical recording horn, and the sound waves produced by their efforts would be transmitted directly to the wax master without benefit of microphones or amplification. As time went on, this acoustic recording process became progressively refined, but nothing could alter its basic limitations, and it was not for nothing that people continued to refer to records disparagingly as "canned music."

In 1924 a team of Bell Laboratories engineers change all this by developing a process for making records electrically. The new method effected three striking improvements in the reproduction of sound. First, the frequency range had been extended by two and one-half octaves so that it now encompassed 100-5,000 cycles. Bass frequencies never heard before from phonograph records added body and weight to music; treble frequencies introduced a definition and detail previously missing (sibilants, for instance, could be heard for the first time). Second, the "atmosphere" surrounding music in the concert hall could now be simulated on records. Musicians were no longer forced to work in cramped quarters directly before a recording horn but could play in spacious studios with proper reverberation characteristics—for the electrically amplified microphone system of recording did not depend on sheer force of sound as had the old mechanical system. Third, records were louder and at the same time were free from blast.

Although Bell licensed both Victor and Columbia to employ the electrical recording process, it was the latter company—then under the dynamic leadership of Louis (later Sir Louis) Sterling—that initially made the most of it. On March 31, 1925, 15 glee clubs—850 voices in all—assembled on the stage of the Metropolitan Opera House to give a joint concert. High over their heads hung a microphone that picked up the entire proceedings for relay to Columbia's newly installed

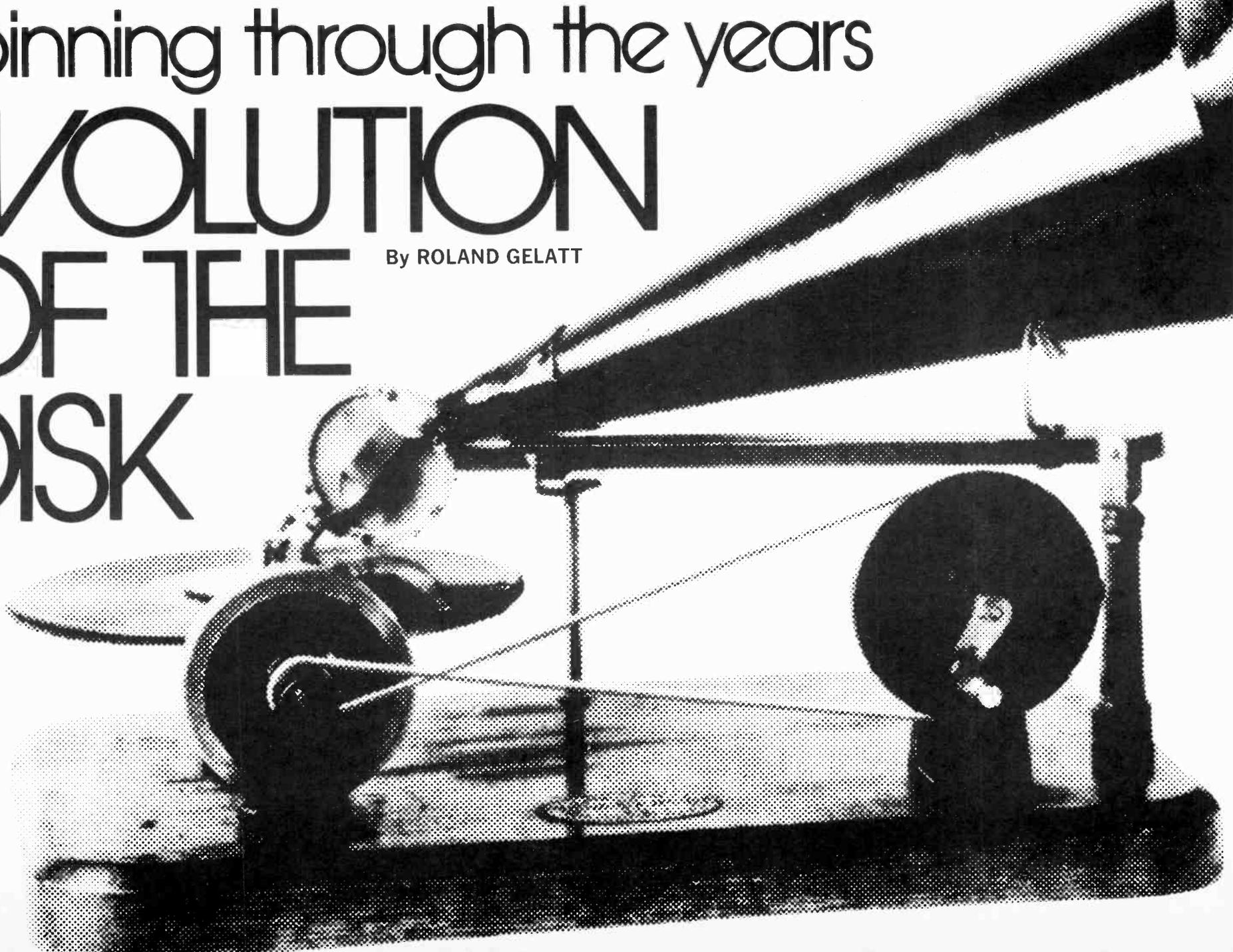
(Continued on page MR-38)

Spinning through the years

EVOLUTION

By ROLAND GELATT

OF THE DISK



THE BIRTH OF TAPE

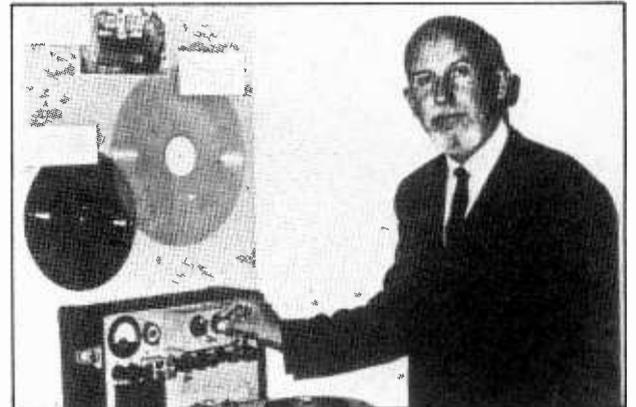
By JOHN T. MULLIN

The most unforgettable moment in my life was the one when I stood before my Magnetophon Tape recorder and pressed the "PLAY-BACK" button for the first time in the presence of Bing Crosby, John Scott Trotter, and Bing's producers, Bill Morrow and Murdo McKenzie. Everything was at stake. By invitation I had been present with my colleague, Bill Palmer, to record the first radio show of the 1947-48 season in the NBC-ABC studio complex in Hollywood. And now we were to hear the result of our efforts and to be judged by perhaps the most critical ears in the world of radio and recording.

To be sure, this was in August, 1947, and the show would not be broadcast until Oct. 1, but the policy was to record it well in advance of release time in order to enable it to be edited down from an indeterminate running time to a neat half-hour program. This technique gave Bing the ability to be relaxed, to ad lib as he chose and never to be concerned about timing.

The policy had been to record casually on 16-inch lacquer disks. Editing was later accomplished by re-recording from disk to disk to produce the final radio show, but the losses in tone quality had at times been excessive. Throughout the previous season, the golden ears of the producers, network executives, advertising agency representatives, and Bing himself at times underwent considerable torture when the final disk assembly was played on the air coast-to-coast on the full ABC radio network. The audience rating had been falling badly. Philco, the sponsor, was unhappy and it had been pretty well decided that if it fell a few points more at the start of the new season, Bing would have to go back to live broadcasts.

Prior to our invitation to come down to Hollywood from San Francisco to record and possibly, just possibly, to edit our tape into a complete show, the producers had looked into every alternate means of recording sound that showed any promise of success. Mostly these boiled down to variations of disk recording methods and photographic sound-on-film systems. ABC had even arranged for tests to be made on a magnetic tape system in New York, Lt. Col. Richard Ranger's Rangertone, but the results had been completely unacceptable. None of them had shown better promise than the one they had been employing. I am sure they held out little hope for success in testing our apparatus.



John Mullin with the Magnetophons he brought to U.S. as war souvenirs.

The tape came up to speed—then, Opening theme—Crosby: "Blue of the Night" . . . Applause . . . Introductory Patter: Crosby and Carpenter . . . Song—Crosby: "My Heart Is a Hobo" . . . Applause

Murdo McKenzie signaled me to "cut." I pressed the "STOP" button. There were surely no more than two seconds of silence, which seemed more like an eternity to me, and then—a shower of compliments. One small machine, one of a pair, side by side on a make-shift table—the only two of their kind in the United States arranged to record and reproduce magnetic tape with such remarkable fidelity, that in a listening demonstration lasting almost five minutes had upset the entire future of sound recording in this country.

Why only this pair of machines, and how did they happen to be here? Let me go back to 1943. I was in England at the time, in the U.S. Army Signal Corps, but assigned to the RAF, working as a liaison officer concerned with interchange of technical information. A problem had come up where a certain Signal Corps radio receiver was found to be highly subject to interference from a type of high powered RAF radar transmitter. We were working to reduce vulnerability of the receiver. It was an urgent program and some of us plugged away through the night.

We had been listening to the BBC as we worked until sign off time, and then we fished for something else on the radio. Germany came in loud and clear. The music was appealing. Strauss and Lehar melodies played by a full orchestra—solo arias from Viennese operettas. What? At this hour? More full orchestra—a male chorus singing songs of the Rhine and so on through the night. How could they do it? The sound was so flawless that we were convinced we were hearing live performances. The usual deficiencies of record scratch and other tell-tale distortions were completely absent.

The mystery was solved some time later af-

ter the invasion of France. The operations center of our particular group, the Technical Liaison Division of the U.S. Army Signal Corps, was set up in Paris and our first objective was to ferret out developments in which the Germans may have been active during the war and at the time of their retreat. Two of us, for instance, were the first Americans to get to the top of the Eiffel Tower after the Germans were driven from the area, in order that we might see what kind of radio transmitters and receivers they had been employing from this most favorable location. It was an exciting time.

On one trip into Germany some time later, we were following some tips regarding a particularly intriguing, if dubious, activity which had been reported. On a mountain northwest of Frankfurt, a tower had been discovered in which a scientist had supposedly been conducting experiments in stopping aircraft engines at a range of several miles by means of some kind of powerful radio beam.

While going through the installation which was certainly awesome and reminiscent of the more spectacular moments of a Frankenstein movie, I struck up a conversation with a British Army Officer. We soon concluded from the information we were able to put together that the installation had been a dismal failure, but we also found we had a common personal interest in music and sound recording. He asked me if I had seen or heard the Magnetophon, a magnetic tape recorder which the Germans had developed and which he assured me performed with a fantastic dynamic range from full orchestral crashes to virtual silence without background noise and incredibly low distortion.

I told him we already had about six such machines back at our laboratory in Paris but that they were quite poor in dynamic range since their background noise was not as good as a 78 RPM shellac record and their distortion had been found to be very inferior in the tests we had made. He urged me to go to the studios of Radio Frankfurt and hear the performance of a machine for myself. Thinking this chap must have a tin ear, I bade him farewell and began to drive down the mountains. As my assistant and I reached a fork in the road, with all intentions of turning westward, I reconsidered. Suppose he had something there after all? We turned eastward.

The British officer had told me that Radio Frankfurt had vacated the city during the heavy bombing raids and had relocated in a large house at a resort spa north of the city, a small town called Bad Nauheim. I drove there, found the house and confirmed that the radio station, as he had informed me, was now being directed by the U.S. Armed Forces Radio Service. The German staff was still operating and maintaining the equipment.

I asked if I might hear one of the tape machines they were using. An order was directed to one of the technicians. I was taken into a room in which there was a large loudspeaker and two of the Magnetophons. The mechanism appeared to be the same as the ones we had in Paris, but there was an obvious difference in the electronics.

The technician placed a roll of tape on one of the machines and started it. Suddenly, out of complete silence, an orchestra blossomed into being with fidelity such as I had never heard in my life. From deep resonant brass to the shimmering of the flute, it was all there. It was clean! It was free from any noticeable distortion. And if that were not enough, the dynamic range was fantastic compared with anything I had ever previously experienced.

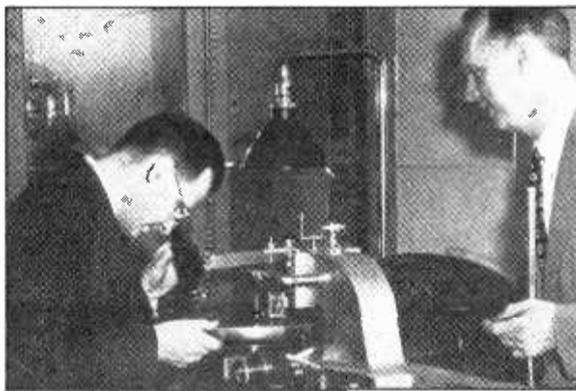
My assistant was very proficient with a camera and before the afternoon light had waned, he had photographed all the schematic diagrams and instruction manuals, even though they were in German. I had talked the officer in charge out of a few rolls of the type of tape they were using, my gold oak leaves helping to convince the lieutenant that we needed the tape for further investigation of the Magnetophon back at our laboratory in Paris. It seemed curious that while the AFRS personnel were busily engaged in using the Magnetophon in each day's programming, they had apparently never considered that these machines were really something very pleasurable.

Until now, the machines which had been sent in to the laboratory had received only a casual inspection and then been set aside as having no particular significance to the Signal Corps. When we returned to Paris, I immediately pulled one of them out of our storeroom and set to work with Capt. James Menard to duplicate the electronics that I had found in Bad Nauheim. After several days' work we had the machine operating splendidly.

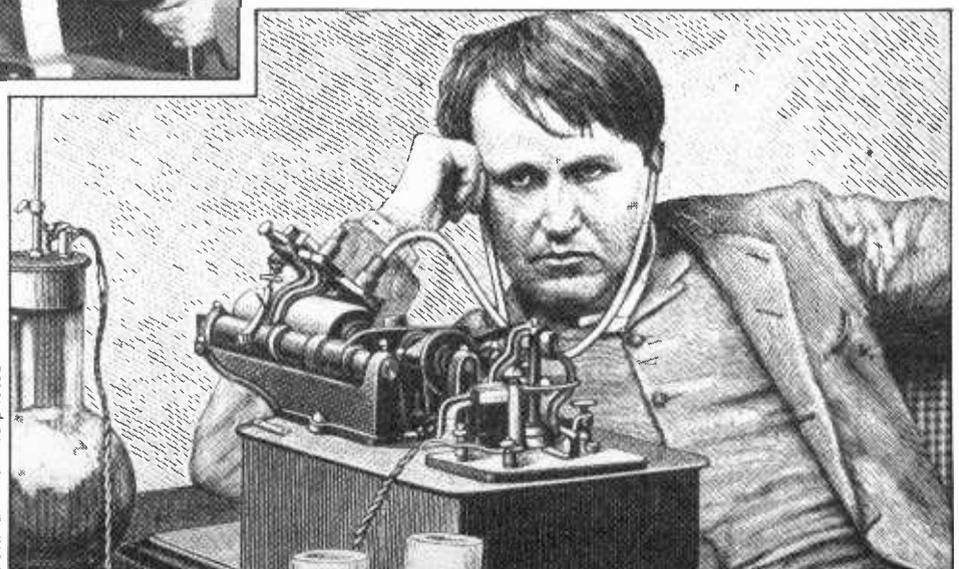
Mechanically, the machines were well designed so that they drove the tape at very constant speed. In either the low fidelity or high quality version of the Magnetophon this resulted in completely acceptable wow or flutter. The use of plastic tape impregnated or coated with iron oxide, a development of the Germans, contributed to a uniformity and smoothness of sound never previously achieved in magnetic recorders which used steel wire or ribbon. But the one great difference in the machines we had previously found and those in the German broadcasting service was in the employment of a very high frequency mixed with the audio signal to provide what is termed "bias." All magnetic recorders require a form of bias, but the lower quality ones used direct current. The tremendous dynamic range brought about by using high frequency bias had never been approached by direct current methods.

These three things, a splendid mechanism, a highly developed tape, and the employment of high frequency bias placed the Magnetophon far above any other magnetic recorders, anywhere in the world at the time. To be sure, others were aware of the advantages of each of these three elements, but nowhere had they been brought together so effectively.

(Continued on page MR-38)



Thomas Edison invents the first phonograph (1877). Dr. Peter Goldmark (left in left photo) introduces the first LP (1948).



Bettman Archives photos

Folk Music

H. Armstrong Roberts photo



VOICES OF THE PEOPLE, FOR THE PEOPLE, BY THE PEOPLE

By MITCH TILNER



Americans have been singing for 200 years. From the beginning, the "folk" have expressed their desires, revealed their fears and shared their sorrows and joys through their songs. Utilization of traditional words and melodies, spontaneous composition, and combinations of the two characterize the living body of folk songs that constitutes the backbone of our musical heritage. The songs grow and survive and never cease to reflect the character of those who have learned them, lived with them and passed them on to succeeding generations. An understanding of our folk music, therefore, leads to an understanding of our history.

Through periods of peace and war, Americans have always found something to sing about. "Yankee Doodle," one of the most popular of American folk songs, stems from the Revolutionary War. The earliest versions have been lost, but the following stanzas date from about 1775 when George Washington was in command of a camp of colonial troops at Cambridge, Massachusetts.

Father and I went down to camp,
Along with Captain Godding,
And there we see the men and boys
As thick as hasty pudding.

Yankee Doodle keep it up,
Yankee Doodle dandy,
Mind the music and the steps
And with the girls be handy.

There was Captain Washington
Upon a slapping stallion,
A-giving orders to his men—
I guess there was a million

Many folk songs of the revolution were used by various groups or factions to ridicule opposing groups. Most of these were topical pieces that were too short-lived to enter the folk tradition. The songs that did survive were those that dealt with the agonies of war in a more general way. Songs such as "Johnny Has Gone For A Soldier," with its sorrowful message

Dear, oh dear, I loved him so,
It broke my heart to see him go,
And time alone can heal my woe,
Oh, Johnny has gone for a soldier

were universally understood, hence enduring. The War of 1812 saw the rise of General Andrew Jackson as a result of his stunning victory over the British at New Orleans during the first week of 1815. The victory was duly reported in a ballad called "The Hunters of Kentucky" which resurfaced as Jackson's campaign song in 1829.

The bulk of early nineteenth century folk music, however, was related, directly or indirectly, to the two key concerns of the time: the westward movement and slavery.

Almost from the beginning American settlers had been moving steadily westward. Farmers for the most part, they sought cheap land and freedom from political pressures.

It was in 1769 that Daniel Boone first took settlers from Virginia through the Cumberland Gap to Kentucky. Both Boone and the Gap have been celebrated in song ever since. As Russell Ames explains in "The Story of American Folk Song," "It was the frontier life rather than the steady settled conditions more common among the peasants of Europe, that gave the main shape to our folk song."

Songs such as "The State Of Arkansas," "In The State Of Illinois" and "Hell In Texas" revealed the hardships as well as the rewards that awaited those who dared tackle the untamed wilderness. The sense of adventure that characterized the entire migration is celebrated in most songs of the period. Typical are these lines from "On The Banks Of The Ohio":

Sweet and shady groves!
Through wild woods we'll wander.

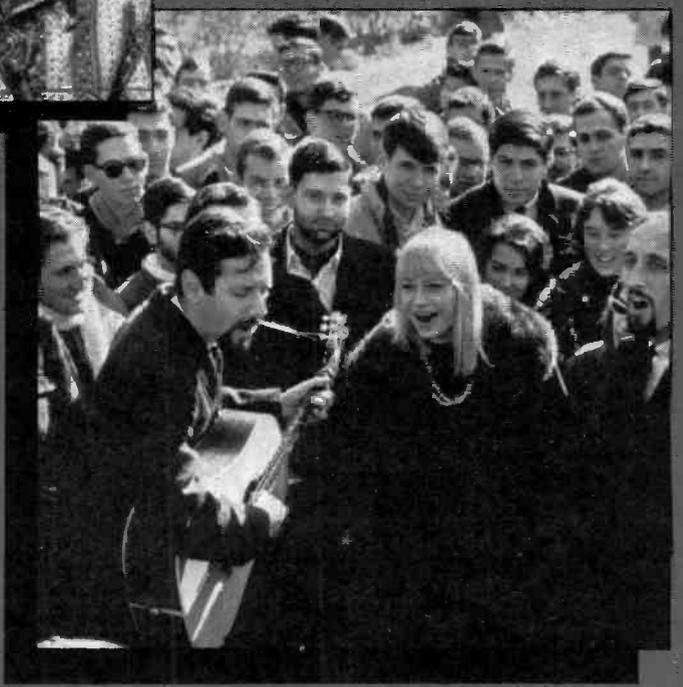
Elliott Landy photo



The Show photo



Vanguard photo



Artists associated with the folk movement (clockwise): Joan Baez, Bob Dylan, Pete Seeger and Peter, Paul & Mary.

And we'll hunt the Buffalo,
And we'll hunt the Buffalo,
Through wild woods we'll wander,
And we'll hunt the Buffalo.

The ongoing institution of slavery also had a profound effect on the development of our folk music. The southern plantations served as the breeding grounds from which sprung some of the most powerful folk songs America has produced: the Negro spirituals.

As John A. Lomax and Alan Lomax write in "Best Loved American Folk Songs":

Whatever their origin, whatever their structure, whatever their components—there can be no question in the minds and hearts of those who have heard them that in the Negro spirituals America folk art reaches its highest point. Indeed, we assert that these songs form the most impressive body of music so far produced by America.

The bulk of the spirituals express the great impatience with which the slaves awaited the day of deliverance. Songs such as "Didn't My Lord Deliver Daniel," "When My Blood Runs Chilly and Cold," "Great Gittin' Up Mornin'," and others were the only means through which the slaves could express their earthly desire for heavenly release from the ugliness of earthly existence. Taken as a whole, the Negro spirituals exhibit a compassion for all oppressed peoples and a determination to struggle against and overcome all oppressors. The universality of these themes, combined with the haunting beauty of the melodies, seems to ensure that as long as people have reason to sing, they will be singing

Swing low, sweet chariot,
Coming for to carry me home.

Swing low, sweet chariot
Coming for to carry me home.

I look over Jordan, what do I see,
Coming for to carry me home,
A band of angels coming after me,
Coming for to carry me home.

In addition to the spirituals, a variety of enduring work and play songs originated on the plantations. These include "Pick A Bale Of Cotton," "Whoa, Buck," and "The Blue Tail Fly," with its chorus: "Jim crack corn, I don't care/ Old master's gone away."

As Americans moved westward, so did the railroads. The web of steel rails that criss-crossed its way across the land spawned songs that have altered the texture of popular and folk musics alike. The lonesome whistles, the rhythm of the wheels rolling along the tracks and the whine of the engines have been incorporated by folk songs and singers for over 100 years.

The very construction of the railroads was chronicled in song. What is perhaps America's greatest ballad, "The Story Of John Henry," stems from this period.

Other heroes, particularly outlaw-heroes, were immortalized in song during the late 1800's. Billy The Kid, Railroad Bill, John Hardy, Frankie and Albert, and the king of the outlaw-heroes, Jesse James, live on in our memories as a result of the ballads that are still being sung about them.

The twentieth century has seen the emergence and refinement of two key branches of the folk tradition: country music and the blues.

The isolation and homesickness experienced by southern blacks during the years after the Civil War seem to have resulted in the refinement of the Negro spiritual into what we know as the blues.

Russell Ames in "The Story Of American Folk Song," quotes Huddie Ledbetter: "Blues was composed up by the Negro"

(Continued on page MR-56)

Up from the deep South, the infant jazz imperceptibly wended its way to the more affluent, densely-populated cities of the North shortly after the turn of the century. Sound familiar? That's the way innumerable essays on the history of jazz have begun and perhaps will begin a century from now. It is colorful and accurate rhetoric; it is also repetitive and trite.

There There was music in America long before jazz evolved—even before the nation's official founding in 1776.

As early as 1640, the Bay Psalm Book was published in Cambridge, and for centuries unknown the native American Indian had performed and enjoyed music too.

Thomas Jefferson played the violin capably enough to sit in with chamber music groups. When his ornate mansion, Monticello, was being constructed, Jefferson inquired of a French acquaintance if a stonecutter, a weaver, a gardener and a cabinetmaker who played musical instruments could be found for the Monticello project. None could.

And there was Francis Hopkinson, Jefferson's Philadelphia friend, a writer, statesman jurist and signer of the Declaration of Independence. He composed a covey of popular songs and regarded himself as the first of the young nation's memorable musicians. Hopkinson's "My Days Have Been So Wondrous Free" was dedicated to George Washington and for years reigned as a No. 1 hit.

Equally prominent for his songs was a Boston tanner, William Billings, who although blind in one eye and further handicapped by a withered arm, and legs of uneven length, managed to compose numerous songs and psalms which Americans savored. His "Chester" was at its peak of popularity when the Yankees were most heavily involved in overthrowing the British Redcoats.

Hopkinson died in 1791; Billings in 1800. Then followed Lowell Mason, Stephen Foster, John Knowles Paine and Edward MacDowell, all titans of their time. In more recent years Victor Herbert, Rudolf Friml and Sigmund Romberg (none of whom was born in the U.S.) emerged as the most popular men of music.

And where was jazz all along?

The word wasn't known until the era of World War I—it evolved from "jass," said to be a common term for copulation—when trombonist Tom Brown took a small dixieland group from New Orleans to Chicago's Lamb's Cafe in 1914. That was about a year after the Original Creole Band of Louisiana had performed jazz at the Grand and Colonial Theaters and through a pioneering 16-week run at the North American Restaurant, also in Chicago.

The music went back, however, far beyond the exodus of southern musicians to Illinois. Throughout the southern states in the late 19th century, in the wake of the disastrous War Between the States, America's blacks were chanting, singing, and humming simple blues, sacred music and worksongs. Harmonicas, crude banjos fashioned from cigar boxes and cooking utensils were used for accompaniment.

On plantations, along the railroad tracks, on prison farms and in small town cabarets, the American Negro conceived, performed and disseminated Afro-American music that could be heard nowhere else on earth.

New Orleans became the center, the focal point, of the black man's unique art. And men of other races and colors picked up on it.

Early jazz was based on blues chords, a series of standard progressions still popular today. Offshoots included ragtime and boogie-woogie, pianistic music, which have managed to survive the inevitable shifts in musical tastes through the decades. Ragtime's most noted and prolific exponent, Scott Joplin, died in 1917 and remained forgotten until the late 1960s when his compositions erupted into a craze. Pinetop Smith was killed in 1929 and, like Joplin, was destitute. The tragedies inherent in American art are uncountable.

All of the early jazz bands began in New Orleans, and from them sprang the first of the titans—Joseph "King" Oliver and Louis Armstrong, trumpeters; Ferdinand "Jelly Roll" Morton, pianist; Sidney Bechet, Johnny Dodds and Jimmie Noone, clarinetists; Ed "Kid" Ory, trombone; George "Pops" Foster, bass—and many more. Hundreds more. They took their music north, to Chicago, then to New York, St. Louis, Kansas City and myriad other heavily populated cities where the pay was more lucrative and living conditions more enjoyable.

AS AMERICAN AS THE FREEDOM OF EXPRESSION

By
DAVE DEXTER JR.



The end of World War I in 1918 brought a new era to America, one of optimism, prosperity and the realization that no other nation in the world was so powerful and so blessed with natural resources and human energy.

Soon many musicians were making records and broadcasting on the latest novelty, radio. Reputations spread from local to a national level.

Still, it was a frustrating, never-ending struggle for the jazzman. A pop musician wearing a funny hat, pointing his instrument to the ceiling while blowing "Whispering" or "Dardanella," attracted the crowds. The dedicated jazzman suffered as he remained true to art. For the gifted Fletcher Henderson and Duke Ellington—to name only two—the 1920s were years when their bands gamely hung together while Vincent Lopez, Don Bestor, Paul Whiteman and Isham Jones com-

manded kingly sums in the poshiest hotels and for recording hundreds of commercial records far removed from jazz.

Then came the depression. Every American suffered. Through most of the '30s a dismal, dark cloud hung above everyone's head.

Jazz survived mainly on records.

Its rebirth evolved in 1935 when a Chicago-born clarinet virtuoso working in New York's radio studios and theater pits, Benny Goodman, organized a band and with the efforts of John Hammond, a record producer, and Willard Alexander, an agent who believed, blew the ceiling off America's ballrooms. Goodman's swinging renditions of arranger Fletcher Henderson's inventive charts caught on at the Palomar Ballroom in Los Angeles after a disheartening tour across the land which attracted all too few dancers.

Later, Benny learned the sensation he ignited at the Palomar was attributable not only to his superb music, but to the constant playing of it, on records, by DJ Al Jarvis of KFWB.

It was Goodman, too, who not only credited the black Henderson for much of his success but who also employed the black Teddy Wilson and Lionel Hampton in his band, a combination that was as hysterically popular for the remainder of the decade as Paul McCartney and Elton John are in 1976.

And so jazz, for a time at least, overtook the sugary, unimaginative music of Guy Lombardo and Whiteman in national popularity. And Goodman's triumphs opened the doors for others.

Thus did Ellington, Jimmie Lunceford, Count Basie, Cab Calloway, Andy Kirk, Chick Webb and other Negro ensembles move up the economic ladder from AFM scale to the big money and big time. But it was a long time coming. Much too long.

The major labels all recorded jazz profitably. Theaters and ballrooms profited. One-night stands in cities and towns that had never previously been exposed to topflight musical talent allowed fans to see their radio and record heroes in person.

Jimmy and Tommy Dorsey, Charlie Barnet, Artie Shaw, Earl Hines, Glenn Miller, Stan Kenton, Woody Herman, Erskine Hawkins, Harry James, Gene Krupa, Red Nichols, Les Brown, Claude Thornhill, Lionel Hampton, Benny Carter, Larry Clinton, Lucky Millinder, Jack Teagarden, Bob Crosby's Dixielanders, Tony Pastor, Glen Gray and the Casa Lomas—they joined the others as enormously popular boxoffice attractions and major record sellers. Some of their music—most of their music—wasn't jazz, of course. For the sentimental hit songs of the day they maintained girl and boy singers, and that eventually brought about spinoffs which saw a horde of vocalists going out as solo acts.

Frank Sinatra, Bing Crosby and Perry Como left big bands for careers on their own. So did Lena Horne, Peggy Lee, Ella Fitzgerald, Doris Day, Betty Hutton, Rosemary Clooney, Helen O'Connell, Helen Forrest, Betty Grable, Dorothy Lamour, Mike Douglas, Dick Haymes, Bob Eberly and Janet Blair.

World War II killed big band jazz. The draft siphoned off musicians and with tire-rubber-fuel shortages hundreds of ballrooms folded. Some are now bowling alleys.

But like the pesky mole in your back yard, jazz plainly is indestructible. In New York's Harlem an ingenious hybrid called bop was gestating within the horns and keyboards of Dizzy Gillespie, Charlie "Yardbird" Parker, Thelonious Monk and Kenny "Kook" Clarke, a drummer who later moved to France. It happened in a nitery called Minton's, next door to the Cecil Hotel on West 118th St.

Purely experimental at first, bop attracted the younger musicians and buffs. What few big bands were left fell into the adventuresome bop spirit; thousands of bop disks were cut on 78 r.p.m. shellacs through the remainder of the '40s and well into the placid new Eisenhower decade.

(Continued on page MR-48)



Billboard photo from Dave Dexter's "The Jazz Story"



William "Count" Basie and Benny Goodman jam in 1940. John "Dizzy" Gillespie.



Mills Artists photo
Mid thirties portrait of Duke Ellington and his orchestra (above). Louis Armstrong and Billie "Lady Day" Holiday making a long-forgotten movie in the 1940s.



Repub ic Studios photo



CTI photo
Charlie Parker (left below). Current star of jazz Grover Washington Jr.

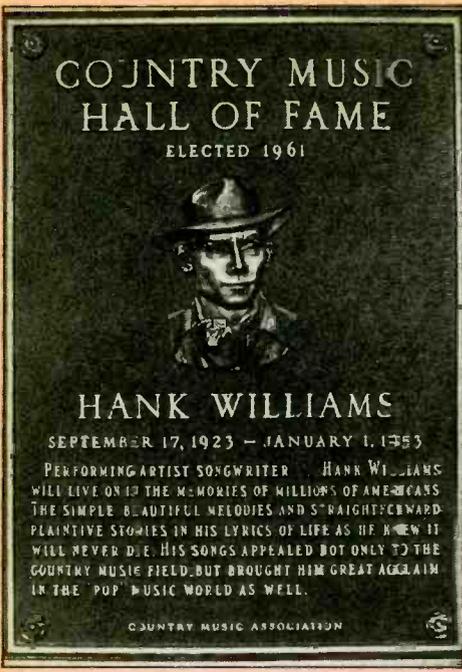


Prestige photo

**We, at
Chrysalis,
feel that
1976
is an
appropriate
year for
independence.**

Rory Gallagher
Lee Garrett
Phillip Goodhand-Tait
Steve Hackett
Roy Harper
Procol Harum
Leo Kottke
Mandalaband
Frankie Miller
Astor Piazzolla
Brian Protheroe
John Dawson Read
Sassafras
Steeleye Span
Karlheinz Stockhausen
Ian Thomas
Robin Trower
Jethro Tull
UFO





Hall of Fame photo

Las Vegas News Bureau photo

Gordon Gillingham photo

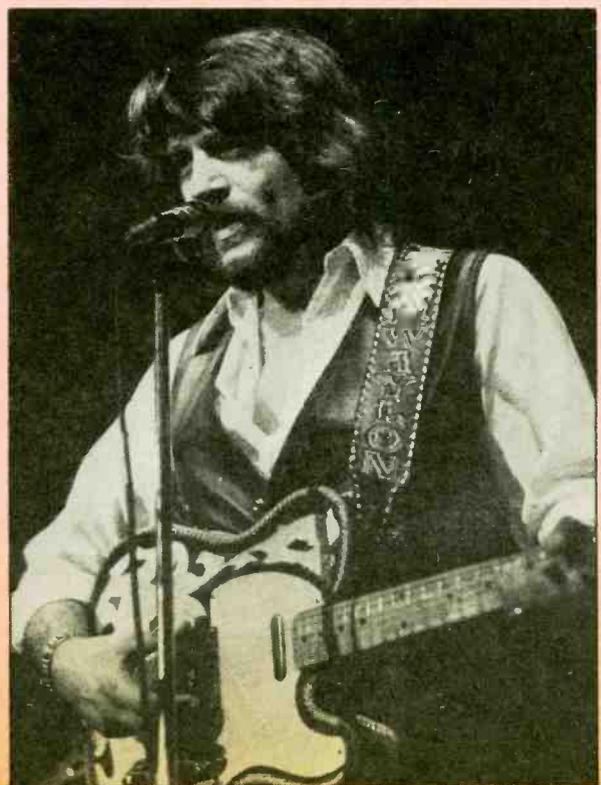
RCA photo

Photos clockwise from bottom left: The Colonel of Kentucky Fried fame with Roy Clark at the annual Bill Halsey fling-ding in Oklahoma. A pensive Chet Atkins. Legendary Hank Williams plaque at Country Music Hall of Fame. Early Grand Ole Opry. Perry Como, one of many pop stars who has traveled to get the "Nashville" sound in recordings. Tex Ritter (hand on mike) with David Houston. Progressive country star Waylon Jennings.

...and they can pick more notes than the number of ants on a Tennessee anthill...

NASHVILLE CATS

By GERRY WOOD



RCA photo

If it sounds country, it's country," philosophizes Kris Kristofferson when asked to define country music.

The statement is easier said than defended or defined, but it indicates that trying to put a tag on this unique form of music can be as simple—or as difficult—as you want to make it.

Wrenched from red dirt and blazing summers and frigid winters and poverty and backwoods savvy and a profound respect of the past and an awe of the changing present that will sire a future no one's ready for, country music has the honesty and heart that can survive the struggle for the almighty dollar in today's cosmic creative environment.

One of America's few original art forms, country music is the only type of music that links us with our colonial forefathers and their ancestors overseas. But a preface to the fascinating picture of country music today requires a look at the roots. They branch through songs and singers as diverse and colorful as our nation's history itself.

The country songs you hear in New York City or Los Angeles or Seattle today are cousins of the mountain music that nurtured itself in the raw culture and downhome class of Appalachia. Call it country or call it folk, you can trace it back into history about as far as you want to.

1776? How about "The Rich Lady Over The Sea"—a humorous satire about the Boston Tea Party. Before that magic year? "Barbara Allen" and "Greensleeves" both survived the ocean voyage from Europe to America to become two of this country's favorite ballads. "Barbara Allen" has been traced as far back as 1666 and "Greensleeves" was registered in London by Richard Jones in 1580 under the title, "A Newe Northern Ditty Of Ye Ladye Green Sleeves." Registered the same year was "Mr. Froggie Went A courtin'," licensed under the title, "A Moste Strange Weddinge Of The Frogge And The Mowse." And the songs might not have been original then.

It's doubtful one could trace the folk route all the way back to Adam and Eve, though there is a song called "I'll Give My Love An Apple." That came years later—in the 16th century, to be exact.

England, Ireland and Scotland are the parents of the music we call country, just as they're the originators of some of the best modern music: the Beatles.

Ballads entertained the folk of medieval Britain, bolstered by instrumental works. More than 2,000 years ago when the Anglo-Saxons drove the Colts into the green fields that were to become Ireland and Scotland, bagpipes made the trip, too. The influences can still be heard in some banjo and fiddle tunes. And Glen Campbell recently played bagpipes on his pop-country hit of "Bonaparte's Retreat."

The violin reached an advanced stage of development in the 1500s and its popularity spread quickly from Italy to Great Britain. When the immigrants sailed the Atlantic seas for America, it was a handy instrument to carry along. They did. And it helped provide the instrumental backbone for thousands of country songs in the future.

For some reason—perhaps the soil or the soul—traditional music became rooted in the mountains of America. Especially the Appalachians. The good mountain earth fertilized the moods, music and manners of generations of rugged hillfolk. From the War of Independence to the arrival of the 20th century when coal mines and railroads cut open the mountains with a trauma of a surgeon's scalpel, the mountaineer played and sang many of the same tunes his European ancestors had enjoyed.

The melting pot of America became a cauldron of crossover song when the black section workers for the railroad, with their guitars and rhythmic beats, merged minds and mores with the mountain men. About the same time, another merger of men and music came in the Western states as Tennesseans and Virginians settled the plains and adopted the Spanish guitar as their favorite instrument.

The banjo an mandolin and ukulele and Hawaiian guitar joined the musical mainstream, with the latter instrument evolving, via the mountain and black influence, into the slide steel that presently has such a strong influence on the sound of country songs. And the music that had been sung for entertainment after a day of hard work and performed for profit on medicine shows and Southern tent shows, now was becoming a rising star in the era of New York's Tin Pan Alley.

What Tin Pan Alley writers lacked in soul, they compensated for in sophistication. The reverse was true of country writers and performers. And when recording devices improved technically and prospered, the recording scene demanded all the talent it could get. When it threatened to drain New York dry, producers took contracts and portable units to the hillbilly hills and the shacks of blacks to capture some of the most original, heartfelt music this country has ever had the pleasure of being blessed with. Pioneers like Ralph Peer and Art Satherley preserved some country music that has proved to be immortal. One of Peer's discoveries, Jimmie Rodgers, put the International in Peer International.

At about the same time, a series of radio shows were starting in various areas of the country—and their format featured songs and instrumentals that would have pleased the British and Irish ancestors as much as it pleased those who strained their ears next to the crystal sets or the new-fangled tubed wonders that lured stations from hundreds—and sometimes thousands—of miles away.

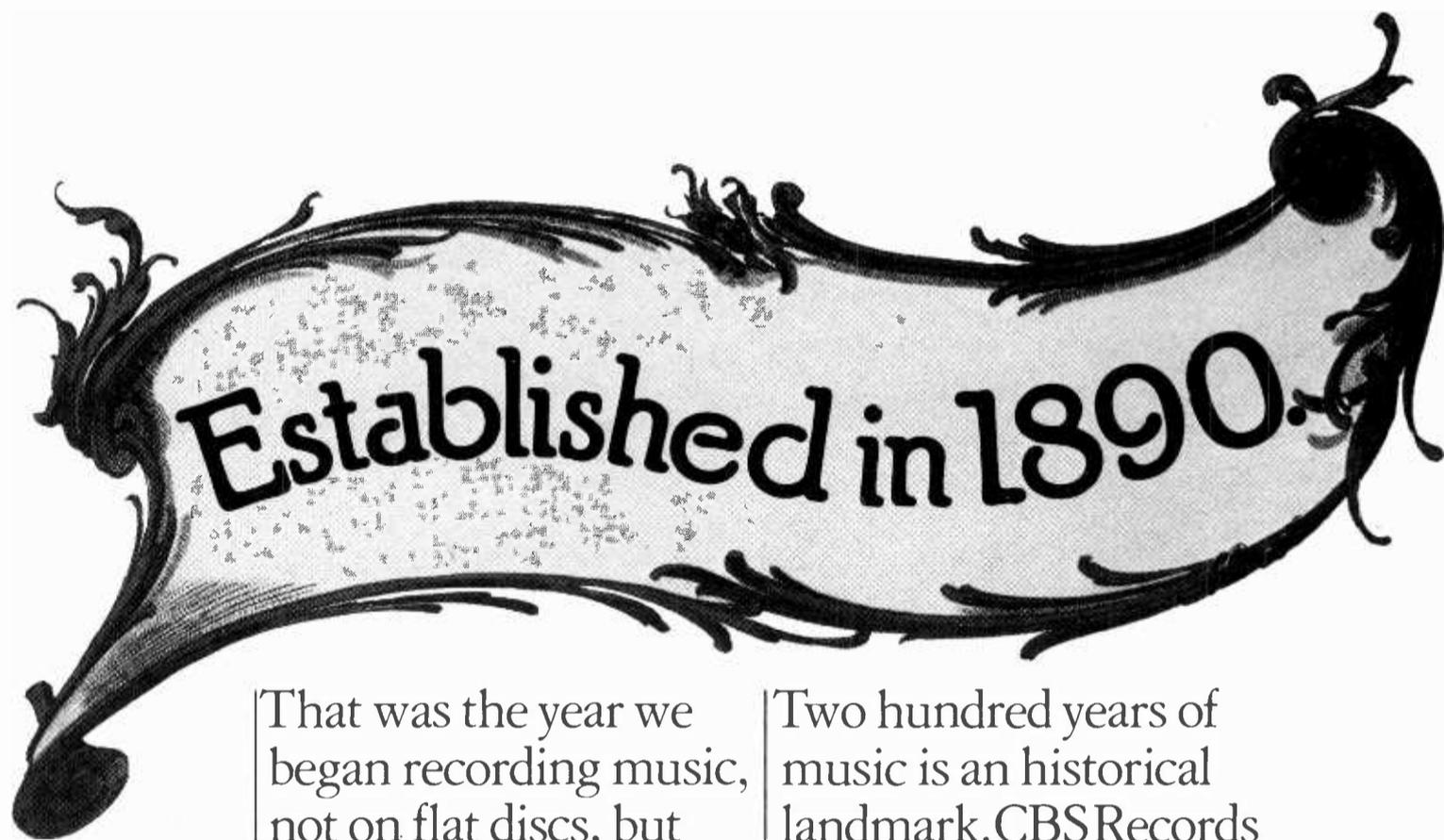
There was the Renfro Valley Barn Dance, and WWVA's Jamboree (still aired from Wheeling, W. Va.), and the Louisiana Hayride (that nurtured the creative ambitions of many youngsters who are now top music leaders in Nashville), and, perhaps the two greatest shows of all in terms of audience and impact—the WLS, Chicago, National Barn Dance and WSM's world-famous Grand Ole Opry—both formed and named by George D. Hay who rightfully has been named to the Country Music Hall Of Fame. The Barn Dance started in 1924, and the Opry—now a healthy 51 years old—began in 1925. Both followed the Hays music philosophy: "Keep it close to the ground, boys."

It was a fermentative period . . . because at about the same time a man known mainly as an opera singer and a veteran of the New York stage—Vernon Dalhart—recorded a two-sided smash that just might have been history's first million seller: "The Wreck Of The Old 97" backed with "The Prisoner's Song."

Country music wasn't too respectable then, and it wasn't unusual that Dalhart—born Barion Try Slaughter—chose to sing under a hundred different pseudonyms instead of using his real name.

The Carter Family sang under its own name; and so did Jimmie Rodgers. Both cut their first recordings for Victor Records in 1927. The Carters influence on country music has been extensive. They brought the music of the mountains to the cities in a pure, unadulterated and entertaining fashion. By collecting, and performing, traditional tunes, they

(Continued on page MR-50)

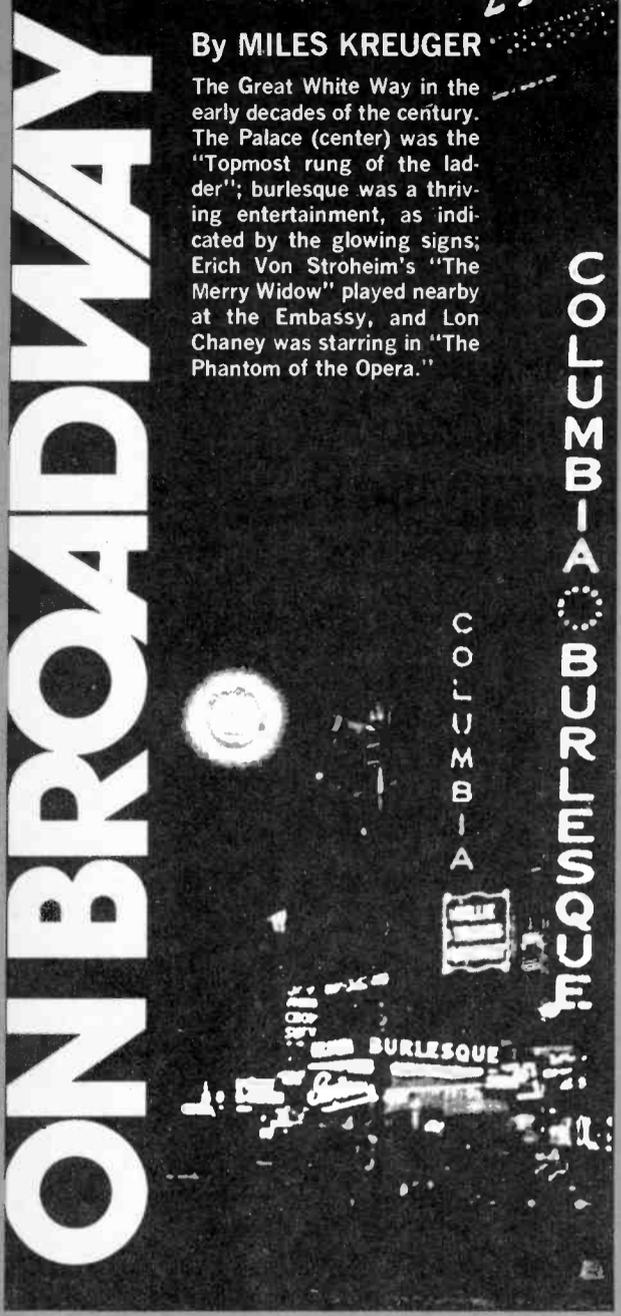


That was the year we began recording music, not on flat discs, but cylinders. We've come a long way since then, perfecting all phases of our operation, and recording music that looked back into our country's past, into the present, and continues to gaze into the future.

Two hundred years of music is an historical landmark. CBS Records is proud to have played as much a part of those years as we have.

To the future of music, and the continuation of looking back on our great past.

CBS RECORDS.



By MILES KREUGER

The Great White Way in the early decades of the century. The Palace (center) was the "Topmost rung of the ladder"; burlesque was a thriving entertainment, as indicated by the glowing signs; Erich Von Stroheim's "The Merry Widow" played nearby at the Embassy, and Lon Chaney was starring in "The Phantom of the Opera."

Several years ago, the art world mourned the loss of some paintings destroyed during a fire at New York's Museum of Modern Art. Yet few people stop to realize that every time the final curtain falls on a theatrical production a work of art is also lost for all times. Fragments of its existence may survive in the forms of photographs, souvenir programs, etc., but the live experience is gone forever.

To some small extent a musical production can, however, be documented in the phonograph records made of its songs by members of the show's original cast. It may come as a surprise that such original cast recordings did not begin with the Decca album of "Oklahoma!" (1943) as is often thought. In fact, there have been cast recordings almost as long as the phonograph record has existed.

It was in 1879 that Gilbert and Sullivan's "H. M. S. Pinafore" burst upon these shores. The comic opera had been an enormous hit in England and, due to the laxity in international copyright law, was being pirated by dozens of American companies. By the year's end, the composers and their own ensemble had crossed the Atlantic to show Americans how superb the work was when presented in authentic style.

Only two years earlier, Thomas Edison devised what he frequently called his favorite invention, the cylinder phonograph. Surprisingly, instead of marketing the machine at once, he put it aside in order to develop the electric light. It was not until the late 1880's that two other inventors, Chichester Bell and Charles Sumner Tainter, managed to alter Edison's design, thereby breaking Edison's patent exclusivity. The company the two men founded, a lineal ancestor of today's Columbia Records, began almost at once to include show music in its catalog, though the songs were never performed by the original Broadway players.

By the mid-1890s, Emile Berliner, a Philadelphian of German birth, had perfected and begun to market on a label bearing his own name a single-faced 78 rpm disk seven inches in diameter. In addition to giving the world the flat record

as we know it today, Berliner was also the first record producer to invite Broadway performers to document their interpretations for posterity.

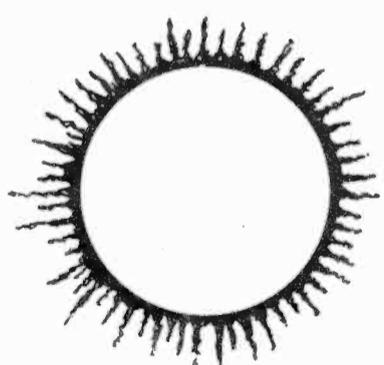
By the century's end, Berliner's roster of creator performances included Jessie Bartlett Davis singing "O Promise Me" from Reginald De Koven's "Robin Hood" (1890) and "Don Jose of Seville" with Davis and William H. McDonald from Victor Herbert's "The Serenade" (1897). Berliner even presaged the concept of the cast album by issuing four 78s from Herbert's operetta "The Fortune Teller" (1898). The famous basso solo, "Gypsy Love Song," is sung by its creator Eugene Cowles, while Alice Nielsen, later an operatic soprano, recorded "Always Do As People Say You Should." Two chorus numbers were recorded as well.

Through complex litigation, the Berliner company evolved in 1901 into the Victor Talking Machine Co. Its first major Broad- (Continued on MR-60)



Lillian Russell, one of the most popular singing actresses in New York from the 1880s through the first decade of the 20th century, was famous for her hourglass figure and lavish costumes. This photograph of her as "The Grand Duchess," and the crown she wore in the part, both courtesy of the Boothbay Theatre Museum, Boothbay, Maine, are displayed in the exhibition, "America on Stage: 200 years of performing arts," which opened in January at the John F. Kennedy Center for the Performing Arts in Washington, D.C.

Quando Calienta el Sol



Rosalba
así festeja el Bicentenario





*Whether It's London, Paris,
Sweden, Japan or America,
1976 Is Some Kind'a Year!*

*Peace and Love
Sammy Davis Jr.*

Steinberg Lipsman Associates
PUBLIC RELATIONS
LOS ANGELES CALIFORNIA

20TH
CENTURY
RECORDS
A SUBSIDIARY OF
20TH CENTURY-FOX FILM
CORPORATION



Capitol photo
Columbia photo

Classical music fans in America have cherished many foreign-born performers with influences going in various directions over the 200 years. At left, Leonard Bernstein and Andre Previn discuss a Shostakovich recording. Maria Callas ponders a recording playback. Below, the lively Eugene Ormandy.

Though major figures in the concert music world had been fascinated from the very earliest with the potential of recording: the great Hans von Bulow and the young prodigy Josef Hofmann visited Edison's laboratory in the late 1880s, and Johannes Brahms had done in Vienna in 1889 a cylinder of his Hungarian Dance No. 1, it was not until April 11, 1902 that a real breakthrough came to pass with the first recordings of the celebrated young Italian tenor, Enrico Caruso, done in Milan by Fred Gaisberg.

It took the technology of disk recording and the realization of its mass distribution potential, coupled with big-name artists and a major distribution organization, to provide a basis for concert music as a viable part of the record industry picture.

Fred Gaisberg in his book of reminiscences, published here in 1942 as "The Music Goes Round," summed it up in his recollection of that first Caruso recording session: "We paid Caruso his 100 Pounds (\$500) on the spot. I was stunned at the ease with which such a vast sum was earned and could not foresee that as a result of this contract, Caruso would earn close to \$5,000,000 in the next 20 years and the industry twice that amount. Nor could I foresee that these records would let down all the barriers of prejudice which the great artists held against recording."

From 1904, when Caruso, now under exclusive contract to the Victor Talking Machine Co., did his first American recordings in a small Carnegie Hall studio, Eldridge Johnson's firm maintained undisputed hegemony over the classical a&r and sales-merchandising picture in the U.S. It was challenged seriously only in 1938 when Edward Wallerstein made the move from RCA Victor to the presidency of Columbia, at the time of its purchase from the American Record Co. by CBS.

Oddly enough, it was Columbia that got the jump on Victor in developing a catalog of domestic recordings, for in the spring of 1903 the Bridgeport presses were producing a Grand Opera Series with major Met Opera singers, including American-born Suzanne Adams. But the 32 disks never did take off in a manner comparable to Victor's imports of Caruso, Calve and Plancon.

Beginning in its small Carnegie Hall studio in the spring of 1903, Victor got its own Red Seal celebrity program under way in earnest. Besides the Caruso sessions in early 1904, Galski, Scotti and Pittsburgh-born Louise Homer were among the operatic luminaries to be featured on the newly christened Red Seal program.

What has been dubbed the "Red Seal Epoch" was also the period when—to use a turn of phrase from Mercury's Irving Green—those who produced the razor blades, also provided (at a price) the razors. Victor, Columbia and Edison all produced record players as well as the disks for them; and as part of this process there emerged such technological innovations as the tapered tone-arm, internal horn and in due course a special breed of furniture, unique to the industry of the 1910-1930 era. During this same period, Edison and his engineers, dedicated to vertical-cut processing, went to great pains in their original recording to minimize the spurious horn resonances endemic to the Victor and Columbia product. Though Edison, like Columbia, did make sporadic forays into the classical music area, calling upon such artists as Claudio Muzio, Lucrezia Bori, violinist Albert Spalding and even the redoubtable Sergei Rachmaninoff, his impact on the market for high class music was relatively minimal.

Columbia, for its part, did make one more major effort in the years preceding World War I to compete with Victor in the classical market, enlisting the formidable talents of Maine-born Lillian Nordica. It also undertook a series of disks featuring stars of the Boston Opera Company from the 1909-14 era, including Distinn, Zenatello, Mardones, Fremstad and Alice Nielsen.

While singers were the major vehicle for classical music repertoire in the pre-World War I years, some purely instrumental concert repertoire did begin to creep into the catalogs, beginning as early as 1905 with encore pieces played by America's premier woman violinist, Maud Powell. One of the earliest domestically recorded and released solo piano disks appears to be Frank La Forge's 1908 performance of the "Etude de Concert, Op. 36," by Edward MacDowell, regarded by many at the time as America's foremost composer of concert music. MacDowell himself had died in January of that year.

What of other American serious music repertoire recorded during the pre-electric era? The pickings are slim, save for Stephen Foster's "Old Folks at Home," which figures in the earliest recordings of Melba and Patti, as well as Calve. Walter Damrosch's "Danny Deever" on Columbia was a great favorite of Philadelphia baritone David Bispham, and the songs of MacDowell, Cadman, Chadwick, Hadley and Burleigh appear on a variety of Red Seal disks, including those by Hempel, Schumann-Heink and McCormack.

Victor Herbert, emigrant from Ireland and an eventual founder of ASCAP, not to mention his notable track record as a successful operetta composer, recorded prolifically as a conductor of light orchestral repertoire, plus as a cellist two of his own short concert pieces. His Victor recording of excerpts from Eileen with the "Eileen Company" stands as one of the earliest of "original cast" disks. His 1911 American Indian opera "Natomá" was represented by his conducting of the "Dagger Dance," as well as by vocal excerpts sung by John McCormack and Alma Gluck.

Of advanced contemporary concert music by American composers of the period—Griffes, Ives, etc.—not a note is to be found, unless one is to include George Gershwin's first recording (1925) of "Rhapsody in Blue" on a Victor blue label pressing. It was performed in the original jazz band orchestration and done in considerably more raunchy style than heard nowadays.

Louis Moreau Gottschalk, whose music was rediscovered in the 1960s after almost 50 years of neglect, also is represented in the pre-electric American recorded repertoire with Brazilian virtuoso Guiomar Novaes playing Fantasia on the Brazilian National Hymn.

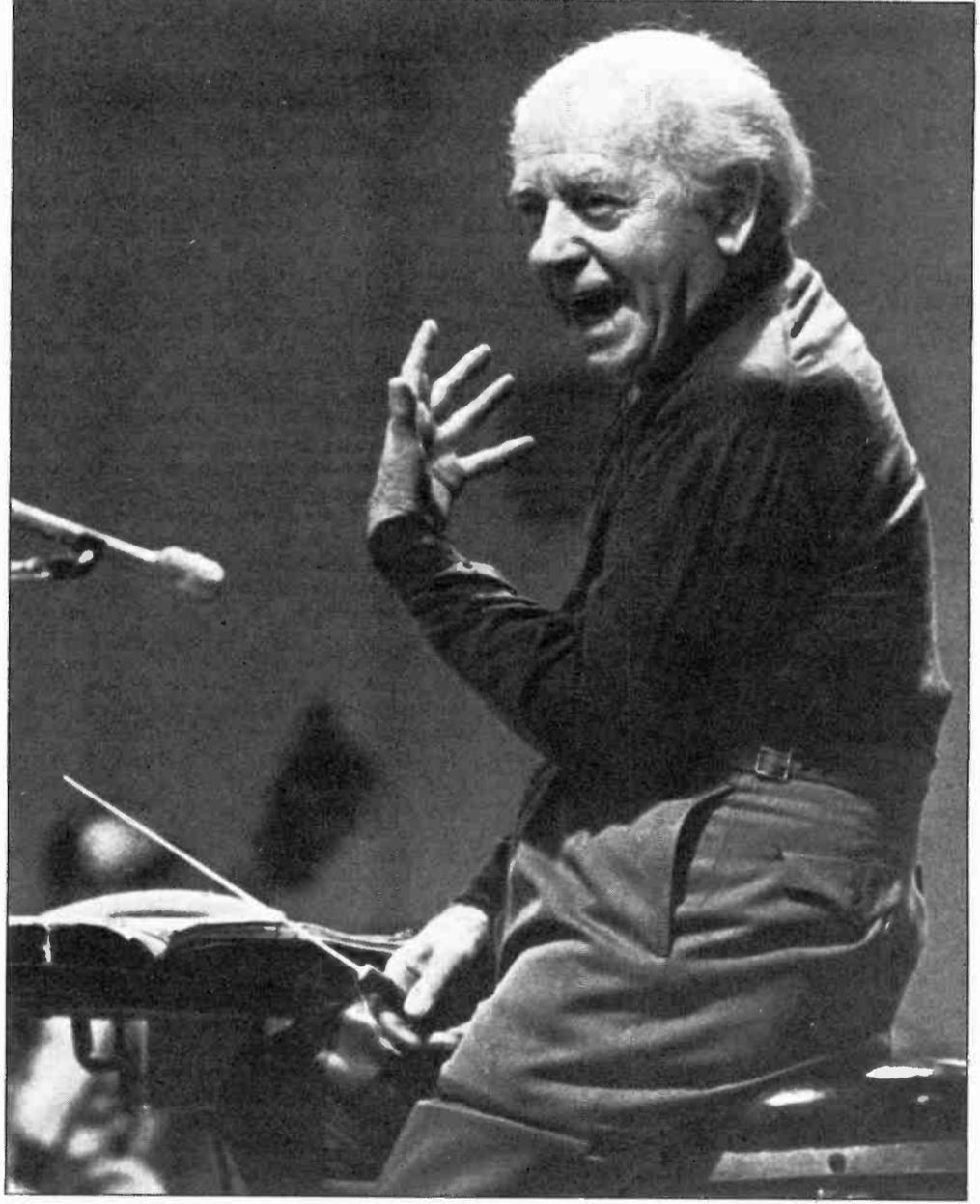
For the fortunes of American concert music to fare better in terms of disk documentation, a new technological era had to come—as indeed it did in 1925 with the advent of electrical recording.

The harbingers of change for the status quo that had existed, with Victor and Colum-

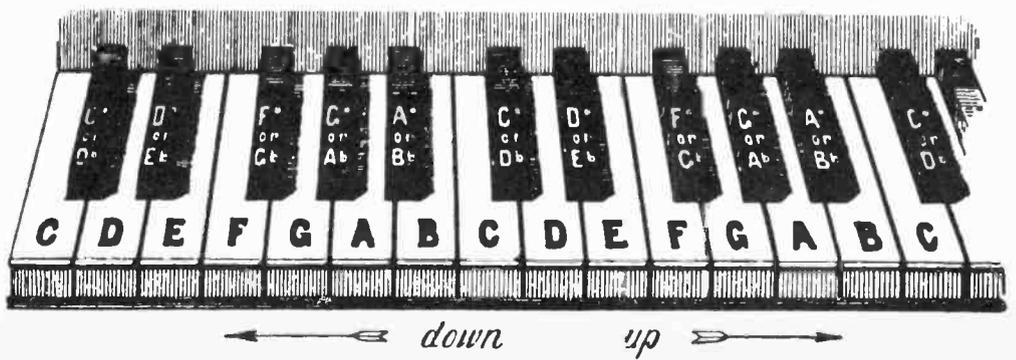
(Continued on page MR-52)

CLASSICAL DISCOVERY ON DISK

By DAVE HALL



RCA photo



July 4, 1976

We, the 4000 people of
Dickwick International, Inc. in
the United Kingdom, Canada, France and
these United States proclaim our thanks
to this country for the opportunity to
fulfill an American dream.

23 years of success as part of
the first 200 years of the Great
American Story.
for the people

Sydney Leske

Amos Hulscher

Daniel Kittleman



America's Own Music

Continued from page MR-5

Southern empire, had already made his mark in both black and white Southern music. For instance, he was the first to record Trixie Smith. But on that day in Bristol, Tenn., he really hit the jackpot—for he recognized the value of the talents who had shown up at his audition session.

Historians are of course familiar with the contribution of the Carter Family. But some tend to forget an important fact about the music of Rodgers. His song catalog is blues-drenched and contains a wealth of blues images constantly used by both black and white artists. Thus in "Jimmie's Texas Blues," copyrighted by Peer-Southern, and the lines:

"Some like Chicago, Some like Memphis, Tennessee (repeat)

Some like Sweet Dallas, Texas, where the women think the world of me."

Rodgers' blue yodels, "The Brakeman's Blues," and many others of his songs are distinctly in the blues tradition.

In 1933, in need of money and desperately ill of tuberculosis, Rodgers came to New York to record what were to be his last sides. They were cut at RCA's 24th Street studios. According to the late Bob Gilmore, a long-time official of the Peer-Southern organization, Rodgers had to be propped up in a cot while the sessions were cut. Shortly after, Rodgers died at Hotel Manger, now the Taft, and his body was shipped in a casket to Meridian, his home town.

One is struck, in recalling these early years of the country field and the Southern heritage in general, by the fact that so much was accomplished by commercial music men. Samuel B. Charters in his book, "The Country Blues," notes that Peer was a man of exceptional discrimination and taste "and he had the marked ability to bring out warm personal performances."

These commercial music men were also talented in virtually all facets of the Southern music field. Peer again is an example, for he did much pioneering among black bluesmen.

Another such rounded authority was the late and aforementioned Frank Walker. Early in the career of Hank Williams, Walker recognized his genius—terming him a "hillbilly Shakespeare." And this same man, who was so close to Hank Williams, also discovered the great blues singer, Bessie Smith. The event occurred early in Walker's career—in his pre-Columbia Records period. The place was Selma, Ala. The young executive was feeling lonesome and he went to a spot in the black section of town where he could hear some music. He sat at a table where he could listen to a girl singer and piano player. As Walker remarked in Billboard's "World Of Country Music" in 1963: "The songs were blues. . . . The girl was bare-footed . . . and so gol-darn country!"

Walker said he never forgot that performance, and several

Congressional Record, June 9 (entered by Ernest F. Hollings, Charleston, S.C. Democrat)

"AMERICAN MUSIC"

MR. HOLLINGS: "Mr. President, in our Bi-Centennial Year, we have endeavored to honor everything that is American.

What could be more American than our music, which has had such an incredible impact on the entire world. American music is a most important export and every American artist is, in effect, an American Ambassador without portfolio. The music with its messages tells more about American life than all other efforts to reach the peoples of the world.

I have just learned that the international music industry's premier publication, Billboard—one of the oldest trade publications in any field in America—is presenting a special July 4 issue Music/Records 200, A Spotlight on America.

I would like to commend the publisher and the Billboard staff for this fine piece of Americana which so completely tells the story of one of our Nation's oldest and finest exports, American music."

years later when he had joined Columbia, he sent Clarence Williams South to find her and bring her to New York, where Walker found lodgings for her. He recorded most of her sides.

Another executive who understands the entire Southern musical heritage and fortunately is still with us is Sam Phillips, the founder of Sun Records and discoverer of Elvis Presley, Charley Rich, Johnny Cash and many others. Phillips' contribution was monumental, for he brought together the idioms of country, blues and religious music. Phillips, prior to working with white Southern artists, recorded Jackie Brenston, B.B. King, Howlin' Wolf and many fine bluesmen. His fusion of that idiom with country music was the most important development in American pop music in our time—for the ultimate product affected the music of the Western World.

Unlike the rhythm and blues field, where independent labels finally outpaced the majors, in the country field the majors never lost their dominant position. Important indie labels did come along—such as Syd Nathan's King operation in Cincinnati; Acuff-Rose's Hickory Records in Nashville, Starday in Nashville and others. But by and large it was the four traditional majors that built the great catalogs. Again, it was a case of commercial music men who proved they had vision and taste. In the country field, they had another element going for them: loyalty. Once a record artist made it, he was not likely to fall into limbo. Thus it is that during the important period when country was entering the pop field—the late 1940s, 1950s and on up to the present, the standard name artists

constantly made the charts: Hank Williams, Ernest Tubb, Lefty Frizzell, Hank Snow, Kitty Wells, Loretta Lynn, George Jones, Bill Monroe, Bob Wills, Eddy Arnold and countless others who already are—or one day will be—counted among those in Hillbilly Heaven.

In addition to fostering loyalty on the part of the buying public, the country field also proved stable in other ways. All during the depression, and during the early days of radio, record sales generally diminished—but not country records. They continued to sell. And the artists & repertoire executives who produced those records had long tenures of duty with their various companies and with the artists of those labels.

These men—those who built the great catalogs, are legion. We can mention only some: Steve Sholes and Chet Atkins of RCA Victor; Don Law and Art Satherley of Columbia; Lee Gillette and Ken Nelson of Capitol; Dave Kapp, Paul Cohen and Owen Bradley of Decca.

The country field, too, always valued its music publishers. In the 1950s when publishers in the pop field had shrunk in stature in comparison to the record producer, the country field continued to venerate its great publishers: Fred Rose, father of Wesley and whose relationship with Hank Williams can only be termed providential; Roy Acuff, who persuaded Rose to join him in a publishing company; Jack Stapp, builder of Tree Music, Bill Denny of Cedarwood and the countless others who knew the value of a good song.

Country music was also fortunate in having dedicated people to foster and promote its interests. An example is the Country Music Assn. which serves every facet of the country music industry.

Country music is also favored in having a Museum and Hall of Fame which is one of the most successful operations of its type in the United States.

And, of course, country music and Nashville in general is blessed by being the home of WSM, the broadcasting service of the National Life and Accident Co. The operation first went on the air Oct. 5, 1925. Among those attending was George D. Hay, "the Solemn Old Judge" who stayed on in Nashville as WSM's first director.

We have sketched in this story some of the broad outlines of the country field. What has it done for our culture?

Country music, our Southern heritage, has brought to American music a rich, indigenous wealth of song material. Orice a self-contained cultural entity, country music now has entered the mainstream. It has made our musical culture more varied. It has given our pop culture honesty and a sense of history. As the first locomotives threaded their way into the hill towns, and as the strains of country music finally reached the urban centers, Americans learned how the people of the other half of their country lived, loved and died. Country music, then, is a unifying element.

In the words of Frank Walker: "It is distinctly our own."

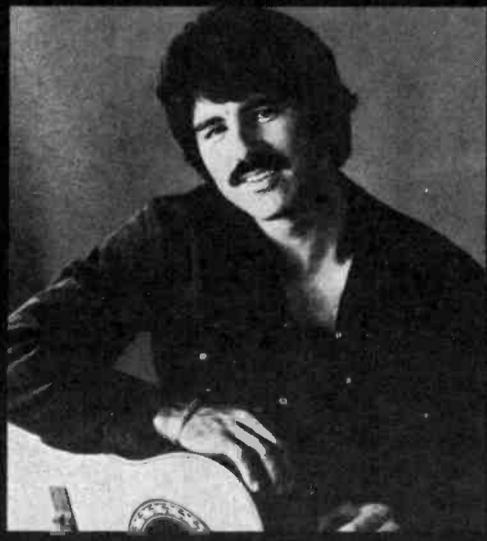
A Spotlight On America

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Jim Weatherly*



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MIDNIGHT TRAIN TO GEORGIA*
BEST THING THAT EVER HAPPENED TO ME*
WHERE PEACEFUL WATERS FLOW*
STORMS OF TROUBLED TIMES*
JUST ENOUGH TO MAKE ME STAY*
THE NEED TO BE*
I'LL STILL LOVE YOU*

LOVE FINDS ITS OWN WAY*
ROSES AND LOVE SONGS*
LIKE A FIRST TIME THING*
LIKE OLD TIMES AGAIN*
MY FIRST DAY WITHOUT HER*
THE FARTHEST THING FROM MY MIND*
IT MUST HAVE BEEN THE RAIN*
IF YOU EVER CHANGE YOUR MIND YOU ARE A SONG

WHERE HITS STACK UP.

GLADYS KNIGHT AND THE PIPS
RAY PRICE
BOB LUMAN
PERSUADERS
ANDY WILLIAMS
JOHNNY MATHIS
FERRANTE AND TEICHER
RAY CONNIFF
WAYNE NEWTON
CISSY HOUSTON
HOLLY SHERWOOD
BOBBY SHERMAN
CLIMAX
VIKKI CARR
LINDA GEORGE
JERRY NAYLOR
TRINI LOPEZ
DANNY THOMAS
STEVE LAWRENCE
BILL ANDERSON
NAT STUCKEY
PEGGY LEE
MARY TAYLOR

JIM NABORS
ANN-MARGRET
JONIE MOSBY
ROD KIRKHAM
JOHNNY RUSSELL
THE HAGERS
SOCIETY OF SEVEN
PAUL HAMPTON
LEE DRESSER
JIM WEATHERLY
JOHNNY CUNNINGHAM
MAXINE WELDON
CLINT HOLMES
BILLY JOE ROYAL
LYNN ANDERSON
BILLY GORDON
DIAHANN CARROLL
DEAN MARTIN
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SISTER SLEDGE
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ANTHONY ARMSTRONG
JONES

IZUMI YUKIMURA
DIONNE WARWICKE
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ASHA PUTHLI
DENNY SEAGER
THE GIRLS
JACKIE TRENT AND TONY HATCH
RED STEAGALL
PATSY SLEDD
ROBIN KENYATTA
GLENN YARBROUGH
FALL
CATHY O'SHEA
SAMI JO
BATDORF AND RODNEY
BILL NASH
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MCA-40572



LORETTA LYNN - CONWAY TWITTY

MCA RECORDS

MR-26 The Independents

• Continued from page MR-6

The first real pop indie breakthrough came late in 1952, with the release of "Trying" by the Hilltoppers on the Dot label. Dot was founded by Randy Wood as an off-shoot of his highly successful mail-order operation, Randy's Record Shop in Gallatin, Tenn. Dot enjoyed tremendous success with the Hilltoppers and with instrumentalist Billy Vaughn, an original member of the group. However, the label was firmly established by Dot's slick pop covers of rhythm and blues originals in the early days of rock.

Pat Boone's career was launched early in 1955 by the skillful use of this material. In fact, Boone's first seven hits were covers. "Two Hearts" (Otis Williams and the Charms), "Ain't That A Shame" (Fats Domino), "At My Front Door" (El Dorados), "Gee Whittakers" (Five Keys), the two-sided hit "I'll Be Home" (Flamingos), backed with "Tutti Fruitti" (Little Richard), "Long Tall Sally" (Little Richard), and "I Almost Lost My Mind" (Ivory Joe Hunter). His first original was not until late 1956, "Friendly Persuasion," from the film of the same name.

Gale Storm and the Fontaine Sisters were among the other Dot artists who scored heavily with this cover material. Only Mercury of the other pop-oriented companies, majors and indies alike was able to match Dot's ability in this field. Mercury's artists most associated with cover recordings were the Crewcuts, the Diamonds and Georgia Gibbs, who robbed Lavern Baker and Etta James of No. 1 smashes with "Tweedle Dee" and "Dance With Me Henry" both in 1955. The Crewcuts' biggest hit was "Sh-Boom" which held the No. 1 position on the charts for two months in 1954. The original by the Chords on the Cat label, barely reached the top 10.

During this period most of the major companies chose to sit back, thinking that rock 'n' roll of the "big beat" as it was alternatively called, would run its course. Decca was perhaps the most attuned to what was happening through the success of Bill Haley & the Comets. By mid-1955, they had become rock's hottest attraction. "Rock Around The Clock," not a hit the first time out in 1954, was given a new lease on life with the release of the film "Blackboard Jungle." "Rock Around The Clock" was the summer hit of 1955, enjoying an eight-week stay at the top of the charts.

RCA made its big move early in 1956 with the purchase for under \$40,000 of Elvis Presley's contract and masters from Sam Phillips. Columbia, Capitol and MGM remained almost totally aloof. However, to a certain extent this was understandable. During the early 1950s many new pop names were launched and they had sustained themselves over a period of five years with consistent best-sellers. Naturally, their labels were obligated to remain solidly behind them.

Columbia had the strongest roster with names like Jo Stafford, Doris Day, Tony Bennett, Guy Mitchell, Frankie Laine, Percy Faith, Rosemary Clooney, the Four Lads and Johnny Ray. Their careers were carefully guided by Columbia's a&r genius Mitch Miller, who himself had a No. 1 smash in 1955, "Yellow Rose of Texas." In addition, Columbia's newly formed Epic label had Roy Hamilton, the DeJohn Sisters and Somethin' Smith and the Red Heads.

Capitol's roster included Les Paul & Mary Ford, Nat "King" Cole, the rejuvenated Frank Sinatra, hot off the success of his role in "From Here To Eternity," Kay Starr, Dean Martin, Les Baxter, Stan Freberg, Nelson Riddle and Tennessee Ernie Ford. Perry Como and Vaughn Monroe remained consistent best-sellers for RCA. The label also acquired the services of the Ames Brothers soon after their initial success with "Sentimental Me" backed with "Rag Mop" on Coral. In addition, RCA in the first half of the '50s launched Mario Lanza, Eddie Fisher, Jaye P. Morgan, Eartha Kitt, June Valli, Hugo Winterhalter, Perez Prado, as well as revitalized for a time the disk careers of Tony Martin and Dinah Shore, both big stars of the 1940s. RCA also had a subsidiary "X" which sported the talents of Giselle MacKenzie.

Decca's pop acts included Leroy Anderson, the Four Aces, Al Hibbler, Kitty Kallen, Gordon Jenkins, the Weavers and Victor Young, while its sister label Coral boasted such stars as Teresa Brewer, the McGuire Sisters and Don Cornell.

Mercury, by now, had a roster as viable as most of the majors including a most popular female artist, Patti Page. The other important acts included the Gaylords, Richard Haymes, Ralph Marterie, Sarah Vaughan, Rusty Draper, as well as the aforementioned Diamonds, Crewcuts and Georgia Gibbs.

MGM, besides having Hank Williams, the hottest country star between the years 1947 and 1953, had strong pop success with Joni James, Billy Eckstine, Art Mooney and Leroy Holmes.

Of the pop label spawned in the mid-1950s, Cadence (1953) was perhaps the most important, with hits by artists like the Chordettes, Julius LaRosa and Bill Hayes. The label was owned and operated by Archie Bleyer, musical director of the Arthur Godfrey radio and tv shows, who produced most of the records on the label. He had a hit in his own-right with "Hernando's Hideaway" in 1954. Kapp, founded in 1954 by Dave Kapp, had almost immediate success with pianist Roger Williams, whose "Autumn Leaves" was one of the biggest hits of 1955.

1955 also saw the formation of still more indies including ABC-Paramount, whose first president, Sam Clark was an independent distributor from Boston, Al Bennett's Liberty Records, the first important pop label formed on the West Coast since Capitol, and Era, started by Herb Newman, initially an outlet for his songwriting talents. In its first two years of operation Era had success with "Suddenly There's A Valley" and the No. 1 "Wayward Wind," by Gogi Grant, both Newman compositions.

1956 was a monumental year for rock. It was the time of Elvis Presley and "Heartbreak Hotel," "I Want You, I Need You, I Love You" and the greatest two-sided disk of all time, "Don't Be Cruel" and "Hound Dog." Other country rock stars had their initial breakthrough in 1956 including Gene Vincent, Johnny Cash and Carl Perkins. This undoubtedly blazed the way for country crossovers one year later by the more established country stars like Jim Reeves ("Fourwalk"), Marty Robbins ("A White Sport Coat"), Bobby Helms ("My Special Angel"), and also for the breakthrough of country-rock exponents like the Everly Brothers and Brenda Lee.

It was also the first year that saw the firm establishment of rhythm and blues artists in the pop field including the Platters, Little Richard, Fats Domino, Chuck Berry, Clyde McPhatter and the Drifters, Little Willie John, Frankie Lyman and the Teenagers and many others. That year also saw more indie labels hitting the higher reaches of the charts than ever before. Many new indies came into existence as well as some of which including Roulette, Cameo and Chancellor became consistent chart makers in the late 1950s and early 1960s.

By 1957 there was no looking back and for the next decade, the indies ruled both the pop and r&b singles charts. It wasn't until the massive trend toward conglomeration of the late 1960s which saw so many of the great independent labels retired from service, that the majors and semi-majors now numbering about dozen companies regained control of the pop singles market.

The era of the indie is by no means over and as a reminder to the industry and a tribute to them, listed below are some of the great independent record companies of the past 30 years. This list is by no means complete, but rather an attempt to partially place in perspective some of their important contributions to the record industry, to popular music and to the proliferation of all forms of rock.

This then, is of sorts, an "Honor Roll Of Indies":

SAVOY was one of the oldest and the first r&b label to consistently come up with hit product, thereby assuring payment from their distributors and insuring somewhat of a stable base for the company to grow. Savoy was founded in Newark in 1942 and run until his death two years ago by Herman Lubinsky, a strong-willed pioneer who was rivaled in his tenacity only by Sydney Nathan of King Records. Savoy's golden years in r&b were 1949 through 1951, when the label virtually monopolized the r&b charts with hits like "Hucklebuck" by Paul Williams, "Deacon's Hop" by Big Jay McNeely and Johnny Otis' various hits including "Double-Crossing Blues," "Mistrustin' Blues," "Deceivin' Blues," "Dreamin' Blues, and "Rockin' Blues." Otis' group featured Mel Walker and Little Esther (Phillips). Savoy later scored with hits by Nappy Brown, including the classic "Don't Be Angry." Savoy was equally strong in the jazz and gospel fields. Their greatest gospel artists were James Cleveland, Marion Williams and the Stars of Faith, and Professor Alex Bradford.

APOLLO, of equal vintage as Savoy, was founded and operated by Ike and Bess Berman. Their greatest accomplishment was the discovery of Mahalia Jackson. Apollo also first recorded the Five Royales who had two No. 1 hits, "Baby Don't Do It" and "Help Me Somebody," both in 1953. The former was the inspiration of what perhaps was r&b's first answer song, "Baby I'm Doin' It" by Annisteen Allen on King. Solomon Burke, before his long string of Atlantic best sellers, first recorded for Apollo.

JUBILEE was founded in 1948 by Jerry Blaine, a pioneer of independent distribution. His Cosnat operation was the first chain of East and Midwest distributors. At its peak, Cosnat branches from New York to Cincinnati served most of the r&b indie labels, including Atlantic. Jubilee's first success came in 1949 with Sonny Til and the Orioles' smash "Tell Me So." In 1953, they became the first r&b group to enter the pop charts with "Crying In The Chapel." The record reached the top 10 on the pop charts, hitting No. 1 on r&b also, later in 1954, the label scored a dual market again with "Marie" and "I Understand (Just How You Feel)" by the Four Tunes, the latter hitting top 10 in both markets. In the late '50s, the label scored in the pop field with hits by Don Rondo and Della Reese. Their sister label Josie will best be remembered for hits like "Speedo" by the Cadillacs, "Do You Want To Dance?" by Bobby Freeman, and later the introduction of the Meters in the late 1960s.

ATLANTIC was indeed the first truly professionally run r&b indie and in retrospect with the Erteguns and Jerry Wexler running the show, its success hardly seems surprising. Atlantic was founded in 1948 by Ahmet Ertegun and Herb Abramson, at a time when older, more established indies like Savoy, King and Aladdin controlled the field. Boldly they claimed on the backs of their singles sleeves "Atlantic leads the field in Rhythm & Blues." Merely a boast in 1950, this in fact became a reality by 1954 and certainly was true well into the late 1960s, by which time the label had branched out successfully into the pop and progressive markets. Early names launched by Atlantic included Ruth Brown, Ray Charles, the Clovers, Clyde McPhatter and the Drifters, the Cardinals, Joe Turner, Laverne Baker, the Coasters, Chuck Willis, Ivory Joe Hunter and Ben E. King. Its first big pop breakthrough came in 1958 with Bobby Darin. Atlantic was perhaps the first to recognize the benefit of independent production through its ground-breaking deals with Jerry Leiber and Mike Stoller and with Bert Berns. Jim Stewart and Al Beil of Stax, and Buddy Killen of Dial.

CHESS, the Chicago-based indie founded by Leonard and Phil Chess, will be remembered for its role in popularizing the blues through exponents like Muddy Waters, Howlin' Wolf, Little Walter and Elmore James, together with its rhythm and blues mainstays Chuck Berry and Bo Diddley. Chess artists and their music had a more profound effect on white American and British acts than any other label's roster. Super-groups as different from each other as the Rolling Stones, the

Beatles and the Beach Boys were influenced by artists on the Chess and Checker labels. In addition to those artists already mentioned, other important Chess acts included the Moonglows, the Flamingos, Dale Hawkins, the El Dorados, Lee Andrews and the Hearts, Billy Stewart and Etta James, as well as jazz greats Ramsey Lewis and Ahmad Jamal.

KING can be credited with being the first self-contained indie company. Isolated in Cincinnati, King president Sydney Nathan set up his own fiefdom, which included pressing, plating, printing and studio facilities. King was also the first non-major with a total network of branches which during the companies' peak years numbered 32 across the country. King pioneered the system of a&r label managers in the early 1950s with Henry Glover running King, Ralph Bass overseeing Federal and Henry Stone the guiding hand behind the Deluxe Label. King, as mentioned previously, was equally active in country and r&b markets. Its most active names over the years included James Brown, Hank Ballard and the Midnighters, Billy Ward and the Dominoes, Wynonie Harris, Little Willie John, Bill Boggett, Earl Bostic, Bullmoose Jackson, Otis Williams and the Charms, and Freddy King, and on the country side, Cowboy Copas, Hankshaw Hawkins, Moon Mullican, Grandpa Jones and the Delmare Brothers.

IMPERIAL—Watermark, Inc., a company closely associated with Billboard in the production of the Casey Kasem syndicated radio show "American Top 40," recently conducted a survey of the Top 40 rock artists of the '50s based solely on the Billboard charts. Imperial artists Ricky Nelson and Fats Domino both finished in the top 5, along with Elvis Presley, Pat Boone, and the Platters. Quite an accomplishment for this label, run by Lew Chudd, which at its peak never had a staff in excess of 10 persons. Other r&b artists to record for Imperial with varying degrees of success included Smiley Lewis, the Spiders and Ernie Freeman. Most all of these recordings were supervised by Dave Bartholomew. Imperial also was responsible for one of country music's biggest stars, Slim Whitman, whose "Indian Love Call" in 1952 was one of the first country crossover records.

SPECIALTY—One of the older and more successful L.A.-based r&b indies, it was founded by Art Rupe in the mid-1940s and had its first success with more conventional r&b artists like Joe Liggins ("Pink Champagne" and "Honeydripper") and Roy Milton ("R-M Blues"). It was Specialty's more rock-oriented artists that gave this label its great reputation. The first of these was Lloyd Price, back in 1952, with the No. 1 smash "Lawdy Miss Clawdy," five years before his big pop breakthrough with "Stagger Lee." In 1955, Specialty broke the pop r&b barrier with a string of hits by Little Richard, starting with "Tutti Fruitti" and "Long Tall Sally" and continuing through 1958. Specialty also had Larry Williams, who scored with dual market hits "Short Fat Fanny" and "Bonney Maronie" in 1957. Specialty also had a great gospel roster. Perhaps the most viable of these acts was the Soul Stirrers, whose lead singer, Sam Cooke, went on to pop and r&b fame and immortality.

MODERN—Another of the original California indies, Modern and its subsidiary labels RPM, Flair, Crown and later Kent, were particularly active in the blues field and can be credited with launching the career of one of that idiom's greatest exponents, B.B. King, back in 1951. Other blues artists who got their start with Modern included Pee Wee Crayton, John Lee Hooker, Jimmy Witherspoon, Smokey Hugg and Roy Hawkins. Later, between the years 1955 and 1957, it recorded and released some of the most interesting and important r&b/pop-oriented sounds emanating from the West Coast, including "Why Don't You Write Me," the Jacks; "Eddie My Love," The Teen-Queens; "Stranded In The Jungle," The Cadets; "Oop Shoop," Shirley Gunter and the Queens; "Cherry Pie" by Marvin and Johnny; and almost every rock late-night deejay's closing theme "Goodnight My Love" by Jesse Belvin. Modern was also the first company to record Etta James, with "Dance With Me Henry" ("The Wallflower"), back in 1955.

ALADDIN—Formed in the mid-1940s, by Eddie and Les Mesner, Aladdin is probably best remembered for its crossover hits in the period between 1956 and 1957, chiefly "Let the Good Times Roll" by Shirley and Lee and "Little Bitty Pretty One" by Thurston Harris. Actually, the company's initial success dates back to the late 1940s with hits like "I Got Loaded" by Peppermint Harris, "Driftin' Blues," "Trouble Blues" and "Black Night" by Charlie Brown, and a chain of whiskey songs by Amos Milburn, including "Bad Bad Whiskey," "Let Me Go Home, Whiskey," and "One Scotch, One Bourbon, One Beer." They were also the first to record the Five Keys, and in 1951 had that group's biggest and most memorable hit, "The Glory Of Love." Although Shirley and Lee's big pop hits came in 1956, it is important to note that they had had consistent success in the r&b field as far back as 1952 with "I'm Gone," at a time when the duo was billed as the "Sweethearts of the Blues."

VEEJAY, another of the great Chicago-based indies, was also the first black-owned and operated diskery to achieve sustained success both in the pop and r&b fields. VeeJay was formed in 1953 by James Bracker and his wife Vivian Carter, although by 1956, the company's chief operating office was Ewart Abner. Over the years, Abner emerged as one of the most influential men in the record industry and was the first president of ARMADA. Assn. of Record Manufacturers and Distributors of America, one of the earliest industry organizations, primarily run by independent labels and distributors. VeeJay's first major success was with the Spaniels, a group founded by Vivian Carter's brother Calvin, its classic refrain "Goodnight, Sweetheart, Goodnight" was not only a major r&b hit for them in 1954, but proved to be the vehicle that launched the McGuire Sisters' pop career on Coral. In the blues field, it had a roster that rivaled Chess, including Jimmy

(Continued on page MR-28)

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The Disk Makers

• Continued from page MR-8

agreement with the radio stations to broadcast copyrighted songs controlled by ASCAP.

And there were other changes which signalled the start of custom recording by the majors. True, there had been pressings made by independent pressing plants in the East primarily, since the Scanton Record Company opened its doors in 1918, producing 7-in. 78 r.p.m. Kiddies records as well as buttons, distributor caps and other such useful items. True, too, there were independent recording studios, the largest being located in Richmond, Ind., run by the Gennett Record Company, a subsidiary of the Star Piano Company.

But the majors had the studios and they were empty most of the time, for the artist list and the number of records released weekly both were very small. Perhaps a total of 30 to 40 new records were released each week by all companies. Now, what to do with these empty studios, a staff of engineers, much cash tied up in expensive equipment and a stack of waxes (now "flowed" on a metal base to eliminate the 3½-in. cast waxes which were definitely cumbersome and expensive)? Let's rent out the studios to these people who really don't pose any threat to our domination of the phonograph record market. We control the artists, the songs, the manufacture, the distribution—the entire package. Let's let them spend their money if they want and we'll cut our overhead, try out ideas and equipment and teach new engineers how to "mix."

The accountants in the manufacturing locations all sharpened their pencils and showed that producing records other than those created by the major company owner ("Private Label" was the discrete name given these upstarts) could even out the production peaks and valleys, keep the labor force busy, allow for experimentation in compounds and techniques and reduce the cost of the pressings to the major.

So custom began as the brainchild of Frank B. Walker, then vice president of the Victor division of RCA (1940). One of the first to take advantage of this open door policy (provided you didn't create direct competition or make even competitive waxes) was Paul Reiner, whose Black and White Label majored in jazz, certainly not a competitor. Rates were high for studio time and for pressings. A 10-in. shellac pressing cost 60c or more, plus label and sleeve, packaging labor, carton cost and shipping costs. Then came the real breakthrough: the beginning of the end for wax as the final medium for Galvano processing with the improved acetate coated, glass base master lacquer.

Audio Devices has been manufacturing acetate coated discs since 1937. These originally were 16-in., since they were primarily used for one or two play radio transcriptions. The

quality necessary for phono record use was most spotty and no reputable engineer would replace wax with them. Add to this the first real push by makers of recording equipment which featured "portable" disc cutting "lathes." Portable was somewhat a misnomer, since the gear came in two very, very heavy suitcases requiring much muscle to transport and assemble. So, early in the '40s we see the stranglehold of the majors being loosened because anybody with the money to buy the recording equipment (cheap in comparison to the majors' setup of Scullys), a supply of acetates from Audio Devices, some microphones (and, again, newer mikes than the old RCA 44s were made available by a variety of manufacturers), lease or build a studio and induce people to back the talent to record—they went into the record business. What about pressings?

At this time the shadow of U.S. involvement in WWII was becoming darker and darker, and shellac was more difficult to get from India. Who would dare enter a business where the raw material was on the most critical list? Many, many people entered—most of them were owners of jukeboxes (oops! automatic phonographs) who couldn't get a supply of records for their machines. On the West Coast, Charlie Washburn, whose Discos Pacificos was the main distributor for Mexican records, sought out a gentleman named Hank Fine, whose previous experience was in the manufacture of grape and olive presses which were hydraulic, wholly destroying my mental picture of foot-stomping.

Hank had never seen a record press before Charlie asked him to build some, but, after finding nary a listing under this category in any manufacturing catalog, visited RCA's plant on Sycamore Avenue in Hollywood to see just what the thing looked like. Unimpressed, he nevertheless used his wine and olive press knowhow to build Charlie several hydraulic presses. Before this time (roughly 1941—please don't pin me down to exact dates) Lou Goldberg had bought Columbia's presses when they went out of business on the West Coast (remember, the entire West Coast then accounted for less than 10% of total record sale) and later sold this to Allied, a pressing plant still very much alive and well in Los Angeles.

Anyhow, Charlie got the dies from Lou, the presses from Hank and he went into business. Many other jukebox operators did the same—one of the most prominent being Irving Green who founded Mercury. Hank Fine was the grandpappy of almost all West Coast pressing plants and his product (2,000 plus presses) went into service in the eastern part of the U.S., even to the Philippines. He later sold his company, Finebilt, an active company still building presses, automated now, and tape duplicating equipment. By God, if the majors wouldn't supply records, we'll make them ourselves. Talent has always been around, and the majors never could absorb all the available talent, so the jukebox operators (like Sid Nathan, King Records, who built his catalog from the talent on

Central Avenue in L.A.) hired studio space, booked their talent (many of whom wrote their own songs), mastered from 16-in. original recording acetates at Radio Recorders (16-in. acetate original recording then transferred to wax until the processors could catch up to processing acetates) and pressed their own records.

Some, like Jack Rosen, Nate Duroff & Nate Rothstein, even went into printing labels and sleeves to make their operations self-contained after the master wax (then lacquer) was delivered from the studio. One enterprising engineer found out promptly that all is not roses in the record pressing business. He bought two presses from a religious organization that desired, so they said, to devote all their efforts to spreading the Word rather than dilute the Word by running two presses. Since they were preachers, the engineer felt honesty might be an integral part of their character, so, when one of the two presses was demonstrated and pressed 40 records per hour (the norm), then fired up the other press and also demonstrated the same capability, 40 records per hour, he calculated costs on the basis of 80 records per hour and bought the two presses with boiler (one press was of Hank Fine manufacture, incidentally).

After installing his two beauties and the boiler in his new plant, he started them off, only to find that the two presses produced in total only 40 records per hour. There was much wailing and weeping until he found the boiler went from 40 pounds pressure while running one press to 20 pounds pressure when running the two presses. That essentially was the pattern of the new pressing plant owner—every day brought a new surprise, including half truths.

There were compound problems, not only of securing compound but making do with the quality of the compound itself. Then, too, problems with masters being plated by others from lacquers (or waxes) made by others, copper stamper wear and blackening, carton scarcity etc., etc. One of today's problems was not even a consideration then: customers would come into these plants with real cash money clutched in their hot little hands begging for pressings. There was little problem in getting prompt payment: no money, no pressings.

In this mushrooming business was added the independent distributor (mostly the very same jukebox operator making money on every turn of the merchandise) and the number of dealers expanded enormously. To inject a comparison type thought, prior to this middle '40s growth, the first one million selling record was Paul Whiteman's "Whispering," and not another record hit that sales figure until 1940-41 when Will Glahe's "Beer Barrel Polka" (released in 1939) reached that magic number. The names of independents included Allied, Monarch, Researchcraft, Superior, Peerless, Modern. In 1946, by actual count, there were 54 record pressing plants on the West Coast. And they were all running 24 hours a day.

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The Independents

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Reed, John Lee Hooker, Gene Allison and Roscoe Gordon, its r&b acts, in addition to the Spaniels, included the Dells, Dee Clark, Jerry Butler and the Impressions and the El Dorados. In the pop field, VeeJay will long be remembered as the first company to release records by the Beatles and for its long and successful relationship with the Four Seasons.

SUN Records was the legendary Memphis-based company founded by Sam Phillips who discovered and first recorded Elvis Presley, Johnny Cash, Carl Perkins, Jerry Lee Lewis, Charlie Rich and Bill Justis, and countless other great country and rock-a-billy artists. Equally at home with rhythm and blues, Phillips also produced the first sessions by Little Milton, Rufus Thomas and Little Junior Parker. The entire foundation of the Memphis music scene of the 1960s and 1970s was laid by the pioneering endeavors of Sam Phillips. What King, Chess, Atlantic, VeeJay and Imperial accomplished in breaking down the barriers between r&b and pop, Sun did to the barriers between country music and pop.

RAMA/GEE, starting with these companies in the early 1950s, George Goldner was involved with a series of important r&b labels between the years 1954 and 1956. Goldner's initial background was in the Latin field. He was the founder of the Tico label. In 1954, he discovered the Crows and recorded "Gee" for his newly developed Rama label. This was regarded by many as the first true rock record. That success led to local New York hits with groups like the Clefstones and the Valentines. Then in 1966, Goldner scored with the nationwide smash "Why Do Fools Fall In Love" with Frankie Lyman and the Teenagers. Later that year, he merged his companies to form Roulette with Morris Levy. That association was short-lived, but by mid-1957, Goldner was back with two new labels, Gone and End. It was during this period that Goldner spoke the careers of the Chantels and Little Anthony and the Imperials as well as furthering the careers of the Flamingos, who moved to Goldner's stable from Chess in 1958. Gone and End folded in the early '60s, but Goldner was back in 1964 in partnership with Leiber and Stoller with Red Bird Records. For a two-year period, this company and its Blue Cat Records racked up an amazing array of hits by artists like the Dixie Cups, the Shangri-las, the Ad-Libs, the Jelly Beans and Alvin Robinson. Goldner was perhaps the greatest promotion man in the early days of the rock era. He shied away from flying, but his road trips are now legendary. His close personal relationship with D.J. Allan Freed, crowned the King of Rock 'n' Roll, was matched only by Fried's close association with Leonard Chess.

HERALD/EMBER, dating back to the early 1950s, was founded by Al Silver in New York. For a time, it appeared that

the labels would develop into a sizable company, its first hits came from Joe Morris in 1953, followed later that year by three No. 1s in a row by Faye Adams, "Shake A Hand," "I'll Be True," and "Hurts Me To My Heart." The label next scored with "Story Untold," and "Ship Of Love" by the Nutmegs, "When You Dance" by the Turbans, "In The Still Of The Night" and "To The Aisle" by the Five Satins, "Get A Job" by the Silhouettes and "Stay" by Maurice Williams and the Zodiacs. The label soon cooled off and by the end of 1964 had all but vanished from the scene.

OLD TOWN, another New York indie owned by Hy Weiss, is recalled for its hits by local groups like the Harptones, Robert and Johnny and the Solitaires, including their big hit "Walking Along" and for its bluesy vocal stylist Arthur Prysock, its also scored heavily in the pop market with "Let The Little Girl Dance" by Billy Bland; "So Fine" by the Fiestas, "Dear One" by Larry Finnegan; and "There's A Moon Out Tonight" by the Capris.

DUKE/PEACOCK enjoyed the distinction of being the only meaningful record company in the Southwest during the early 1950s. The Peacock label first gained national attention in 1953, with the No. 1 r&b smash "Hound Dog" by Willie Mae Thornton. This record also served as the official chart introduction of songwriters Jerry Leiber and Mike Stoller. Duke's greatest artist was Johnny Ace, who three times between 1952 and 1955 hit the No. 1 spot on the r&b charts with "My Song" in 1952, "The Clock" in 1953 and biggest hit "Pledging My Love" in 1955, which also scored in the pop field. Unfortunately, this success came after Ace's tragic death, backstage Christmas Day 1954, the victim of a fatal game of Russian Roulette. Duke later discovered the talents of Bobby "Blue" Bland, Little Junior Parker and O.V. Wright. The latter's recording appeared on a third subsidiary label "Back-Beat," that also sported the talents of New York rock group Norman Fox and the Rob-Roys. Peacock over the years was developed into one of the stronger gospel labels in the business with names like the Dixie Hummingbirds, the Sensational Nightingales, the Spirit of Memphis Quartet and the Five Blind Boys of Mississippi.

EXCELLO, another Southern indie with strong roots in the r&b and gospel fields, was founded by Ernie Young as an adjunct of his Ernie's Record Shop operation in Nashville. Although the label is best remembered for hits by Slim Harpo like "Rainin' In My Heart" and "Baby Scratch My Back," it also released many interesting r&b/pop records in the mid-'50s on Excello by the Crescendos. A top 5 record early in 1958 was the biggest, although "Rolling Stone" by the Marigolds in 1955 and "Little Darlin'" by the Gladiolas in 1957 were also memorable. The latter tune also provided their first No. 1 smash in a cover version on Mercury. As mentioned, the firm was also active in gospel and releases in this field were on the Nashboro subsidiary.

ACE, of slightly later vintage than its Southern cousins Duke and Excello, was also more pop-oriented as evidenced by "Sea Cruise" by Frankie Ford and a string of hits by Jimmy Clanton commencing with "Just A Dream" in 1958. The label's biggest r&b act was Huey "Piano" Smith and the Clowns, with hits like "Rockin' Pneumonia" and "Boogie Woogie Flue" and "Don't You Just Know It." The label was founded by Johnny Vincent and run out of Jackson, Miss.

FIRE and FURY Records are a host of other labels including Whirlin' Discs, Holiday, Everest and Enjoy were started by Bobby and Danny Robinson as part of the outgrowth of their small record shops on West 125th in Harlem. In the mid-'50s, their locale served as a drawing card to local black acts in the area. Among the first to record with the Robinsons were the Tenn Chords, a group fronted by Frankie Lyman's younger brother Louis, whose biggest record was "I'm So Happy," the Kodaks, with "Oh Gee Oh Gosh," and the Bop-Chords with "Castle In The Sky." The Channels' recordings "The Closer You Are" and "Gleam In Your Eye" and "Desiree" by the Charts were all in the years 1956 and 1957. The company's greatest hit single was "Kansas City" by Wilbert Harrison in 1959, which was a dual market No. 1 smash. These labels will also be remembered as the first to record and achieve success with Gladys Knight and the Pips, was back in 1961, with "Every Beat Of My Heart" and "Letter Full Of Tears," for the then early Lee Dorsey recordings such as "Ya Ya" and "Do-Re-Mi," Buster Brown's blues classic "Fannie Mae" and King Curtis' first hit single "Soul Twist." It is sad to note that with artists and records as strong as these, the combined life-span of all the Robinsons' labels was only eight years.

SUE, along with the Fire/Fury, was among the first really successful black-owned and operated label in New York and was founded by Henry "Juggy" Murray in the mid-1950's. Sue's main contribution to rock was its early recordings beginning in 1960 of Ike and Tina Turner. The duo's first four Sue singles, "A Fool In Love," "I Idolize You," "It's Gonna Work Out Fine," and "Poor Fool" were all top 5 r&b singles as well as strong pop sellers. The company's biggest record was "I Know" by Barbara George in 1961 on the Sue-distributed A.F.O. label. The other Sue artist deserving mention is Jimmy McGriff.

SCEPTER, it can be said, came into existence because of the belief of one woman, Florence Greenberg, in the group the Shirelles. As the group's manager and publisher, she was never quite happy with their degree of success on Decca, although the girls managed to reach the charts in 1958 with "I Met Him On A Sunday," their first record. Early in 1959, Greenberg started Scepter and her success with the Shirelles was phenomenal. "Dedicated To The One I Love," "Tonight's The Night," the Goffin-King composition "Will You Still Love Me Tomorrow," "Mama Said," "Baby It's You," "Soldier

(Continued on page MR-34)

Tony Bennett Sings . . .

on **IMPROV** his Own New Label
RECORDS



1976 Album Releases

★ "LIFE IS BEAUTIFUL"

IMP-7112

★ "TONY BENNETT SINGS 10
RODGERS & HART SONGS"

IMP-7113

IMPROV

RECORDS

TONY BENNETT/W.D. HASSETT ENTERPRISE

107 Delaware Ave., Buffalo, N.Y. 14202

• Continued from page MR-10

A year later Billboard introduced a music editorial feature unprecedented in trade paper history. It published a reproduction of the actual sheet music of a song, "No One Knows," which gave both the words and lyrics, and additionally published lyrics only of eight or nine of the songs being plugged by their publishers. This feature proved so popular that by 1911 a full page of the words and music of the choruses of at least six songs were appearing in each issue. The accompanying legend explained:

"In this department The Billboard will print each week the choruses of late songs especially recommended by their publishers for use on the stage. Artists who find these numbers suitable for their act can obtain complete professional copies by addressing the publishers. . . . Performers will, by consulting this department, be spared the time and trouble of trying numerous songs that have no particular value, or give no evidence of longevity."

A year later in October 1912 a very brave and confident man named Casper Nathan began to write "Critical Song Reviews." A box introducing this feature said in part ". . . glance at this page will acquaint the performers with the latest offerings in the world of popular music. Instead of the enthusiastic boastful cry of the conceited publishers, he will meet with the unbiased judgments of the merits of the songs of the day and know in an instant which are likely to be suited to individual wants. The elimination of the absolutely worthless and the emphasizing of the meritorious gives the performer the benefit of a service, the value of which is beyond estimate. At the same time the publishers will have their attention called to previously unknown weaknesses in numbers which are being foolishly 'boosted' and will concentrate their efforts upon more worthy manuscripts."

What an a&r man Casper would have made.

His leadoff review of Jimmie V. Monaco's "I'll Sit Right on the Moon and Keep My Eyes on You" began:

"Harry Von Tilzer confidently declares this song better than the same writer's 'Oh, Mr. Dream Man' but we do not think so. . . ."

As early as July 1913 Billboard published its first chart based on reports from trade sources. It was called "Last Week's Ten Best Sellers Among the Popular Songs," and as the reproduction of the feature from the July 19, 1913, issues shows, it was a list of sheet music best sellers based on reports from 112 "music retailers and department stores in different parts of the country." The editor's note in the box indicates the laudable goal of developing reports from one thousand stores.

In August 1913 another impressive and important chart feature of the day was developed. This was "Songs Heard in Vaudeville Last Week" and was broken down into performances in New York vaude houses and Chicago vaude houses. (In later issues San Francisco was added to the chart.) The chart listed the name of the act, the theater and song. It did not give the name of the publisher.

In April of 1916 a feature called "The Billboard's Song Hints" was introduced. It was described as a "reliable guide to the best songs in the catalogs of leading music publishers." Brief descriptive rave lines followed the title of each tune, i.e., "Hold Me in Your Loving Arms," (Witmark)—the big hit from the Follies of 1915; or "Pretty Please" (Harry Von Tilzer)—the hit of them all. . . ."

In January and February of 1922 two new music features were added, which seemed to cover two widely disparate areas of the art. One was called "Metropolitan Mirth-Melody-Music" and gave the names of tunes done by performers playing the burlesque wheels and stock companies, such as the Columbia and American Circuits, and the stock companies at the Gaiety and Trocadero Theatres in Philadelphia. Sliding Billy Watson was doing "Soft Coal," Nellie Nelson was singing "Jazz It," etc.

The other feature was "Songs By American Composers" which detailed songs being performed in classical and semi-classical recitals in New York City.

In February of 1922 a very astute Billboard writer, unfortunately unnamed, wrote this evaluation of song popularization:

" . . . At the present time (1922) it takes a publisher weeks and months to cover the country with a new song, but via the radio method he could make thousands acquainted with a new number in an hour or so. Once the news got abroad that music publishers were giving free concerts at regular intervals there would be many new radio fans eager to obtain receiving stations. And it is not unlikely that the corporation that makes a specialty of manufacturing radio outfits would be willing to cooperate with publishers. Can you imagine a greater plug for a new number? Even performers near stations could listen to see what publishers had to offer. In any event, radio holds great possibilities for popular song publishers."

By that time, of course, records were selling in substantial quantities. Sales had jumped from approximately 25,000,000 in 1914 to well over 100,000,000 by 1922. The above-quoted writer who had so accurately predicted radio's great potential influence had not foreseen that the mushrooming of the broadcast medium might also severely damage the record end of the music business.

As we all well know, it did. After hitting peak sales of 105,000,000 in 1927 records dropped off to a blood-curdling low of a mere six million by 1932. But that's another story.

Billboard in the intervening years, continued its unabated efforts to highlight the best, the most profitable in music. In 1928, in a department called "Land O' Melody" conducted by E.M. Wickes, appeared "Popular Numbers Featured By Fa-

mous Singers And Leaders." This seemed to be a mix of radio performances and in-person presentations. It was difficult to tell which, since a typical column would go like this:

- "Among My Souvenirs"
- Smith Brothers—WEAF
- "Moonlight Lane"
- Joe Green—New York
- "Did You Mean It"
- Marion Harris—Chicago
- "Diane"
- Leo Reisman—Boston
- "Marvelous"
- Vaughn DeLeath—WJZ
- "Here Comes The Showboat"
- Paul Tremaine—Out West

There was no indication whether the performances listed by city or territory were done in theaters, on the air, in supper clubs or wherever. There is no reason to believe that this was ever too influential a feature. For that matter no really effective efforts were achieved in popularity chart style features until the music and record businesses themselves began to recover from the disastrous blow represented by radio's rise and spread, and the severe depression years, '33-'34, which made the 75 cent price of phonograph records prohibitive for the great majority of people.

The formation of Decca in 1934, and its introduction of records featuring top stars at 35 cents was one element which corrected this situation. Another was the quiet but steady growth of the jukebox business. By 1939 Decca alone was turning out almost 20,000,000 records per year, and there were close to a quarter million jukeboxes on location around the country, all buying a substantial number of records per week.

Billboard sensed the meaning of these and other developments rather early. In January of 1936 its Amusement Machines (coin-operated section) carried a feature called "10 Best Records For Week Ending. . . ."

In this age of innocence, the editors simply took the lists of the ten top best selling records for each of the most active record companies as supplied to them by the record companies themselves.

In the March 28, 1936, issue, with Roger S. Littleford Jr., editor of a department called "Night Spots-Orchestras-Music," the "Sheet Music Leaders," as reported to Billboard "by leading jobbers and sheet music retailers from Coast to Coast" were published in the front of the book, and "10 Best Records Of The Week Ending . . ." again appeared in the Amusement Machines section, but now covered the ten best of Decca, RCA Victor, Brunswick and Vocalion. Among these were "Stop, Look and Listen" backed with "Yankee Doodle" by Joe Venuti and his orchestra on Columbia; "Quicker Than You Can Say" backed with "I Picked a Flower the Color of Your Hair" by Ozzie Nelson and his orchestra on Brunswick; and "The Music Goes Round and Round" with "If I Had Rhythm in My Nursery Rhymes" on the flip side by Tommy Dorsey and his Orchestra on RCA Victor. It was the era of the big bands.

A year later, March 27, 1937 the prognostications of the Billboard editor in 1922 regarding radio's influence proved true. A new chart feature called "Songs With Most Radio Plugs" made its first appearance. Data was supplied by an outside company called Accurate Reporting Service and it covered all songs played on network stations WJZ (NBC), WEAF (NBC), WABC (CBS) and New York independents WOR, WNEW, WMCA and WHN. The chart showed the name of the tune, the publisher and the actual number of plugs the tune received.

In March of 1938 a radical move was made. Instead of publishing the list of best selling records as supplied by the manufacturers themselves, a new feature was instituted. It was still "The Week's Best Records," but the records were selected by Billboard editors and reviewers. Two months earlier record reviews had been published for the first time in the Music Machines section of the Amusement Machines department, and now in March, in the new feature only those records with "the greatest play potential" for jukebox operators in the opinion of Billboard editors and staffers were reviewed. They were listed by categories: sweet, swing, vocal, instrumental, novelty and race.

In the October 1, 1938, issue this feature was re-titled "The Billboard Record Buying Guide." It was still a Billboard reviewer's opinion. In January 1939 in the fearless tradition of Casper Nathan himself, the records were boldly listed under the following unequivocal subheadings: Going Strong—Keep Them In; Coming Up—Better Stock Them; Operators' Specials; and Going Down—Not Worth Pushing. The records were not ranked numerically, but it was stressed that in addition to the Billboard reviewer's opinion, such other factors were being considered as the amount of airplay a record was receiving; whether the song was selling sheet music; and even such special additional values as the use of a tune in a motion picture or a Broadway show.

In late summer of that year, however, a truly revolutionary step was taken. Billboard conducted its own trade survey of record popularity for the first time to create the new "Record Buying Guide." A minimum of four jukebox operators in at least 30 individual markets across the country were contacted by Billboard representatives each week and asked to fill out questionnaires that indicated which records were going strong, coming up, going down and holding strongest possibilities for future heavy play. "Possibilities," thus, became a new category added to the Guide. Strangely enough, no labels were mentioned in the Guide at this point, just the names of the tunes and the artists.

The manner in which the "Record Buying Guide" had caught on as a vital industry feature with both the jukebox operators and the record companies, music publishers and per-

formers were clearly demonstrated by the publication in September 1939 of the most successful Music/ Record special edition ever published by a trade paper to that date. The special was called "Talent & Tunes On Music Machines" and it featured, in addition to comprehensive editorial coverage of the record/jukebox field, two-page spreads and full page ads from virtually every important recording artist, publisher and record company in the industry.

Then followed a period in which the various charts which had been developed were merged into units. In July 1940 two charts, National & Regional Sheet Music Best Sellers and Songs with Most Radio Plugs were merged into a single chart called "Billboard Comprehensive Guide To Song Popularity." That chart appeared in the Music section of the paper (up front) while the "Record Buying Guide" and record reviews continued to run in the Music Machines section in the back of the book. For a period of time Billboard actually had what amounted to two Music/ Record Departments, one for jukebox operators and the other for all areas of music excepting the operators.

Even in the July 27, 1940, issue when the first full page music chart appeared, the "Record Buying Guide" continued to run in the Music Machines section of the paper. The new full page chart was called The Billboard Music Popularity Chart and it embraced Records Most Popular on Music Machines, National & Regional Best Selling Retail Records, National & Regional Sheet Music Best Sellers and Songs With Most Radio Plugs.

From that point on the charts experienced gradual, but steady expansion. Each addition, of course, represented a knowledgeable reaction on the part of Billboard editors to music/ record industry developments.

In March 1943 the Harlem Hit Parade was added to the Music Popularity Charts. By March, a year later, the Music Popularity Charts constituted a two-page feature, broken down into three Parts, as follows:

Part 1

Songs With Most Radio Plugs; Best Selling Sheet Music; Lucky Strike Hit Parade (CBS); All Time Hit Parade (NBC) and Harlem Hit Parade.

Part 2

Best Selling Retail Records; Most Played Jukebox Records (Going Strong and Coming Up); Most Played Jukebox Folk Records.

Part 3

Record Possibilities and Reviews.

A music/record industry practice in the late '40s and early '50s was one in which a number of record companies would "cover" the same tune, and it was not at all uncommon for a song to hold the numbers 1, 2 and 3 positions in "most popular" record chart. If Frankie Laine, for example, had a hit record of "Mule Train" on Columbia, RCA would rush to cover it with a Vaughn Monroe, still sizzling from a monster hit with "Ghost Riders in the Sky." Both records would develop into top sellers, and this led to a new chart in Billboard, called "The Honor Roll of Hits." In this chart, the tune would be listed and under it, in rank order, the best selling records of the tune. This chart continued to be a most important industry feature until the practice of recording "cover" tunes diminished and, for practical purposes, almost disappeared entirely.

As the impact of the charts on many aspects of the industry became more and more evident to the Billboard editors and publisher, Billboard began an aggressive search for new methods for increasing the accuracy of the charts to the greatest possible degree, while at the same time closing the gap between the time of compilation and the appearance of the charts in the paper. After a period of years from the mid-'40s into the early '50s, in which Billboard constantly added to the number of actual reports received from industry sources in compiling the charts, the publication finally turned to Western Union to develop a system whereby reports on sales, airplay, jukebox performance, etc., were received by wire. This service is still in use in other industries. It is called the Western Union Operator 25 Service.

Billboard itself went on to ever more sophisticated, reliable and swift devices. In consultation with leading market research experts, and after examining all the latest market study technology, a computer was purchased, and after an appropriate period of "shake-down" time, charts of a degree of accuracy and a depth previously considered impossible were developed. In 1958 the key chart which is today's Hot 100 singles was introduced. It became possible to list as many as 200 profitable LPs. So effective was Billboard's research operation, that a new division of the publication was organized. This was the Record Market Research Division, which not only came up with the most comprehensive, all-inclusive and accurate charts ever delivered to an industry, but supplied industry leaders with vital statistics apart from the charts on a special subscription basis.

The phenomenal growth of the music/record industry over the years literally forced other entertainment industry sections of Billboard out of the paper, many into new and separate publications of their own: Vend for coin operated machines; Amusement Business for outdoor areas of entertainment, etc.

Today, of course, Billboard is devoted totally to the two billion dollar plus music/record/tape industry. The presentation of "Songs Being Performed with Success by Singers and other Acts" in 1903 has mushroomed into fifteen individual weekly chart studies compiled by the latest and most accurate research methods. There are the Hot 100 Singles; the Top 200 LPs and Tapes; Bubbling Under the Hot 100 and the Top LPs; Hot Soul Singles and Hot Soul LPs; Hot Country Singles and Hot Country LPs; Hot Latin LPs; Jazz LPs; Top 50 Easy

(Continued on page MR-78)

ELEKTRA, ASYLUM And NONESUCH

Celebrating 200 Years of American Music

We entered the recording field in 1948 as a label devoted exclusively to "folk and ethnic music." We released recordings by Woody Guthrie, Josh White, Theodore Bikel and Leadbelly, creating a strong foundation of musical excellence and significance from which the company steadily expanded. In 1964, Elektra created Nonesuch Records, which quickly became a most respected leader in classical music circles. In 1973, Elektra combined musical forces with Asylum Records which had already established its own preeminence with the signings of Jackson Browne and the Eagles. Now one, Elektra/Asylum/Nonesuch celebrates the occasion of our country's 200th birthday with our own sound constitution:



The American Brass Quintet Chris Villman Orleans
Karen Alexander Judy Collins Jerry Juman Jucen
Michael Allen contemporary chamber ensemble Eddie Rabbitt
David Blue JELLY Greg Reeves
William Bolcom Jan DeGaetani Gilbert Kalish Joshua Rifkin
Jerry Boylan Eagles Joni Mitchell Linda Ronstadt
Bread jay Ferguson the Rowans
Biqati Brothers Albert Brooks Eric Ferguson Sergio Mendes Shakers
John David Suther
Carmel Taylor
Jackson Browne Dick Siebler Essra Mohawk shandi sinnamon
Gerard Schwarz
Archie Campbell John Fogerty Joan Morris Carole Simon Thomas Waits
Cate Bros. Jim Moore
The Western Kind
Keith Carradine Richie Furay Speculum Music Sammi Smith
Blondie Chaplin David Gates Andrew Gold Even Stevens
Steve Goodman Tony Danza & Dawn Karen Lynn

A bicentennial minute on American recording studios would be nothing but 60 seconds of silence (in terms of a time continuing). Sure enough, by 1926 the recording studio had become a part of the American scene, but it was really a very small part of that scene. Actually, today's recording studio has a heritage that can be measured in dozens, rather than hundreds of years.

Perhaps it all began when Jack Mullin shipped home his war trophy—a German magnetophon (see separate story). Mullin recognized the creative potential of magnetic recording tape, which could be cut and edited with relative ease. Others were skeptical at first, but within a reasonably short time, he had made his point. By the beginning of the "fabulous 50s," there was no longer any question of the superiority of the new medium. It was clear that tape and the tape recorder would give the recording engineer access to all sorts of creative techniques which were just not possible in disk recording.

At last the American recording studio was on its way towards the technological sophistication that we now—so very few years later—take almost for granted. At first, recording concepts remained essentially unchanged from the days of disk recording. The idea was simply to capture the real-time performance as faithfully as possible. In time, stereo recording brought along more realism, and three, then four-track recorders gave the engineer some control over the balance of the recorded music.

Meanwhile, Les Paul and Mary Ford were attracting attention with their "layered" recordings, in which they played and sang all the parts. The technique was straightforward enough; after each part was recorded, the tape would be rewound and played back. The pair sang along with the playback, and this combination would be recorded on a second machine. Unfortunately, each of these overdubs brought with it an additional amount of noise, and it was impossible to rebalance an earlier take without scrapping everything that had followed it.

To alleviate much of the problem, Ampex developed its Sel-Sync system, along with a special 8-track one-inch tape recorder. Now, successive parts could be recorded on adjacent tracks on the same piece of tape. To prevent synchronization problems, previously recorded tracks were monitored from the record head while adding new material on the unused tracks. The technique was at once accepted by the other tape recorder manufacturers, and is of course still in use today.

It was not long at all before the 8-track recorder gave way to 16 tracks, and sel-syncing became standard operating procedure in most major American studios. With the availability of so many separate tracks, the recording artist was freed from the restrictions of real-time performance, and the phonograph record became a new art form. In fact, many musical groups rode the charts with recordings that could never be performed in real-time before a concert audience.

To meet the demands of this evolving multi-track technique, a different type of recording studio was needed. For instead of an ensemble pickup, the engineer now attempted to keep each instrument acoustically separated from its neighbors, so that creative signal processing could be applied to one instrument without affecting the sound of others. Consequently, the natural ambience of the concert hall-type of studio was no longer considered an asset. New studios were designed to be as acoustically dead as possible.

But with the desired isolation between instruments achieved, musicians found it difficult to hear each other very well. Headphones became a necessity, not only to hear previously recorded tracks, but so that each musician might hear the others in the room with him.

Recording consoles grew in complexity, in order to keep pace with the requirements of the multi-track studio. In a typical situation, the console might be called upon to record new material while simultaneously playing back whatever had been recorded earlier. The console would have to provide the required headphone balance to the studio musicians, while in the control room the producer might want to hear an entirely different balance over the monitor speakers.

Multi-track technology brought with it an increased awareness of the problem of tape hiss. Although not nearly so severe as on a long succession of overdubs, the accumulated noise build up on sixteen recorded tracks was nevertheless a consideration. But fortunately noise reduction systems had been available since the very late 60s, and by the early 70s were almost a standard fixture in most state-of-the-art studios.

Like most other new technology, noise reduction was greeted with suspicion by many, and to this day there are those who swear that it alters the sound in some mysterious way. Fanciful tales notwithstanding, the noise reduction system has firmly established itself as a valuable production tool, and becomes almost a necessity on 24-track recorders.

With multi-track firmly established in the recording studio, it was only a matter of time before the industry began looking for a way to give the consumer something more than two tracks on his phonograph record. Quad sound seemed the obvious answer, with speakers in the rear as well as up front. But since the phonograph record remains essentially a two track medium, a quad disk is not quite so easy to produce.

As in the days when the newly introduced LP record battled the also-new 45 for the consumers' favor, record manufacturers are again slugging it out with rival, and non-compatible, quad systems. Each has its advantages and disadvantages, and it's still too early to predict which system will win out. Since the CD-4 disk has excellent separation potential while the matrix is quieter, with a better dynamic range, perhaps CD-4 will inherit the pop market, with the matrix system used for the classical repertoire. Time will tell, and by the time the record business does get around to its bicentennial, both systems will probably be historical curiosities.

Although American recording studio technology may not advance quite as rapidly as does the aerospace industry, there are indications that at least some producers are nonetheless having trouble keeping ahead of the latest developments. Many are heard putting the blame on the equipment manufacturers when they discover 20-year-old recordings that sound better than some of today's releases. But more often than not, the trouble may, in fact, be traced to abuse of studio hardware, rather than to the technology itself.

For although multi-track technology offers the producer an unprecedented degree of control over his product, that control is frequently bought at the cost of degraded frequency response from microphones and an overall sound that may be musically, as well as acoustically, dead.

Ironically, the microphone itself is usually superior to the ones on those early sessions, but is probably being grossly misused. By now, the "we'll fix it in the mix" school has produced so many graduates that the recording session often becomes nothing more than a data-collection exercise. Musical judgment is postponed until the mix-down, and then it's too late. Unfortunately, the equipment gets the blame, for the producer has forgotten what the trade-offs are.

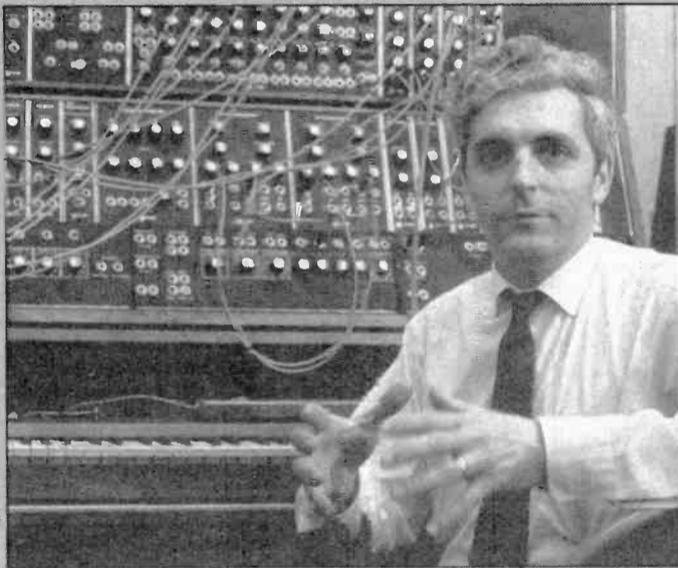
It takes lots of skill—and sometimes nerves of steel—to get the most value out of the state-of-the-art recording studio. But with

(Continued on page MR-150)

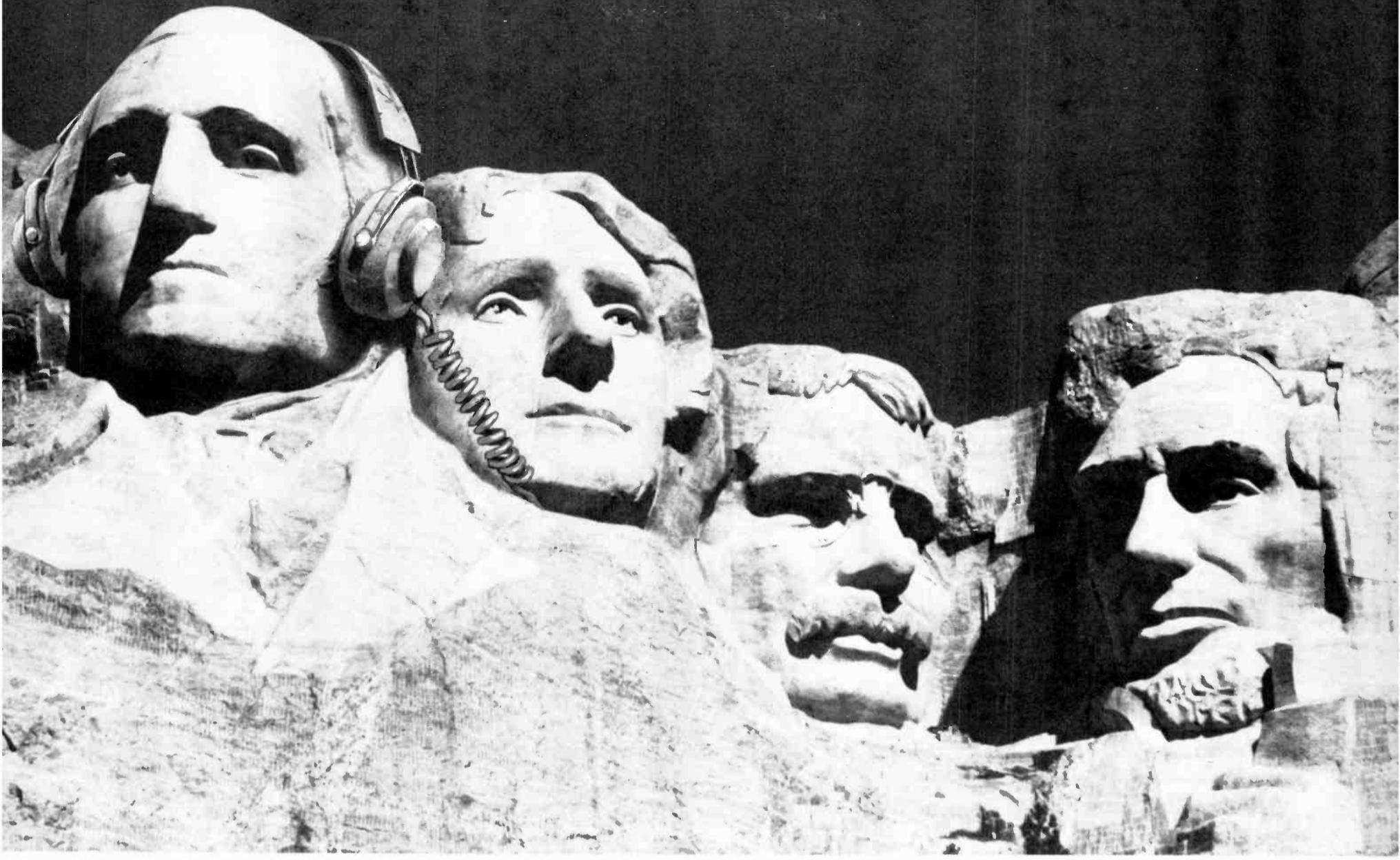
SPINNING A WAR SOUVENIR INTO A MULTI-TRACK MIRACLE

By JOHN WORAM

Cornell Univ. photo



Synthesizer pioneer Robert Moog (top). Technician Rick Collins taking careful aim in a studio process (right top). Frank Sinatra, Bing Crosby and Dean Martin teaming up. Noise reduction pioneer Ray Dolby (bottom).



Ladies and Gentlemen... Our National Anthems.



MUSIC FROM THE WARNER BROS. MOTION PICTURE
COMPOSED AND PRODUCED BY
CURTIS MAYFIELD
Produced by Curtis Mayfield
Atlantic SD 18176



Produced by Thom Bell
Atlantic SD 18181



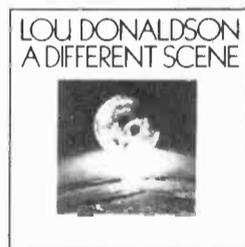
Produced by Ani Mardin
Atlantic SD 18179



Produced by Lamont Duzier
Cotillion SD 9906



Produced by Luther Vandross
Cotillion SD 9907



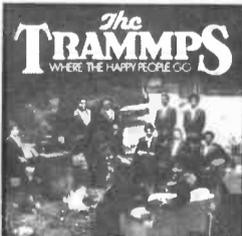
Produced by John Brantley
and Rick Willard
Cotillion SD 9905



Produced by Fernando Arbex
Atco SD 36 136



Produced by Bobby Eli
Atco SD 36 135



Produced by Pion Baker
for Baker, Harris & Young
Atlantic SD 18172



Produced by Herbie Mann
Atlantic SD 1682



Produced by Bert DeCoteaux
and Tony Silvester
Atlantic SD 18169



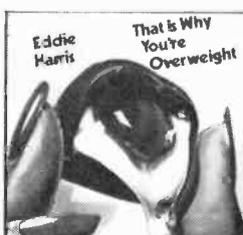
Executive Producer WMO Productions
Atlantic SD 18160



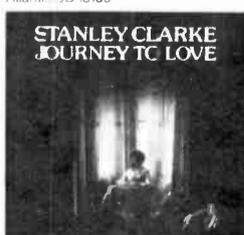
Produced by Thom Bell
Atlantic SD 2-910



Produced by Pastor Pruitt Productions
Atlantic SD 18150



Produced by Eddie Harris
Vario Productions
Atlantic SD 1683



Produced by Stanley Clarke
and Ken Scott
Nemperor NE 433



Produced by Lenny White
for Berry Boo Enterprises Inc.
Nemperor NE 435



On Atlantic, Atco, Cotillion and Nemperor Records and Tapes



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The Independents

• Continued from page MR-28

Boy," and "Foolish Little Girl." Another early success was Chuck Jackson, who recorded for the label's Wand subsidiary such hits as "I Don't Want To Cry" and "Any Day Now." Also on Wand was Maxine Brown's "On No, Not My Baby," and the Kingsmen classics "Louie Louie" and "Jolly Green Giant." As the company grew, Marvin Schlacter was brought in as a partner. Important Scepter artists of the company's later growth were Dionne Warwick and B.J. Thomas.

From the period of mid-'50s through the earlier '60s there are other New York r&b labels at least worthy of honorable mention. These include: Hull, founded by Ben Kaslin, most memorable recordings were by the Heartbeats, later renamed Shep and Limelites. The best of these were "A Thousand Miles Away" later transferred to George Goldener's Rama label "Crazy For You" and "Daddy's Home."

BATON: Founded by Sol Rainowitz, most memorable recordings were "Lonely Nights," the Hearts: "A Thousand Stars," the Jubilees; "The Things I Love," The Fidelities; and Ann Cole's "In The Chapel" and "Got My Mojo Working."

WINLEY: Founded by Paul Winley—most memorable recordings included "Florence" and "Let's Start All Over Again" by the Paragons; and "So Strange" and "The Wind" by the Jesters. "The Wind" was first recorded by Noland Strong and the Diablos on the Tiny Fortune Label, out of Detroit, and was in fact the definitive version of the song.

MELBA: Founded by Marty Craft, one of the legendary characters of the industry—most memorable recordings included "Church Bells May Ring," The Willows, and "While I Dream" by The Original Tokens, featuring Neil Sedaka and Hank Medress. Craft later after a stint as a&r head of MGM set up Seven-Arts' first record venture, the Warwick label with big hits in the years 1959 and 1960 by Johnny and the Hurricanes and the String-A-Longs.

MERCURY—It is hard to imagine Mercury, now the American standard bearer of the Dutch-German Polygram group, as an independent label. Founded in Chicago in 1946, Mercury as mentioned earlier was the first indie to amass an artist roster equal to the major labels. It was also the first company under a&r chief Art Talmadge to experiment successfully with multi-track recording. The result was Patti Page's No. 1 smash of 1950/51 "Tennessee Waltz." Later in the mid-1950s Mercury was among the first companies to establish master purchases, especially from out of the South and Southwest. Among the masters acquired were "Running Bear" by Johnny Preston, "Chantilly Lace" by Big Bopper, "Sea Of Love" by Phil Phillips and "Hey Paula" by Paul & Paula.

MGM—Once an independent company and recently amalgamated into Mercury's sister company Polydor, MGM can best be recalled for its pioneering efforts in the field of original soundtrack LPs of MGM musicals of the late 1940s and early 1950s. Most memorable of these was "Two Weeks With Love" which proved the launching pad for the hit single "Aba Daba Honeymoon" by Debbie Reynolds and Carleton Carpenter. Also as cited before, MGM had the exclusive services of Hank Williams throughout his brief recording career. Fortunately his masters and songs like "Cold, Cold Heart," "Your Cheatin' Heart," "Jambalaya," and "There'll Be No Teardrops Tonight" and countless others will live on.

DOT—For all the reasons described in detail earlier would certainly make any list of all-time independent labels. The label in the late 1950s and 1960s was particularly adept at coming up with some great one-shot hit singles. Among those most notable were "Susie Darlin'" by Robin Luke; "Wipe Out" by the Surfari; "Pipeline" by the Chantays and masters acquired from small labels such as "Pink Shoelaces" by Padre Stevens on Crystalette and "Tell Him No" by Travis & Bob on Sandy. The label's biggest hit of that period was the two-million-plus hit "Sugar Shack" by Jimmy Gilmer and the Fireballs.

CADENCE—Mentioned previously for its mid-1950s recordings, it gained still greater acclaim for its artists in the late 1950s; pop star Andy Williams and country-rock duo, the Everly Brothers. Williams' first two major hits were the vocal cover of Hugo Winterhalter's "Canadian Sunset" in 1956 and pop cover of Charlie Gracie's frantic rocker "Butterfly" in early 1957. Don & Phil Everly, in addition to being one of rock's greatest duos, also helped to focus national attention on a great songwriting duo Beaudleaux and Felice Bryant, who wrote and helped produce most of the early Everly outings including "Bye Bye Love," "Wake Up Little Susie" and "All I Have To Do Is Dream." Other artists who got their start on Cadence include Johnny Tillotson and Lenny Welch. In the LP comedy field, Cadence will always be remembered for the smash "First Family" album.

KAPP—Also cited earlier, continued well into the sixties with hit singles and albums by Roger Williams and the launching of popular vocalist Jack Jones. In the early days of the British invasion, Kapp enjoyed the service of one of England's most consistent rock acts, the Searchers, through a licensing agreement with Pye. Other Kapp artists included such diverse acts as Ruby & the Romantics, Jane Morgan and Brian Hyland. Dave Kapp himself was a legendary figure who helped his brother Jack in the early days of Decca and was one of the first Easterners to see the true potential of the country market. His "profitless prosperity" speech at an early NARM convention was another highlight of a long and brilliant career.

ABC-PARAMOUNT—Forerunner of the current ABC group of companies, it will always most be remembered in its early days for the monumental LP "Modern Sounds In Country & Western Music" by Ray Charles. From that album came the No. 1 smash "I Can't Stop Loving You" from the pen of Don

Gibson. This album did much to spread the popularity of country music among pop & r&b audiences. ABC also did much to popularize the blues by being the first company to have a top 20 pop hit with B.B. King, "The Thrill Is Gone." Earlier in 1957, ABC broke one of rock's all-time teen idios, Paul Anka. Starring with "Diana," he had more than 20 successive chart records on ABC before moving on to RCA. Also in 1957, ABC recorded the rock anthem "At The Hop" by Philadelphia-based group Danny & the Juniors, one of the fastest rising records of its time. The disk spent seven weeks at the top of the charts.

LIBERTY—Under the direction of Al Bennett, was the first important pop label to be launched since Capitol, a decade earlier. Liberty was also the first label to develop a truly West Coast, teen-oriented sound. After initial pop success with Julie London and Patience and Prudence, the label started to branch out into rock. Eddie Cochran was the first of these artists to achieve success with "Sittin' In The Balcony" in 1957, followed a year later with "Summertime Blues" and "C'mon Everybody." Johnny Burnette was another early Liberty star with "Dreamin'" and "You're Sixteen" in 1960. Both stars met tragic accidental deaths; Cochran was killed in a London car crash while on tour and Burnette was a drowning victim. Bobby Vee with hits like "Rubber Ball" and "Take Good Care Of My Baby" and Jan & Dean who moved over to Liberty in 1962 after several hits on the local Dore label, helped build Liberty's pop image. Jan & Dean's biggest Liberty outing was the No. 1 smash "Surf City." Liberty also scored with numerous hits by Gary Lewis & the Playboys, Jackie De Shannon and in the LP field with Martin Denny. The label also benefitted from its association with the Seattle-based Dolton label, which it eventually bought. Dolton had two No. 1 hits in 1959 with "Come Softly To Me" and "Mr. Blue," both by the Fleetwoods, and in 1960 launced rock's biggest instrumental group, the Ventures, with "Walk Don't Run." Finally, Liberty will always be remembered for its great novelty recordings by David Seville, "Witch Doctor" and the perennial Christmas favorite, "The Chipmunk Song."

ROULETTE—It was fortunate to start off with its first two records as hits. "Party Doll" by Buddy Knox and "I'm Stickin' With You" by Jimmy Bowen. As mentioned earlier, George Goldner was involved with Roulette at the very beginning as were Hugo & Luigi. It is Morris Levy, however, who has piloted the company over the past 20 years. Over the years, its big artists included Jimmie Rodgers, Joey Dee and the Starlighters, the Essex, Lou Christie and Tommy James & the Shondells.

CAMEO and its PARKWAY subsidiary, more than any of the older Philadelphia labels, benefitted from a close association with "American Bandstand" and the various dance crazes that emanated from that city in the early 1960s. Most famous of all were the Chubby Checker hits like "The Twist," "Pony Time," "Let's Twist Again," "The Fly," "Slow Twistin'," "Limbo Rock" and "Popeye, The Hitchhiker." Others who scored with Cameo dance hits included Dee Dee Sharp with "Mashed Potato Time," "Gravy" and "Ride" and the Onions with "Wah Watusi" and "South Street." Cameo's most consistent artist over the years was Bobby Rydell whose biggest hit was "Wild One" in 1960. Cameo was started at the end of 1956 by Bernie Lowe and Kal Mann and the label's first hit was "Butterfly" by Charlie Gracie in 1957. Another early hit was "Silhouettes" by the Rays, one of the first Bob Crewe productions.

CHANCELLOR, also based in Philadelphia and run by Bob Marcucci and Pete DeAngelis, scored with two of the biggest male vocalists of the teen idol period, Frankie Avalon and Fabian.

JAMIE, another of the Philadelphia companies, will be remembered for being Duane Eddy's label. Jamie was initially owned and operated by Harold Lipsius and Harry Finfer. Eddy was brought to the label by producers Lee Hazlewood and Lester Sill. Among Eddy's biggest hits were "Rebel Rouser," "Forty Miles Of Bad Road" and "Because They're Young." Sill was an original partner with Phil Spector in Philly and Jamie was the label's national distributor during its early days. Jamie also distributed hits on other labels including "I'm Leaving It Up To You" by Dale & Grace on Montel; "Boogaloo Down Broadway" by Fantastic Johnny C, and "The Horse" by Cliff Nobles, both on Phil L.A. of Soul; and "Yes I'm Ready" by Barbara Mason on Arctic. Jamie also was the first to employ the services of Texas producer Huey Meaux with the release of "You'll Lose A Good Thing" by Barbara Lynn in 1962.

SWAN, last of the Philadelphia quartet of record companies of this period was run by Bernie Bienick and Tony Mammarella. Its earliest hits included "La Dee Dah" in 1957 by Billy & Lillie and "Click Clack" by Dickie Doo & the Don'ts in 1958. It struck real pay dirt in 1957 with the release of "Tallahassee Lassie" by Freddy Cannon, whose hit streak on Swan continued through 1963 and included "Way Down Yonder In New Orelans" and "Palisades Park." Swan will also be remembered for the release of one early Beatle single, "She Loves You."

LAURIE, one of the great New York rock indies, was run by Bob Schwartz and first hit the national charts in 1958 with "I Wonder Why" by Dion & the Belmonts. Every major Dion hit, except for the two-year period 1963/1964, when he was signed to Columbia, was on Laurie, including "Teenager In Love," "Runaround Sue," "The Wanderer," "Abraham, Martin & John" and many others. Laurie also scored with hits by the Chiffons like "He's So Fine" and "One Fine Day," with British group Gerry & the Pacemakers, and the early New York rock group, the Mystics. In addition, Laurie distributed the Le Grande label responsible for numerous top 10 hits by Gary "U.S." Bonds.

CARLTON, founded by music industry veteran Joe Carlton, was responsible for the launching of the disk careers of Jack Scott in 1958 with hits like "My True Love" and "Goodbye

Baby" and Anita Bryant in 1959 with hits like "Paper Rose" and "In My Little Corner Of The World." The label also scored with the Chantels and Paul Evans; the latter's hit "Seven Little Girls" was on Carlton's Guaranteed label.

CANADIAN-AMERICAN proved that a record company with home offices in South Dakota was capable of coming up with big hits. Biggest over the years were "Sleep Walk" by Santo & Johnny, "I've told Every Little Star" by Linda Scott & "Till" by the Angels.

COED was run by Marvin Caine, as an adjunct of George Paxton's music publishing companies. Its great success was with the Crests whose hits include "Sixteen Candles," "Step by Step," "The Angels Listened In" and "Trouble In Paradise." The label also scored with such groups as the Rivas & the Duprees and with pop song stylist Adam Wade.

COLPIX, the first of Columbia Pictures' record labels, will best be remembered for a string of early 1960s hits by various artists including "Blue Moon," the Marcells; "Johnny Angel," Shelley Fabares; "Goodbye Cruel World," James Darren; "My Dad," Paul Petersen; and "Hey Girl," Freddy Scott. The picture company's next attempt in the record business, Colgems, in 1966 was responsible for the success of teeny-bopper favorites, the Monkees.

BIG TOP & DUNES wore the record company arm of Hill & Range Music. Big Top's biggest artist was Del Shannon who recorded both "Runaway" and "Hat Off To Larry" for the label. Other memorable Big Top biggies included "What's Your Name" by Don & Juan; "Lavender Blue" by Sammy Turner and on Dunes "Pretty Little Angel Eyes" by Curtis Lee as "Corrin Corrina" by Ray Peterson.

MUSICOR, run by ex-Mercury a&r chief, Art Talmadge, was responsible for more than 20 chart records by Gene Pitney including "The Man Who Shot Liberty Valance," "Only Love Can Break A Heart," "It Hurts To Be In Love" and "I'm Gonna Be Strong." Musicor was an equally potent force in the country field during the years it had George Jones under contract, from 1965 until the early 1970s.

BANG was originally a joint venture between producer Bert Berns and Atlantic, although it was never distributed by Atlantic. Its first hits came from the F.G.G. production team and included "Hang On Sloopy" by the McCoys and "I Want Candy" by the Strangloves. Bang's big break came in 1966 with the signing of Neil Diamond, through the production team of Jeff Barry and Ellie Greenwich. Many of Diamond's greatest hits were recorded for Bang including "Cherry Cherry," "I Got The Feelin'," "Girl You'll Be A Woman Soon" and "Kentucky Woman." Berns produced hits by Van McCoy, "Brown Eyed Girl" and Freddy Scott, "Are You Lonely For Me Baby."

RED BIRD & BLUE CAT, mentioned earlier in connection with the career of George Goldner, like Bang they were driving forces in the N.Y. music business during the mid-1960s. With team of all-star producers including Leiber and Stoller, Barry and Ellie Greenwich and Shadow Morton, the hits just kept coming including "Leader Of The Pack" and "Remember Walking In The Sand" by The Shangrales' "Chapel Of Love" and "Iko Iko," the Dixie Cups; "Bay From New York City" the Ad Libs; and "I Want To Love Him So Bad," the Jellybeans.

FRATERNITY, a Cincinnati-based indie, run by Harry Carlson had its initial success in 1956 with Cathy Carr's "Ivory Tower," followed a year later with "So Rare" by Jimmy Dorsey. The label later scored with hits like "Memphis" and "Wham" by Lonnie Mack and its last hit was "Then You Can Tell Me Goodbye" by the Casinos.

HICKORY, the record arm of Acuff-Rose Music in Nashville, was primarily active in the country field. Its biggest pop acts were Sue Thompson, who scored with two top 10 hits in 1961, "Sad Movies" and "Norman," and the Newbeats who reached the No. 2 position in 1964 with "Bread And Butter." The label was also first to release product in the U.S. by Donovan including "Catch The Wind" and "Colours."

MONUMENT, one of the great labels to emerge from the South, first attained national recognition in 1958, with the country rocker "Gotta Travel On" by Billy Grammer. Its biggest artist of course was Roy Orbison. Between the years 1960 and 1964, he was Elvis Presley's chief rival and amassed nine top 10 hits, including two No. 1's "Running Scared" and "Oh Pretty Woman." More recently, Monument, now distributed by CBS, has scored with Tony Joe White and Kris Kristofferson. The label all through its existence has been helmed by Fred Foster.

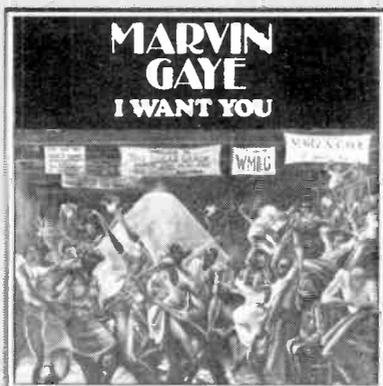
ERA and its affiliate label Dore were mentioned before for their contributions in the mid-50s, particularly the No. 1 smash "Wayward Wind" by Cogi Grant. The labels remained consistent chart-makers up through the late 1960s. Some of their biggest were "Baby Talk," Jan and Dean; "Mission Bell," Donnie Brooks; "Mr. Custer," Larry Verne; "Sacred," the Castells; "Love Letters," Ketty Lester and "The Birds And The Bees," Jewel Aikens.

DELFI, owned by Bob Keene, was another successful Los Angeles-based indie. Its biggest artist was Ritchie Valens, who had only two hits, "Come On Let's Go" and "Donna" backed with "La Bamba" before his tragic plane crash death along with Buddy Holly and the Big Bopper in 1959. Keene was also the first to record Sam Cooke as a solo artist for his Keene label, producing such hits as "You Send Me," "Only Sixteen," and "Wonderful World." Later, Keene was responsible for "I Fought The Law" by the Bobby Fuller Four. Other great Delfi hits included "Those Oldies But Goodies" by Little Caesar and "Love You So" by Ron Holden.

PHILLES was a legendary label of the 1960s and the showcase of the talents of Phil Spector. Spector had first come to the pop music forefront in 1958 with his No. 1 "To Know Him Is To Love Him" by the Teddy Bears on Dore. From its formation in 1961 until 1966, Philles was one of the hottest indies with hits like "Uptown," "He's A Rebel," "D Doo Ron Ron"

(Continued on page MR-70)

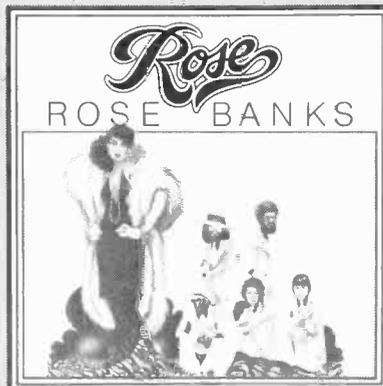
Music for the pursuit of happiness...



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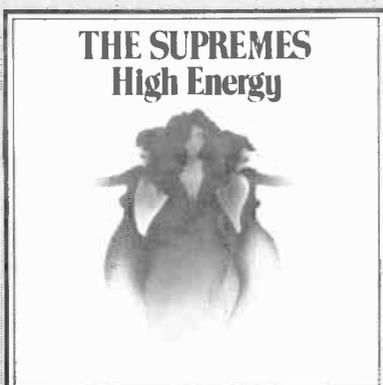
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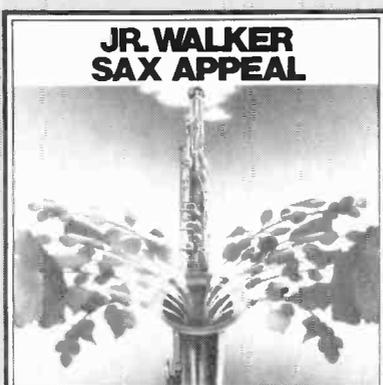
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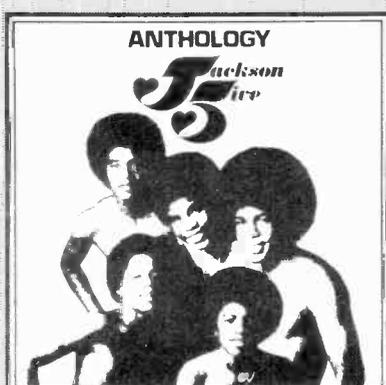
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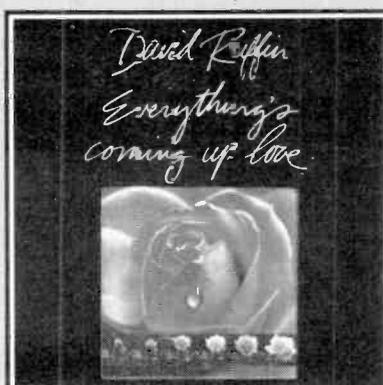
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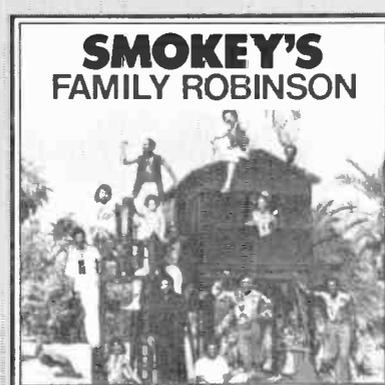
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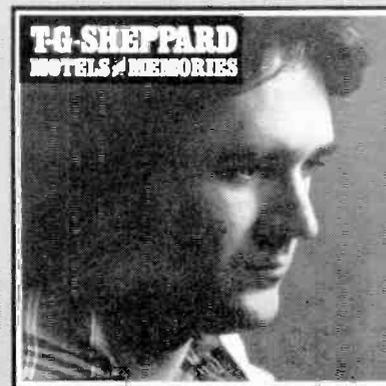
M6-866S1



T6-341S1



PLP-10010S1



M6-403S1

On Motown
Records & Tapes



© 1976 Motown Record Corporation

e

cclesiastes, the Preacher, sighed that there was no end to the making of books—at a time when the printing press hadn't even been invented yet. What would he have said about the making of phonograph records and tapes—especially recordings that talk?

The world of the recorded word is a multi-dimensional one. The same equipment that can turn a home into a concert hall, a night club or a rock festival can also transform it into a lecture hall, a theatre, a classroom, a library, an adventure in time through the annals of history. A man can lie in a hammock on a summer day and hear the greatest voices in the world perform plays for him, read him novels, tell him jokes or stories, recite poetry, deliver a historic speech or a sermon or explain the theory of relativity.

There are literally thousands of records and tapes covering every category of human knowledge and interest. There are even environmental records to surround the listener with birdsong or the sound of the ocean's surf incessantly. There are records of horror tales to chill the blood around a campfire, science-fiction records to wing the listener to other worlds, albums that teach foreign languages, Chinese health exercises, tap dancing, cooking. There are "how to" records offering advice on every matter from how to diet to how to give up smoking. There are records that purport to improve your sex life, others that promise to put you in a hypnotic trance. There are condensations of best-sellers and full-length novels. There are even add-a-part records of plays where you can fill in yourself as one of the characters.

Once regarded as a novelty, the spoken-word recording has burgeoned into a thriving industry, especially in the educational field. For this year's bicentennial, dozens of companies have issued special albums restaging the American Revolution from the points of view of black Americans and American Indians as well as the standard textbook approaches.

It is only a hundred years since Thomas A. Edison built the first phonograph in 1877 and recited "Mary Had a Little Lamb" onto a wax cylinder, or undoubtedly we'd also be treated this year to blurry dubbings of Washington's farewell to his troops and a reading of the Declaration of Independence by one of the original signers. As it is, in its "You Are There" series reissued by Columbia Special Products, events like the voyage of Columbus to America and the impeachment of Andrew Johnson are reconstructed so realistically that a listener from Mars would swear he was tuned in to the real thing. In fact, the landing of the martians that Orson Welles reported in his broadcast of "The War of the Worlds" can still be heard on records today.

Men tried for centuries to find a way to preserve the human voice. In his "voyage to the moon" Cyrano de Bergerac described in 1650 a machine much like the phonograph: "... a concern of metal something like one of our watches, full of curious little springs and minute machinery. It was really a book, but a wonder book that has no leaves or letters: a book for the understanding of which only the ears are necessary. If anyone wishes to read, he winds up the machine with its great number of nerves of all kinds, and turns the pointer to the chapter he wishes to hear. . . ."

In 1857 the Frenchman Leon Scott recorded soundwaves on a glass cylinder coated with lampblack with a machine he called the "phonoautograph." Twenty years later another Frenchman, Charles Cros, described a way to record and reproduce the voice, but it was left to Mr. Edison to build a working model. Alexander Graham Bell, Chichester Bell and Charles Sumner Tainter worked together after that to pro-

duce the gramophone in Washington, with its wax-coated cardboard cylinders replacing the tin foil Edison had used.

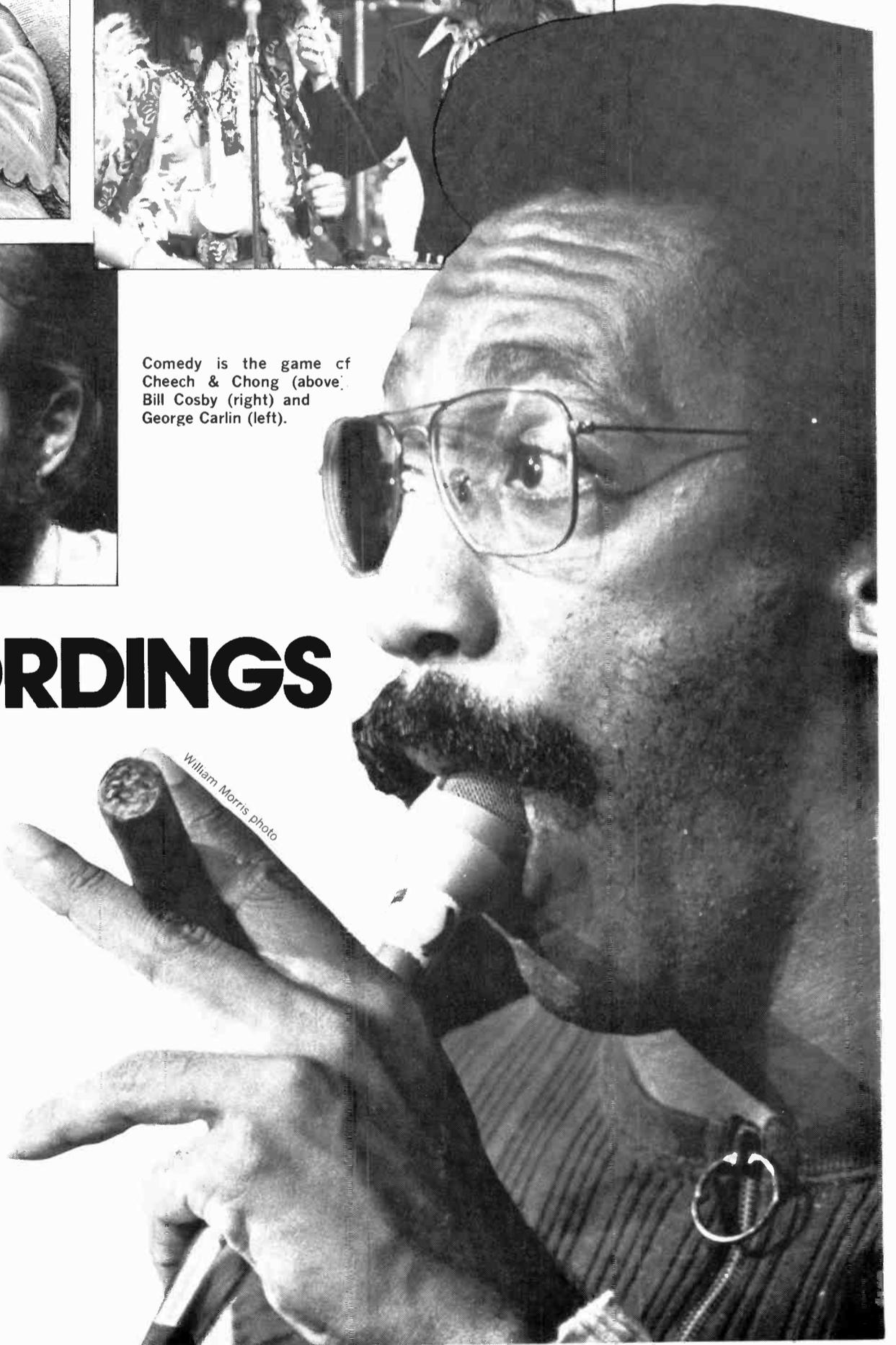
Soon afterwards celebrities all over the world were recording their voices to promote the new invention. In 1888 Florence Nightingale was speaking into the horn, saying, "When I am no longer even a memory, just a name, I hope my voice brings to history the great work of my life. . . ." William Ewart Gladstone recorded praise for the new "marvelous invention." P. T. Barnum, Oscar Wilde, Robert Browning, and Lord Tennyson were recording messages that still can be heard on ancient cylinders. As Edison's representative, Col. George E. Gouraud went around Europe recording these living personalities. There's a record called "Hark! the Years!" with a connecting narration by Fredric March (Capitol), where you can hear Nightingale, Admiral Robert E. Peary reporting on his discovery of the North Pole, William Jennings Bryan delivering part of his famous "Cross of Gold" speech and Teddy Roosevelt urging the boys of New York to "act as good citizens."



Little David photo



Comedy is the game of Cheech & Chong (above), Bill Cosby (right) and George Carlin (left).



William Morris photo

RECORDINGS THAT TALK

By PAUL KRESH

In the 1920's, many a family had its well-worn copy of "Cohen on the Telephone" or Taylor Holmes reciting Kipling's "Boots" and "Gunga Din." John Barrymore immortalized his performances of popular speeches from Shakespeare decades ago. Sir Herbert Tree was recording Shakespeare back in 1906, and Ellen Terry in 1911.

But until the arrival of the magnetic tape and the success of the 3 1/2 vinyl platter, the idea of recording entire books, plays or other lengthy manuscripts was an enterprise kept going almost solely as a service to the blind.

Occasionally great performances on radio—the Columbia Workshop production of Archibald MacLeish's verse play "The Fall of the City," for example, were put on records, but these rarities mostly wound up in the archives of the Library of Congress. For a long time, the problem, as it was with music, was a matter of fidelity. Try to make out what is happening in that recording of the MacLeish play and you have to strain mightily to catch the splendid language through the unfocused sound and the needle chatter. The same is even more true when you listen to the passage from the

Ken Krager photo

(Continued on page MR-44)



Stevie Wonder

"Songs In The Key Of Life"

Coming soon on Motown Records & Tapes.



Disk Evolution

• Continued from page MR-12

electrical recording equipment. A 12-in. record, Columbia 50013-D, was swiftly processed and demonstrated to the trade. The disk went on sale in June with an all-out promotion. Advertisements trumpeted customer reactions to 50013-D, such as the joy of the lady who exclaimed: "I thought I was tired of phonograph music—but that was because I never really heard any." To its dealers Columbia gloated: "This one record alone is bringing back customers who haven't bought records in months." It was staggeringly loud and brilliant (as compared to anything made by the old method), it embodied a resonance and sense of "atmosphere" never before heard on a phonograph record, and it sold in the thousands. Although Columbia's "Adeste Fideles" was not the very first electrical recording to reach the public, it was the first one to dramatize the revolution in recording and the first to make a sharp impression on the average record buyer.

Electrical recording gave the business a potent push for a while, but the effect turned out to be short-lived. Soon the scene darkened. Radio broadcasting was metamorphosing the country's listening habits, and almost overnight the long U.S. love affair with the phonograph began to turn sour. In October 1929 the stock market crashed, the national economy began to contract, and the phonograph and record business withered as if frozen in full bloom by a bitter Arctic frost. Everything went into a decline, but the phonograph went into a tailspin.

Victor had by then been taken over by RCA, and the assembly lines in Camden were already busy producing radios. Contracts with Red Seal musicians were allowed to lapse, expensive orchestral sessions were deemed largely expendable, and the whole slowly woven fabric of Victor's involvement with music making America was allowed to unravel. Despite its drastically declining record sales, Victor did attempt to turn the tide with a long-playing record (up to 14 minutes per side). Unfortunately, the idea was sounder than the execution, and the company soon took its new product off the market.

As this sickly venture limped along in the winter of 1931-'32 the American phonograph and record business entered into its most doleful phase. Rigor mortis had all but set in. A total of 6,000,000 records were sold in the United States during 1932, approximately 6 percent of the total record sales in 1927. Is it any wonder that people spoke slightly of the phonograph record in circles where profits and production carried weight? All business had suffered grievously, it is true, but not to this calamitous extent. What had happened to the phonograph? Why had record sales dropped from 104,000,000 discs in 1927 to 6,000,000 in 1932, and the production of phonographs from 987,000 instruments to 40,000? A definitive answer can never be given. Radio broadcasting undoubtedly figured as the major cause. Entertainment on the air had reached high professional caliber and it was free—an irresistible attraction in a period of unemployment and diminishing wages. The latest hit tunes were to be heard in abundance from broadcasting stations. No longer was it necessary to buy the new dance records; they were being played ad nauseum over the air waves.

But radio alone could not have brought the phonograph to such a sorry plight, nor could the indifference and apathy of RCA, nor the inflated prices at which most records and equipment continued to be quoted. These were surely contributory. But there was in addition something else, something intangible: a sudden disenchantment on a country-wide scale with phonographs, needles, records, and the whole concept of "canned music." The malaise broke out in 1929 and spread devastatingly to every city and state in the U.S. Albums of Red Seal Records, displayed so proudly by a former generation, were unceremoniously relegated to the attic or sold by the pound to a junk dealer; so were the expensive Victrolas on which they had been played. The talking machine in the parlor, an American institution of redolent memory, had passed from the scene. There was little reason to believe that it would ever come back.

That it did was owing in large measure to a new record company formed by Jack Kapp, an ex-employee of Brunswick, and E.R. (later Sir Edward) Lewis, a canny London stockbroker who had taken over the management of the British Decca Company. The new American company was also called Decca. Its raison d'être lay in the conviction, shared by Kapp and Lewis, that good phonograph records did not need to be expensive. Jack Kapp's gambit was to offer the biggest personalities in popular music at 35 cents a record. He persuaded most of the Brunswick "75-cent artists" to sign up with Decca, and in his first advertisements was able to announce exclusive contracts with Bing Crosby, the Dorsey Brothers, Guy Lombardo, Glen Gray, Fletcher Henderson, the Mills Brothers, and Arthur Tracy (the "Street Singer").

Another contributing factor in the turnaround of record sales was the re-emergence of the jukebox. Coin phonographs in one form or another had been around for a long time, but like everything else to do with recorded music they had gone into a serious decline during the early years of the Depression. They came out of retirement with the end of Prohibition and—as jukeboxes—proliferated in bars, drugstores, and diners. By 1939 there were 225,000 of them, and it took 13,000,000 discs a year to nourish them. For record companies the jukebox served the double function of buyer and seller. Millions of records were purchased solely because they had been heard and enjoyed the night before on a jukebox. It became possible once again to talk of record best sellers. In 1936 a record of "The Music Goes Round and Round" sold more than 100,000 copies. Nothing like that had happened since Al Jolson's

"Sonny Boy" back in the 1920's. By 1939 the ceiling had been raised to 300,000 with Victor's "Beer Barrel Polka" and Decca's "A-tisket, A-tasket." The Decca policy of "top tunes and top artists for 35c" had paid off. In 1939, on its fifth anniversary, it had grown into the second-ranking company in the industry with an annual production of 19,000,000 records.

Columbia trailed far behind, a moribund and lackluster company waiting for someone to rescue it. That person turned out to be Edward Wallerstein, an RCA Victor executive prepared to quit his job in favor of revitalizing Columbia. All he needed was somebody to buy the old company, and in 1938 he found a backer in the person of William S. Paley, president of the Columbia Broadcasting System. With the weight of CBS prestige and resources behind him, Wallerstein set out to rebuild the Columbia catalog. Benny Goodman, Duke Ellington, Count Basie, and many other idols of the Swing Era were put under contract. For the serious music lover, whom Wallerstein considered the mainstay of the record business, Columbia began signing up orchestras all over the U.S. He also halved the retail price of classical records from \$2 to \$1.

Price cuts, jukeboxes, and intensive promotion by three highly competitive companies served to swell and quicken the phonograph's return to public favor. When the figures were compiled for 1941, the industry rubbed its eyes with amazement and found that 127,000,000 discs had been sold that year. Production of radio-phonographs was also in a splendidly healthy state. Under normal circumstances, nothing would have impeded the rise of record and phonograph sales to a total volume exceeding anything that the industry had ever known. But the times were anything but normal. On Dec. 7, 1941, the United States found itself at war. Importations of raw materials from Asia were among the first casualties, and the basic ingredient of phonograph records—shellac—came principally from India. In April 1942 an order from the War Production Board cut the nonmilitary use of shellac by 70 percent. At about the same time, the nation's manufacturers of electrical goods turned out their last radios and radio-phonographs for civilian consumption and converted to war production. The phonograph, which was just on the threshold of its greatest triumphs, had to dig in for the duration.

Despite material shortages and a recording ban imposed by the American Federation of Musicians, business was carried on pretty much as usual during the war and immediate post-war years. Perhaps too much as usual. The record industry badly needed a jolt, and it was duly provided in 1948 by Columbia's introduction—or reintroduction—of the long playing record. This turned out to be a considerably better product than Victor's of 17 years before and the time was now right for it. After a period of some turmoil and trouble—occasioned by Victor's espousal of the 45-r.p.m. single and the subsequent "Battle of the Speeds"—the LP took off in steep ascent.

It is still climbing, thanks to racks and record clubs, to rock music and motion-picture soundtracks, to stereo sound and hifi playback equipment. Together they have propelled the record business into a billion dollar industry. All this is a far cry from those tentative beginnings in 1894. But there is at least one thing that has not changed. Despite a mounting challenge from tape (and Lord knows what else in the future), the preferred medium for recorded sound remains what it was 75 years ago. It is now composed of plastic rather than rubber, and it sounds infinitely better. But the essential concept is the same: a flat disk, impressed with spiraling grooves. At a time when almost everything else is in a state of flux, that kind of continuity is rather comforting.

The Birth Of Tape

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One function of our organization was to collect data and samples of German developments and send them to the Signal Corps Laboratories and the Department of Commerce in the U.S. After dutifully complying with this service with regard to the Magnetophon in this more significant form, I was able to obtain two of the remaining low quality machines and send them to my home in San Francisco as souvenirs of war. By now we had a goodly supply of tape as well, and I was able to send home about 50 rolls of it. Each roll ran for only twenty-two minutes at the speed in use at the time, 30 inches per second.

One of the regulations covering war souvenirs was that anything to be sent had to be small enough to fit into a U.S. mail bag. I had to completely dismantle my two machines and send them, with the tape, in 18 different packages. The project was challenging and the results rewarding. All 18 boxes were at home awaiting my arrival after discharge from the army in early 1946.

Because it was still not clear to any of us who had investigated the high quality Magnetophon in Paris whether or not there was something particularly unique about the metallurgy of the recording and playback heads, I decided not to send them with the packages I mailed home. Since they were physically quite small, I carried them with me in my personal kit.

En route from Paris to San Francisco, I stopped off a couple of days at Fort Monmouth, New Jersey, over the Thanksgiving holiday, 1945. Here I encountered a Signal Corps acquaintance of several years' standing, Lt. Col. Richard Ranger. He invited me to his home for Thanksgiving dinner. Knowing of his interest and reputation as a clever inventor and developer of electric organs, I thought he might be interested in the Magnetophon and I took one of the heads which I was carrying with me to his house. He had not until then heard of the Magnetophon and was immediately interested in its possibilities.

Col. Ranger and my friend, Jim Menard, were still in the service. Jim was still in France and I soon learned from him,

after I was back in civilian life in San Francisco, that Col. Ranger was in Europe and probing more thoroughly than we had into the manufacture of Magnetophon tape and the Magnetophon itself.

I had worked for the engineering department of Pacific Telephone and Telegraph before the war and my old job was open to me if I wanted it. I found myself more interested in working with an old friend of mine, William A. Palmer, who had developed a successful motion picture production services company in San Francisco. Bill had established a splendid reputation in all facets of 16mm film work with particular specialization in color film duplication and sound recording. He enthusiastically awaited my assembly and demonstration of the Magnetophon. Assembly of the machines was, of course, relatively easy since I had taken them apart myself in Paris, but I had to build the electric circuits from American tubes and components along the lines of the original German schematics and I made certain modifications which I deemed desirable. I put electrical pre-emphasis, for example, into the high frequency record circuit and corresponding de-emphasis on playback. This proved to be worthwhile and was duplicated later almost exactly in the Ampex first model. By March of 1946 I had both machines operating to my complete satisfaction.

Bill and I immediately put them to work in his studio in San Francisco, where we found them most useful for recording off-screen voice and music for films. We worked out cutting and splicing techniques so that the sound track for a complete reel of film (12 minutes long) could be prepared in its final form on tape. Then, a single transfer to optical sound track could be made, resulting in a final product that sounded much better than any previous re-recording process. To our knowledge, this was the first time magnetic recording was ever used, at least in this country, to record sound for motion pictures.

I remember well the first public demonstration I gave in San Francisco to the local chapter of the Institute of Radio Engineers on May 16, 1947. We prepared some tapes at KFRC of orchestra, vocalists and pipe organ. We had a large attendance and the enthusiasm was terrific.

Little did I know that night that among the audience were several men with whom I would later have a close and long association. Oddly enough, they were particularly interested in the sound of a small German loudspeaker I used as a monitor during part of my demonstration. They contacted us later, wanting to know if they could come to our studio to see it at closer range. We were, of course, happy to let them do so and they introduced themselves as Harold Lindsey and Myron Stolaroff, representing a small company of only six people in San Carlos on the San Francisco peninsula. They had been making aircraft motors during the war and were now looking for some new field of post-war promise. Since they were interested in high quality audio, they were considering the possibility of making speakers or even a disk recording lathe. Their company was headed by a gentleman named A. M. Poniatoff. Borrowing his initials and adding EX for excellence, they had named the company Ampex.

While their first interest was the loudspeaker, this soon gave way to an expanding interest in the Magnetophon and it was not long before they decided the undeveloped field of professional magnetic recording should be their area of specialization.

In October of 1946, Bill and I attended the annual convention of the Society of Motion Picture Engineers (SMPE, now known as SMPTE). There were few references to magnetic recording, but one or two papers were scheduled for presentation on experimental work which was being carried on. In particular, I remember that Marvin Camras of Armour Research presented a demonstration of sound from a strip of 35mm film which he had coated with a form of iron oxide, using a paint brush. It sounded pretty good, but didn't seem to excite the sound departments of the major studios.

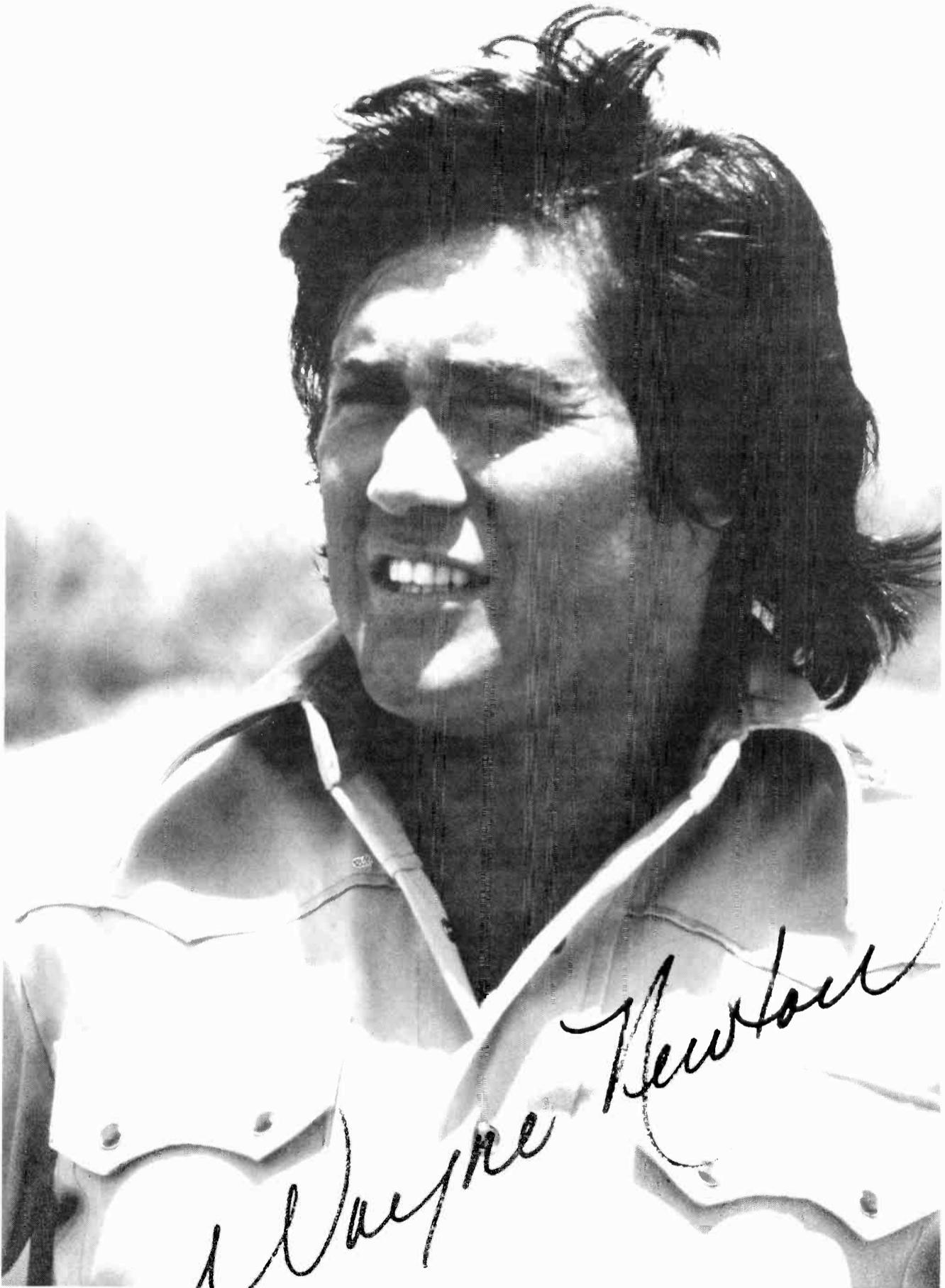
Bill and I got to talking with a man who ran a rather exclusive radio-phono and record store in Beverly Hills, Art Crawford by name. He was excited about the potential for tape in the home and we told him we had one of our machines in the back of Bill's car. He was anxious to see it, so we set it up in our hotel room. He nearly flipped when he heard it and immediately got on the phone calling Douglas Shearer, the head of sound at MGM; Tom Moulton, the head of sound at 20th Century-Fox; and John Hilliard, chief engineer of Altec Lansing. Arrangements were made with each of them for visits at their plants and the next two days saw a series of exciting demonstrations. I remember particularly the few hours we spent at MGM.

Since they had never heard of us and discounted any reports that a new sound recording system might be comparable to their latest system of sound-on-film recording (so-called "200 mil push-pull" recording), they arranged to feed us some music, a piano solo by Artur Rubinstein, played back from this newest medium, a test reel they particularly prided as having exceptional quality. I recorded it on the Magnetophon.

In assembling the electronics, I had provided an "A-B" switch. In the "A" position one was able to listen directly to the source material. In the "B" position the Magnetophon playback head was used to reproduce the tape less than 1/10 of a second after it has passed over the record head. Thus, instantaneous comparisons were possible. This in itself opened their eyes. They could not tell whether we were listening to their film directly or on-playback from the tape.

Their system had the highest dynamic range of any available at the time, yet when they cut off the film at the end of the test we were all aware of a drop in noise level, but the tape continued merrily running on with much less inherent noise

(Continued on page MR-46)



Wayne Newton





hat was American rock doing while it waited for the Beatles and the rest of the British invasion?

American rock was developing into the most exciting, creative and vibrant music in the world is the simplest answer, developing over a period of 200 years from the black and rural white music of the South, the black music of the urban ghettos, the sounds of jazz and the sounds of the big bands.

Rock was and is an American music, joining with country and blues to claim this title. And since much of rock is a synthesis of these two genres, rock has at least some claim to being the most American music of all.

To understand what American rock was doing while it waited for the Beatles, however, it is essential to have some idea of exactly where rock came from and when what we know as rock was launched.

As mentioned previously, rock is the product of a wide and diverse group of influences. Yet it is fairly widely agreed that what we now call rock was first heard on record in the 1940s, really the late '40s.

The first rock records were black records, often dance records. Once called race records and sold through the large cities in the Northeast, South, Midwest, West Coast and a few other areas, the music dealt with reality in a sharper light than the music of Tin Pan Alley that then dominated the pop charts. Several former big band vocalists made what later became known as rock records, as did a number of groups.

Groups such as the Ravens were on the r&b charts as early as 1948 with a kind of music that was not quite pop and not quite ethnic enough to appeal only to blacks. The fact remains, however, that blacks were the primary buyers of these disks.

Alan Freed, who was later to become well known (and legitimately so) was in Ohio around this time, becoming one of the first white deejays to play black music on a regular basis. But more on Freed later.

Black music, of course, put more accent on the beat than white pop music of the time, and as we have said, concentrated more on explicit lyrics and rougher vocals. If we take a look at the r&b charts during the first few years of the '50s, we find a rather varied assortment of names.

First we find the names of artists who later became thought of primarily as rock artists, artists like Ivory Joe Hunter, Fats Domino, Ruth Brown, the Clovers, Lloyd Price, Johnny Ace, Rufus Thomas, Clyde McPhatter & The Drifters, Chuck Willis, Faye Adams and Roy Hamilton. These artists were also considered soul stars, of course, but their occasional presence on the pop listings qualified them at least partially in the early days as rock names.

Other artists remained in the r&b categories, including Charles Brown, Willie Mae Thornton, the Five Royales, the Five Keys and a few others, while artists like Jimmy Witherspoon, Elmore James, Guitar Slim, Dinah Washington, Lionel Hampton, Wynonie Harris, B.B. King, and John Lee Hooker were considered blues artists.

The pop charts in the '50s were filled with artists we could consider the most standard MOR today—artists like Rosemary Clooney, Patti Page, Tony Bennett, Guy Mitchell, Les Paul & Mary Ford, Tony Martin, Dinah Shore, Teresa Brewer, Eddie Fisher, Dean Martin, Jo Stafford, Vera Lynn, Frankie Laine and Doris Day.

In any case, r&b developed its own market, pop maintained its market and the two ran fairly separate courses, though a black single would occasionally find its way onto a white playlist or into a white market.

When did the general public become aware of what was to be called rock and roll? There are several possible answers. One is Bill Haley & The Comets, who took an old Joe Turner song called "Shake, Rattle & Roll" and enjoyed a sizable pop hit with it in 1954. Haley, a country singer with a sizable stomach and a curl hanging down onto his forehead was an unlikely pop idol (Frank Sinatra, Johnnie Ray and Billy Eckstine before were a bit more likely), but a pop idol he became.

While Haley probably was the first white artist to be called a rock singer, there were a number of white cover versions of black product around the same time that also became sizable hits. The covers were not rock per se, but the songs were.

So we had the Crewcuts taking the Chords' "Sh Boom," in 1954 and hitting the pop charts and the Fontane Sisters covering "Hearts Of Stone" by the Charms in 1955. Pat Boone covered Fats Domino, Georgia Gibbs covered LaVerne Baker, the Chordettes covered Gene & Eunice, the McGuire Sisters covered the Moonglows, the Crew Cuts covered the Penguins, Georgia Gibbs covered a number of artists and the list goes on and on. Black music was reaching the public, but not by blacks.

Why were the blacks not receiving the attention they deserved? One reason was certainly airplay. Most white stations would not play a black single if a white version was available. If one

was not, the stations would just as soon pass on the record. A second reason, just as important, was the situation that developed between major labels and independent labels.

Black artists were generally not available on the majors (London, Capitol, Columbia, Decca, RCA). Either the labels did not seek out the artists or the artists did not seek out the majors.

So the independents developed as an outlet for the new music, music that, despite a strong degree of apathy or downright distaste from the traditional record powers, was beginning to take hold with the young.

The most important of the independents were certainly Atlantic, Jubilee, the Herald/Ember family, Rama, Apollo, Savoy, Melba, Chess/Checker/Argo, Vee Jay, Aladdin, Modern, Specialty, Imperial, Ace, Duke/Peacock, Dot, Cadence, Liberty and Roulette (Charlie Gillett, in his excellent "Sound Of The City," offers a detailed history of the rise of the independent labels).

The point is, the independent labels in their early days simply did not have the money or the distribution channels to compete with a major that decided to cover a record. A major could have a record to every radio station, one stop and distributor in the country within a matter of days. The independents could not. As the independents grew in power and resources and as listeners decided they wanted the real thing (which eliminated indie covering indie), the cover situation diminished. But it was an unpleasant situation for a while. Pop just plain faded. Many indies became majors.

What of the music and the artists of the '50s? We are limited here in space, so rather than discuss the situations that surrounded and created the music, it would probably make more sense at this point to go into the artists themselves and the types of music they created.

Sun Records, formed in Memphis in 1954, must be considered along with the breakthrough of the black artists as one of the major stepping stones in the popularizing of rock.

The biggest Sun name, of course, was Elvis Presley, the man who combined the elements of black music and country to come up with rockabilly and rock and to later become the biggest musical name in the world. But the Sun roster had stars other than Presley. Carl Perkins, Johnny Cash, Charlie Rich, Roy Orbison, Carl Mann, "Jumpin'" Gene Simmons, Billy Lee Riley, Jerry Lee Lewis, Charlie Feathers, Edwin (now Ed) Bruce and Dickey Lee were just a few of the major talents to come from Sun, along with the brilliant producer/arranger/musician/writer Jack Clement.

Presley, of course, became a phenomena, exposing the world to rock, singing songs that the general public had never before heard from a white man and breaking personal appearance records wherever he went. With a passable voice, a remarkable ability for showmanship and good material, he became a household word and the idol of the '50s and '60s.

Jerry Lee Lewis was another major talent, a wild man who combined country and r&b, pounded a piano, shook his long blonde hair as he sang and married his 13-year-old cousin. A genuine talent, Lewis' personal life bled into his career and many feel his days as a rock star were ended unjustifiably soon through unfavorable public opinion.

Johnny Cash was basically a country singer who, through a unique vocal style, good voice and unusually sparse instrumental backup hit the pop charts fairly frequently. Carl Perkins wrote "Blue Suede Shoes" and had several hits, while Roy Orbison saw his biggest days in the '60s. Rich, of course, is a superstar now.

So the Sun story is primarily one of the synthesis of country and r&b into a musical form that became the norm rather than the exception as the years moved on.

Atlantic became a formidable label in the '50s as well.

Clyde McPhatter, first with the Drifters and later as a solo, was one of the finest singers rock ever produced, a stylist who apparently could handle anything with ease.

Ruth Brown and LaVerne Baker were superb



Chester Maydole photo

Cadence photo

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Imperial photo

singers, who unfortunately saw little of the success they deserved because of cover versions and generally white apathy. Both combined elements of soul, gospel and jazz and blues with tremendous skill.

The Coasters, under the masterful guidance of writer/producers Jerry Leiber & Mike Stoller, came up with a series of humorous songs that appealed naturally to teenage America.

The Drifters also became one of rock's standard groups, with lead singers McPhatter and later Ben E. King. The group had hits into the '60s, with Leiber & Stoller's "There Goes My Baby" becoming a landmark record thanks to the use of strings with black product.

The Clovers, Ben E. King as a solo, Bobby Darin, Joe Turner, Ray Charles, Chuck Willis and Ivory Joe Hunter were among those, who along with Ahmet and Nesuhi Ertegun, Jerry Wexler, Herb Abramson and other executives created one of the top rosters in rock, r&b and blues labels.

Chess Records ended up with the man who may have been the greatest rock writer of all time in Chuck Berry. Berry wrote perfect three minute short stories, dealing with everything from first dates to American Bandstand to teenage love to rock shows to the escapades of delightful fictional characters. He identified with teenage America perfectly, developed a guitar style that is still imitated today, was a fine singer and a master showman. Berry's work was the base for many of the artists in the first British musical invasion, and his material is still covered.

Chess also had Bo Diddley, who developed a distinctive guitar sound of his own and enjoyed several hits, as well as Dale Hawkins.

In the area of Blues, Chess had a wealth of talent including John Lee Hooker, Howling Wolf, Elmore James, Sonny Boy Williamson and Muddy Waters.

Buddy Holly popularized a rockabilly sound as well as anyone, enjoying a number of major hits in the '50s, as both a writer and singer. With the Crickets or as a solo, Holly was one of pop's more distinctive vocalists and was on the way to becoming a major star before his death in an airplane crash in 1959.

Another whose career was cut short by death was Eddie Cochran. Though he had not enjoyed Holly's success, Cochran was involved in such rock classics as "Summertime Blues," "C'mon Everybody" and

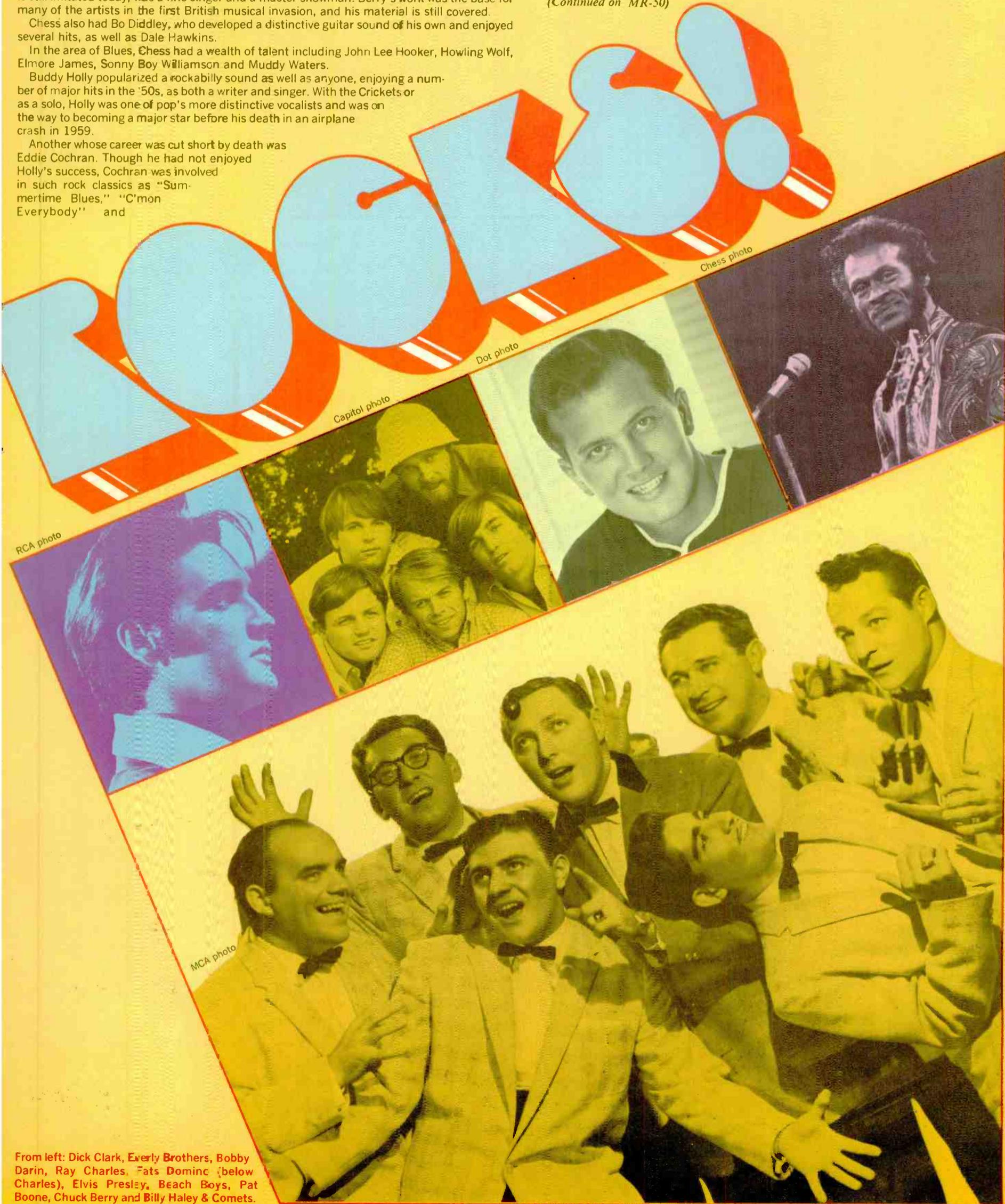
"Something Else," as well as having a substantial hit with John D. Loudermilk's "Sittin' In The Balcony."

Vee Jay also produced a number of outstanding artists in rock, soul and blues in the '50s, including Jerry Butler & the Impressions, Dee Clark, the El Dorados, the Spaniels, Jimmy Reed and John Lee Hooker.

Pat Boone was a major name in the '50s, though it is generally felt that he did not contribute a great deal to the growth of rock. And pop oriented artists like Perry Como, Andy Williams, Jimmy Rodgers, Guy Mitchell, Dean Martin and Gogi Grant continued to have hits.

There were other artists who left a lasting impression. Jackie Wilson was a booming vocalist with a dynamic stage presence. Sam Cooke was a superb writer and inimitable vocal stylist. The Platters appealed to everyone with their writer and entrepreneur, Spector developed into

(Continued on MR-50)



From left: Dick Clark, Everly Brothers, Bobby Darin, Ray Charles, Fats Domino (below Charles), Elvis Presley, Beach Boys, Pat Boone, Chuck Berry and Billy Haley & Comets.

THE BRITISH INVASION

From a British nationalistic standpoint, the most important year of the rock age was 1963, when the Beatles, having emerged from smokey beat clubs in Hamburg, Germany, and taken over the Cavern and sweaty clubs in Liverpool, then conquered the entire worldwide recording industry.

But in the years bridging 1955 and the emergence of rock 'n' roll with the so-called merseybeat explosion, Britain had to plead guilty to being a kind of pop music sneak-thief.

Ideas of arrangements, production and songs flowed from American music men. Because American product itself didn't flow across the Atlantic, it became rich pickings for British producers, sharp-eared and often not too concerned with morality or ethics. Carbon-copy singles were produced on a conveyor-belt system.

A good American-developed ballad, say "Yellow Rose Of Texas," could bring maybe four or five direct cover versions out of London. Maybe one by an established big name not too worried about plagiarism or originality, and the rest from virtual unknowns hoping to thumb a lift to stardom on a U.S.-registered hit-song truck.

This formula had been going on for some years. But 1955 was to prove a real turning point. Bill Haley was on the charts with "Rock Around The Clock," a trendsetter which had made little impression first time round; Pat Boone joined Haley in the U.K. Top 20 some months before Elvis Presley and "Heartbreak Hotel"; and, equally important, a 20-year-old ban was lifted which had prevented the exchange of musical talent represented by the AFM and the U.K. Musicians' Union.

For years, even in the jazz and big band field, British fans had been deprived of visits by the U.S. artists, undisputed leaders in the field. So, even here, simulated arrangements and sounds were the order of the day. The British bandleader was not really encouraged to go for originality.

Sometimes the copying was thoroughly accurate. British leader Vic Lewis, for example, spread the name of Stan Kenton here, and received the latest arrangements from Kenton himself. And the first actual big band exchange saw Kenton arrive in London and Ted Heath, one world-class British aggregation, cross to the U.S.

If the exchanges opened millions of British ears to "the real thing," then rock 'n' roll, the white version of r&b, was to lead to ever more furious efforts to find local equivalents of the American stars. Haley's Comets were copied. When Tommy Steele, former merchant navy steward, became Britain's first star-name rocker, his Cavemen backing group featured a tenorist who played while lying on his back—just as Rudy Pompeii had performed for Haley.

Steele's real name was Thomas Hicks. Steele had more of an edge to it. And Larry Parnes, who co-managed Steele, built up a stable of British rockers with similarly evocative names. There was a Wilde (Marty), a Power (Duffy), a Goode (Johnny), an Eager (Vince), a Fame (Georgie) and, particularly important being local rock talent, a Fury (Billy).

But the influences remained firmly with America. Country moved into r&b, two U.S.-based music styles, and much of what happened in Britain was anemic, emasculated and dreary. However

(Continued on page MR-90)

By **PETER JONES**

United Artists photos from "A Hard Days Night" soundtrack

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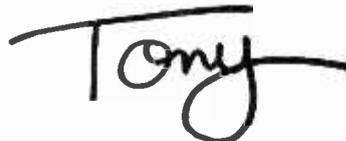
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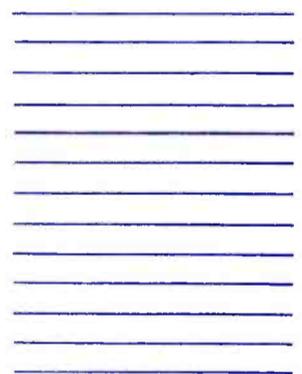
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A PIPELINE EXPANSION...

By JOEL FRIEDMAN

MR-43

If you won't quarrel with my syntax, it seems to me there's a quiet revolution going on in our business. While I don't profess to be clairvoyant, I have been asked to give some of my views about marketing in the late 1970s, and perhaps to take a peek into the future of our industry and what it may portend for the years to come.

The revolution I speak about appears to be a simple one. What's happening is that many of us—those of us who plan on being around for awhile—are involved in long-range planning.

There's a new breed of executive in the record industry today—one who has already heeded the ominous need to accept corporate responsibility, and who has paid attention to the trumpets sounded by the Wall Street community for more disclosure and more information about our business.

He, or she as the case may be, is the kind of executive who is well aware of the need for financial planning, for greater use of technological instruments, for making management information systems practical and utilitarian. But, in addition to that, who is similarly aware, and becoming more so each day, of the need for functional market research. Not the kind that produces information in a vacuum that's totally useless, but the sort of information that will pinpoint a market, the audience that buys phonograph records, and perhaps even delves into the demographics of that audience and how to appeal to it.

Despite the doomsayers of our business, and they exist in that same investment community on Wall Street as well, our business has nowhere to go but up. It's astonishing how few people recognize that our industry, the raw sale of phonograph records and tapes, already exceeds, far outstrips, the size and volume of the musical instrument business, all sporting events and outdoor arenas and concert halls, the sale of sheet music, and attendance at motion pictures. One might draw examples of parallels from what we have come to call the entertainment business.

It's big—and getting bigger.

I'm optimistic about the future of our business, and I'll tell you why:

1) We have now identified our audience—it doesn't stop at age 18. We can, and will, sell records to an audience that includes teenagers, young adults and adults as well.

2) The so-called retailing explosion isn't a myth anymore—it exists, it's growing, and will continue to grow.

3) Despite all the dire forecasters, rackjobbers who are servicing all too numerous discount stores, department stores and who have leased departments, aren't going out of business—they're simply getting better at what they do. Yes, we do have problems that relate to the bottom line, but I think that we in the industry are maturing, and will address ourselves to curing those problems in the not too distant future.

4) We're becoming far more creative, far more inventive, in appealing to an ever growing, ever widening audience, to whom music is an integral part of their lifestyle. And lifestyle is what it's all about.

There are many of us "out there" who are far more concerned about the quality of our lives than has ever been imagined before. The Depression of the '70s isn't like the depression of the '30s. Many of us sat a round and moaned about how bad business was a few years ago, but we did this within the safe confines of our air-conditioned, swimming pool, California ranch style homes.

So maybe business wasn't so bad after all. I've seen some studies that have indicated that as much as, perhaps, 40% of the expendable dollars of a 16-year-old went into the purchase of phonograph records. What's foolish, of course, is that we were all led down a primrose path into believing that the same level of buying, the same degree of aggressive pursuit in music, could be continued as that same 16-year-old matured. How can he, when perhaps at age 25 the now young adult is spending a portion of those same dollars on rearing his family—but at the same time he's also spending some of

those same dollars on rather expensive hi fi rigs, and currently on CB radios?

The new breed of executive in our business that I speak about, he's already into such sophisticated areas as:

- 1) Behavior modification.
- 2) Finance for non-financial management.
- 3) Materials handling.
- 4) Marketing analysis.
- 5) Developing a profile of his customer.

He is the kind of executive who reads B.F. Skinner and may listen to Bob Dylan, but has the acumen to put the two together.

At the recent NARM convention in Miami, somebody said something about the "unpredictability" factor in our business. Unpredictability? Hogwash. What's so unpredictable about the sales of a new Elton John album, a new John Denver album, or a new album by Paul McCartney? I can name perhaps 20 or 30 leading artists who aren't the slightest bit unpredictable—I'm talking about their potential for record sales. And add the sales volume of those albums up and you're talking about millions of dollars of sales. Now all you've got to do is find a way to bring them into your store.

I'd like to focus for a moment on how records are sold today, and perhaps in order to do so we need to take a look at how records were sold in the early embryonic days of our business. The normal record distribution patterns that existed in the 1930s and into the mid-1940s saw records being produced by record manufacturers, and then, in virtually a vertical straight line, going to record distributor, to record retail outlets and ultimately to the consumer.

The one-stop came into being in the late 1940s and early 1950s, primarily to service jukebox operators. The latter group buy from all distributors who handle all lines, and the operator needed only to make "one stop" to buy all his merchandise. One-stops today now service many small retailers.

(Continued on page MR-106)

By JOHN SIPPEL

...AND A RETAIL EXPLOSION

When Manny Hollander bought his first inventory of 78 r.p.m. singles in 1931, approximately 25 retailers, principally living off refrigerator, range and radio sales, handled records as a traffic grabber in the greater Chicago area. Hollander recalls he had about 1,500 to 2,000 78s, bought at 21 cents each and retailing at 35 cents or three for \$1. Salesmen from the local Decca and RCA company-owned branches called on Hollander Radio and Electric weekly, along with a combo man from Sampson Electric. The three major labels were Decca, Bluebird (RCA) and Harmony (Columbia).

Inventory turned 10 to 12 times per year. Records were steady. Retailers were protected by an arrangement whereby labels would not open up a new dealer unless that dealer was distant enough from established stores so that no one was encroached upon. Hollander's Humboldt park store was at 1600 W. North Ave., with his nearest competition approximately four miles west at about 5600 or five miles away in the Chicago Loop.

Recorded repertoire in the early '30s was principally pop, with a small release of "race" (black) records or "hillbilly" (country & western). All dealers stocked phonographs from table-top through consoles to portables. They were sold near to cost to encourage record buying.

In the mid-thirties the first albums appeared. They were opera sets, followed soon after by concept albums by pop singers and big bands. The album itself was 50 cents, while each 78 record therein was 50 cents. Dealers got a 5% return privilege, which, in most cases, excluded breakage, which sometimes totalled over 5% of an order. Department stores nationally introduced record departments, in which home electronics, radios and phonographs were also sold.

The only accessory sold was phonograph needles. There were only a couple of needle makers and needles sold from 50 cents to a deluxe model in a red velvet setting for \$5. Dealers gave away a primitive record brush as a promotion. The bulk of co-op advertising went into neighborhood newspapers with some metropolitan daily ads.

By the war's end, retailers were faced with a swiftly growing inventory problem. When the three majors were joined by Capitol in the early '40s, weekly releases rose from 10 to 20 78s. By 1947 there were between 40 and 100 releases per week, depending upon the season.

The real entry of the independent label brought a proliferation of distributors. In its first distributor listing in 1944, Billboard noted wholesalers appearing in secondary market towns. By the end of 1947, labels included: Hit, Beacon, Miracle, Aristocrat, Rondo, Mercury, DeLuxe, King, Musicraft, Sonora, Standard, Continental, Asch, Blue Note, Comet, Jazzman, Commodore, Signature, Keynote, Regis, Rodeo, National, Vogue, Aladdin, Philo, Specialty, Bullet, Cardinal, Arista, Manor, Eagle, Exclusive, General, Atlas, Premier and Majestic.

Dealers were working at a 38% markup and everybody was taking 2% by paying by the 10th. Jukeboxes were a real fac-



Spec's Music, Inc. photo

tor. They often helped break specialized repertoire singles, in country and black records. Radio in the main programmed big band remotes and big band and pop singers. By the end of the '40s, DJ promotion men and women were first hired. The first national promo chief was Jackie Smith of Mercury, a woman. Kenny Myers and Fred Foster, now head of Monument Records, were among the first local promo men hired by labels. Promo men were supplemented by salesmen, who were asked to call on radio stations in the hinterlands when making their calls.

Labels introduced their summer and fall stocking programs, offering a discount if a dealer bought in over a previously set quota figure. Mercury introduced a discount program, offering to take back competitive 78 albums in return for new Mercury product on a three-for-one basis.

Goldman remembers the first big smash album was the Decca Al Jolson soundtrack in the '30s and after that package goods remained the excitement factor, although smash singles scored big through the decade. Nobody got a discount at retail except accredited music teachers and some stores gave musicians a small knockoff. In 1948 Columbia proved the impetus power of albums with its seven-78 album of "South Pacific." Later that year Columbia surprised the industry with the introduction of the 33 r.p.m. LP, with the "South Pacific" LP retailing for \$5.79, while its breakable 78 counterpart went for \$9. Soon after, RCA introduced the 45 r.p.m. with the large hole center.

The competitive systems caused trouble. Now there was a three-speed inventory problem and both RCA and Columbia went all out to sell simple conversion and very low priced playback units. The 78 was deleted by pricing it out of the market. Its death took many old line independent dealers out of the industry.

Reel-to-reel tape made its first appearance in the late '50s after magnetic wire proved unsuccessful. Stereo hit about the same time. Hi fi shows at the local level were prominent. Components made their bow at these shows. Tape went through changes from open reel to staggered and inline heads followed by 4-track, cassette and 8-track. Stereo records cost \$1 more and tape was as high as \$2 more per album at the start. Pricing was becoming a real headache at all levels of the industry as labels did not set uniform pricing. In the mid-fifties, not only was multiplicity of product a problem, but conventional MOR catalog was being replaced with a growing number of r&b and rock acts.

By the mid-sixties, rackjobbing cut deeply into conventional mom-and-pop retailing. Records and tape were available everywhere. Also record clubs which sprang up in the late fifties gained a real foothold among armchair buyers.

The Society of Record Dealers went to court to try to throttle the largest club, Columbia's, but failed. Wholesalers formed the American Record Manufacturers and Distributors Association in the early '60s. It was supplanted a few years later by NARM, principally a rackjobber group who by this time were the strongest faction in the industry.

By the mid-sixties, "head shops," which catered to a hippie customer, started stocking LPs. Stereo LP price, which started at \$3.98 had by this time risen to \$5.98. Head shops were selling at hefty discounts. They were small, one-person-operated shops and didn't have the normal overhead. Racks and retailers countered by dropping their prices.

Established retailers countered competition by enlarging inventories and creating recorded music supermarts. These large retail stores stocked expansive title inventories on disk and tape along with sheet music, folios, some musical instruments and an extensive array of record, tape and audio accessories.

By the '70s, home phonographs had all but been replaced by componentry. Price of a good audiophile's rig could run over \$1,500. Even RCA went out of the playback unit manufacture. Chain retailers were cutting an increasingly impressive swath into industry volume. Currently we have retail chains as large as the Musicland stores, which number over 250, and several nearing 100 stores, such as Record Bar and Wherehouse. Independent retailers, where they still exist, have made a remarkable comeback, reviving business with better inventories and control and competing for traffic center locations like malls and good neighborhood locations with rackjobbers and chain retailers.

Distribution has experienced the converse. There is a growing trend toward the super distributor, serving a greater geographical area from a centralized warehouse. Label branch

(Continued on page MR-106)

A Spotlight On America

JULY 4, 1976, BILLBOARD

Recordings That Talk

• Continued from page MR-36

"Aeolus" section of his novel "Ulysses" recorded by James Joyce at the studios of H.M.V. in Paris in 1924. The spoken word then was already so hazardous a commercial venture that Joyce's mentor Sylvia Beach had to pay for the experiment out of her own pocket. (The results can be heard on a Caedmon release still in print.)

It was the two founders of Caedmon, Marianne Rodney and Barbara Cohen (their respective marriages transformed them into Marianne Mantell and Barbara Holdridge), who turned the talking record into an industry, starting in 1952. The two graduates from Hunter College began by sending a note to Dylan Thomas after a poetry reading, urging him to record. They hounded him for five days and he finally consented. Later they produced another historic Dylan Thomas recording from a tape made on a recorder placed on stage at the 92nd Street Y during a reading by a distinguished cast of his radio play "Under Milk Wood." Their first catalog, as "Time" put it in its issue for Nov. 7, 1960, read like "a prospectus for bankruptcy—W.H. Auden declaiming Auden, Sir Ralph Richardson pacing gravely along "Swann's Way," Faulkner grappling with his own syntax, an ailing Colette reading from her novels while the bed sheets rustled. . . ."

Mantell and Holdridge pursued Ezra Pound to the psychiatric hospital where he was incarcerated in Washington, D.C., to get him to record his poems. They hired a young shipping clerk named Mike Nichols—yes, the same fellow who later joined Elaine May to form America's most literate comedy team and still later became one of our top stage and movie directors. They put director Howard Sackler on the payroll and sent him to England where he turned out a magnificent series of Shakespeare recordings with top casts in stereo with sound effects and music he composed himself. Sackler would wait for a year or more to record a play until he had assembled the perfect British cast. Caedmon persuaded actors on the order of Siobhann MacKenna and E.G. Marshall to record passages from Joyce's "Ulysses" and "Finnegan's Wake."

Caedmon went on to create entire anthologies of poetry, great classics of the theatre from Chaucer to Tennessee Williams, often recorded on location during the runs of shows, but taped and edited with tremendous care. Having worked for Caedmon and directed some of their recordings, this writer can attest to the demanding standards the company set and met. The bankruptcy that was forecast never came about, although Caedmon now is owned by a conglomerate and the two women who started it all recently retired. Today, Carol Haubert is president of Caedmon and Ward Botsford is executive producer, handling everything from the recording of actors to the final editing, writing many of the liner notes himself and often even taking the photographs used as jacket art.

An extensive part of the Caedmon catalog, with its emphasis on literary merit and enduring interest, is taken up by recordings for children. These, too, are put together with excellent casts, much music and sound, and a fine hand. The company has come a long way since the two girls who started it were rushing to London one day to corner T.S. Eliot with a microphone and the next back in New York wrapping and mailing their own packages to fill orders. The company they started with a \$1500 bank loan is worth at least a million now.

Another pioneer in the field is Arthur Luce Klein, who founded Spoken Arts Records with his wife, Luce Arthur Klein (it was a whim of theirs to trade middle names) back in 1956. Klein, who had chalked up a long and varied career as writer, director, actor and teacher, and his wife, started the company in the basement of their New Rochelle home. They, too, handled everything personally for years, from arranging recording sessions with luminaries of the theatrical and publishing worlds right down to negotiating contracts, directing performances, writing liner notes, and, like the Caedmon girls, doing their own wrapping and shipping. (Dr. Klein still likes to go down to the basement of the Spoken Arts building on North Avenue in New Rochelle and work off some of his own worries by helping the boys in the stock room fill orders.) His first album was a disk of Schnitzler's poetry. Since then the company has produced hundreds of recordings from elementary albums and tapes for small children right up through plays with the Dublin Gate Theatre, Beckett's "Krapps Last Tape," Edward Albee's "Zoo Story," speeches, belles-lettres, poetry albums, foreign language recordings, short stories, documentaries, and playwrights like Arthur Miller and Moss Hart reading from and discussing their works.

The list is long, rich and varied, and Arthur Klein, born and raised in Carbondale, Pa., still runs the company in a personal way. It is a source of frustration to him that the albums of poetry, for example, including an 18-record set of American poets reading their works from the time of Edgar Lee Masters to the present, have never achieved the popularity with the public he once hoped they might, despite mail-order and media promotional efforts, and large sums spent on advertising.

Yet the most unexpected items have achieved a measure of commercial success—"Heroes, Gods and Monsters of the Greek Myths" for example, with Julie Harris and Richard Kiley, and an adaptation of Homer's "Odyssey." "The fact is," Klein points out, "Dr. Edward Teller's lecture in which he discourses on the size and nature of the universe on one side and explains Einstein's theory of relativity on the other—was long our best seller."

Dr. Klein, who has a trained voice himself, has taught drama at the Univ. of Michigan and the Univ. of California, for a time was a director on the staff of the Royal Academy of Dramatic Art in London, and once delivered Abraham Lincoln's speeches in make-up and costume over BBC-TV, can be heard

on some of the company records. In recent years, much of Spoken Arts' resources have been concentrated on work in the educational field, especially in the area of sound-filmstrips for the language arts departments of schools and for libraries.

At one time, major outfits like RCA and Columbia dabbled in spoken word experiments, recording plays, documentaries and special programs (London Argo still issues an extensive spoken-word catalog), but sales receipts dampened their ardor and today they have abandoned the territory pretty much to the specialists. But there are a number of smaller companies holding their own in the business: Folkways, under Moses Asch, which for a time was associated with Scholastic Publications, balances its catalog of poetry, documentary materials and literature with a large inventory of authentic folk music; CMS Records, started in June, 1964 by veteran music industry executives Irving Tepper, Leon Golover and Jerry Schoenbaum, with more than 200 items in its catalog today to service the needs of schools, libraries and other educational institutions as well as the private listener; and Listening Library, founded in 1957 by World War II veteran Anthony Ditlow. Ditlow had spent so much time in hospitals being treated for optic nerve damage that he began thinking about the need for "talking books" to fill the hours for patients deprived of the pleasure of reading.

These at first were issued on very long playing records at a speed of 16⅓ per minute. The Veterans Administration, Mayo Clinic, John Hopkins and Columbia Presbyterian, endorsed the recording program and participated. Soon schools and libraries became interested. Listening Library was among the first companies to record full-length books in both 16 rpm and 33 rpm formats. About 10 years ago Ditlow began adding sound filmstrips and multi-media programs to the catalog. According to Ditlow, who operates Listening Library from headquarters in Greenwich, Conn., in 1975 the company served over 15,000 schools and libraries from its catalog which has some 5,000 titles both of its own recordings and those distributed for other companies, including Folkways, Caedmon and Spoken Arts.

Another company big in the field today is Miller-Brody. As Caedmon was until recently, Miller-Brody is run by two women—the two it's named after—Claire Glass Miller and Selma Brody. Their catalog is directed mainly at the children's market, and they, too, handle materials furnished by the other companies producing spoken word records for children as well as a large variety of other materials for educational purposes.

Their proudest achievement is the recording of children's books winning the Newberry Award Medal, initiated in 1922 by the Children's Services Division of the American Library Association. These are issued in two ways—as recordings and as filmstrips. They made their first Newberry Award record in 1956. "Children's literature had already moved from the printed page to the medium of sound," Claire Miller recalls, "but it had taken only baby steps in exploring the possibilities of audio. The first recording of a Newberry book was innovative because it was not a reading nor a few dramatic excerpts with organ chords or effects but a full-scale story-a-minute dramatization with professional actors, special sound effects and a fully-scored musical background." That production was "The Wheel on the School," a story by Meindert DeJong about children in a Dutch fishing village. Since then, almost a hundred other Newberry books have joined "The Wheel on the School" in what Mrs. Miller calls "breaking the sound barrier."

One of the recent Miller-Brody Soundstage Classics recordings, produced in addition to the Newberry Award series, was a dramatic reading by Maureen Stapleton of Harper Lee's "To Kill a Mockingbird" which this year was nominated for a Grammy Award. Prominent among their albums for older listeners are Margaret Webster's readings from Shakespeare, Shaw and the Brontës, and a number of albums featuring the still enchanting voice of Eva Le Gallienne.

For a time, when Goddard Lieberson was at Columbia, the company fostered the idea of spoken word recordings, especially plays. The full-length original-cast production he supervised of Edward Albee's "Who's Afraid of Virginia Woolf" and Beckett's "Waiting for Godot" are among the best ever attempted both in terms of dramatic intensity and technical achievement. At one point in the early 1960s the company announced that Jose Quintero would be recording all the plays of Eugene O'Neill, an achievement actually well on the way to realization now by Caedmon, which has acquired several of the Columbia tapes and has reissued them. But somewhere along the line disappointing sales figures spelled curtains for Mr. Lieberson's theatre-on-records project, and he has since soured somewhat on the whole idea of the recorded word—even to the extent of barring passages of dialog from last year's original cast recording of "A Chorus Line."

But another genre, the comedy record, has flourished where other types have failed. Polydor, United Artists, Atlantic, Warner Bros., Fantasy and other companies have had their incomes augmented for years through the sales of popular comedy records by Lenny Bruce, Woody Allen, Robert Klein, Lily Tomlin, and a host of others—black comedians like Moms Mabley, Godfrey Cambridge, Bill Cosby, Redd Foxx; far-out practitioners of surrealist satire like the Firesign Theatre; the scatological humor of George Carlin; the impudent satire of Jack Burns and Avery Schreiber. The list is long, the sales figure generally high.

A record of literate satire by S. J. Perelman (Spoken Arts) can never expect to enter the same league in the market as Mel Brooks and Carl Reiner's "2,000-Year Old Man" series for Warner Bros. Political humor, by its very nature, has a short life-span. Vaughan Meader's imitations of Kennedy put him on the best-seller charts until the President's assassination; they aren't even listed in the catalog anymore. Who's listening

to David Frye's parodies of Nixon these days? Mort Sahl's records, with their machinegun fast patter references to topics in the news, dated almost as fast as they were issued.

Yet records of more genial, less topical comedy shows by Bob and Ray, the English satirists who did "Beyond the Fringe" and the routines of Peter Cooke and Dudley Moore in "Good Evening" are as funny today as when they were issued—even if nobody is buying them. On the other hand, the nostalgia buffs have encouraged the record companies to bring back the old radio shows of W. C. Fields, Fred Allen and Groucho Marks, so comedy cash registers go right on ringing.

The children's record industry is also thriving. Yet here as elsewhere bad taste continues to drive out good, critics have noted. Disneyland's reductions to the common denominator of all the classics from Robin Hood to Winnie the Pooh continue to sell better, with their innocuous music and "cute" art, than all the serious efforts by other companies combined. The most conscientious attempts by Caedmon and Spoken Arts to preserve the original texts and flavor of fairy tales and adventure stories for children in exciting dramatizations are nullified on the commercial level by the simplistic competition from Golden Records and other companies that cater to the mass market.

Argo offers a supremely good "Wind in the Willows" and a splendid "Alice in Wonderland" based on Douglas Cleverdon's brilliant productions for the BBC. Listening Library provides readings of the complete books by actors in their stables. There are fine recordings of these classics from Caedmon and Spoken Arts. But it is the bland versions from Disneyland and Golden, with the flavor reprocessed and the chew parts softened to mush for the lazy, that bring, in the dollars. Yet any parent who would introduce children to good literature through recordings can find magnificent material available on a far higher level, to stretch young minds instead of merely titillating them and encouraging them to settle for mediocrity. Recordings like Richard Burton's "The Little Prince" which won the Grammy Award in the children's record category this year do, however, help to set high standards.

Techniques of recording the spoken word range from the most simple to the most complex. A reading may involve nothing more than a reader, a microphone and an engineer, although most actors prefer to work with a director who will collaborate on matters of characterization, pacing and modulation. When a play is recorded with a full cast in a studio the arrangements are as complicated as they were for live drama in the days of radio. When Laurence Olivier recorded "Othello" for RCA, the scenery of the play was moved to a soundstage outside London so that the movements of the characters and the entire ambience of the production could be duplicated. Usually, sound effects and music are dubbed in later and a really painstaking recording will require many retakes and sometimes days or even weeks of editing.

With the arrival of the tape cassette in 1969, the spoken word as well as music reached another landmark. With cassettes, simple, portable equipment makes it almost as convenient to hear a book as to read one. A novel or a play can fit in your pocket; a tiny player makes it as feasible to listen to poetry on a bank above a river on a warm spring day as in a study or a classroom. Moreover, the listener can stop the story at any point and take up where he or she has left off at his or her own convenience.

The longer they are around, the more obvious grows the advantage of these tiny packages, especially in the world of words where fidelity is not so solemn a matter as it is with music and the bugs that made early tapes tangle in their shells have been largely shaken out. Most companies in the field most of their products today in cassette as well as record album form. For the listener who wants to do his own dubbing, it is possible, on one C-180 cassette, for instance, to transfer from records just about everything T.S. Eliot ever recorded, within a three-hour limit. All of Shakespeare on cassettes takes up less than a foot of space.

Even so, the resistance to the spoken word remains considerable, especially since the decline of radio seems to have shortened the attention span of the human ear. This may be a matter both of overcoming non-listening habits ("What did you look at?" one youngster asked Stan Freberg when he was told about the days of radio comedy) and prejudice against being read to aloud that may date from numbing childhood experiences in classrooms. Distributors are not anxious to take on spoken word inventories and many a record store has told a potential customer looking for a Spoken Arts album that the company is no longer in business.

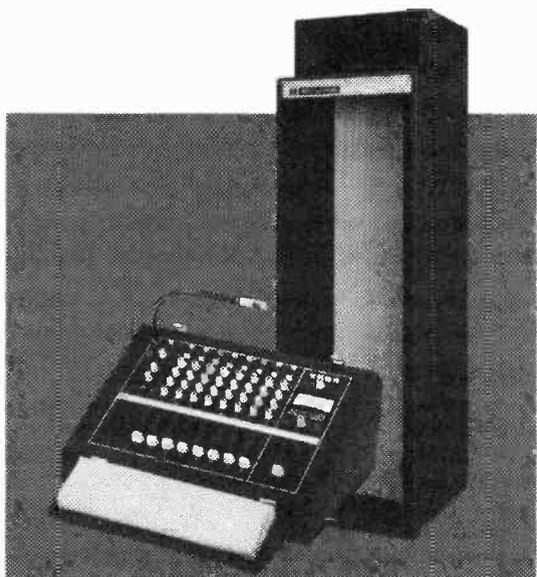
On the other hand, the life-span of a Shaw or a Shakespeare play or an album of poetry records is longer than usually is the case with music; few spoken-word albums seem to go out of print, although entire companies (Spoken Word, for one, and Lively Arts for another) indeed have gone out of business. Yet the choicer items turn up in the catalogs of other outfits and become accessible again. And new companies form—like the recently established Alternate World Recordings, devoted entirely to albums of science fiction.

And what of the future? Commercial considerations make many projects attractive from an intellectual point of view but impractical from the viewpoint of the sales department. Just as we keep getting a plethora of Beethoven Fifth's in classical music while other works are neglected, the market will continue to be flooded with new Winnie the Poohs and Edgar Allan Poe tales and poems while other fascinating possibilities are neglected—even from the works of Milne and Poe. But Caedmon intends in the next few years to complete its Shakespeare catalog. Spoken Arts has just bravely issued the complete speeches of John F. Kennedy on fifteen cassettes. Listening Library, CMS and Miller-Brody are full of plans. The

(Continued on page MR-56)



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The Birth Of Tape

• Continued from page MR-38

that it was easy to tell when the film had stopped. Their cool welcome had given way to a most cordial and warm visit. Before we had left, they fed us music from their music recording stage where Jose Iturbi was playing piano with Georgia Stoll and the full MGM symphony orchestra. This was followed by an arrangement of a Roumanian Rhapsody featuring Larry Adler, the harmonica virtuoso. These gentlemen all came into the recording room afterward and shared in the enthusiasm the Magnetophon created. Col. Ranger had come to the SMPE convention and he had accompanied us on these visits. He returned home with great enthusiasm, resolved to get into the business of making an American copy of the Magnetophon and its tape. We agreed to keep in touch, with the hope that W.A. Palmer & Co. could be his West Coast representative when he got into production.

The president of Ampex, Mr. Alexander Poniatoff, was also at the convention and we invited him to hear playbacks of some of the material we had recorded. Naturally, he was most enthusiastic and shortly thereafter the visible results of Ampex interest in developing a professional tape recorder began to be apparent. Because we had a verbal agreement with Colonel Ranger, I was not able to disclose to Ampex information I had learned in the course of development and use of the machines beyond what I knew from my activities in an official capacity while in the Signal Corps. Several months passed by while Col. Ranger and Ampex both developed machines and we continued to use ours in the studio in San Francisco.

Early in 1947, a film producer with a particular problem which the Palmer Co. was in a position to service came to us one day from Hollywood. His name was Hugh King and he saw us using the tape for recording and editing. He told us that he had recently been talking with an agent who told him they were having a very difficult time with Bing Crosby's radio program on the ABC network.

They had been recording it on disk and then editing from disk to disk with losses in quality which were quite drastic. Furthermore, the difficulties in making some of the cuts and assemblies of parts which were desired were enormous. At times this was so complicated that it was necessary to make "predubs" as they were called. These were short portions of the show which were put together as a section; assembled from the original records by trial and error over and over again, until acceptable. Then, of course, it was necessary to re-record the pre-dub into the final assembly. Thus, it was that some of the material heard on the air was actually a re-recording of a re-recording. These parts were particularly deficient in tone quality.

From watching me assemble a master tape from bits and pieces and rearrange parts by the simple expedient of using a pair of scissors and adhesive tape, he was struck with the idea that this might be a useful technique for Bing's radio show. He asked us if we would be interested, which we most certainly were, in giving a demonstration to the Crosby people, if he could set it up.

Hugh King returned to Hollywood and contacted his agent friend, Frank Healey. Healey contacted Murdo McKenzie, the technical producer of the show. Murdo had the responsibility of all service aspects of the show from procuring studio space on the particular days Bing desired to record, through microphone placement and audio balance in the control room, to the ultimate giant problem of editing the disks into a final show and deciding on the acceptability of the product. Murdo was happy to witness a demonstration of anything that might ease the nightmarish situation in which he found himself week after week.

Healey made arrangements for us to meet Murdo at a small recording studio in Hollywood. McKenzie brought in some disks—originals from one of the shows—which he played onto the tape and then indicated the cuts he wanted to be made. I found them extremely easy with my scissor and adhesive tape method, and he seemed delighted. He was furthermore very impressed with the fact that playbacks of the tape sounded identical to the original disk. I did not realize it at the time, but it later became obvious to me that he had brought in disks which had been most difficult to edit and which had necessitated use of the "pre-dub" technique.

No further commitments on either side were made at the time and we returned to San Francisco.

By now, tape machines of reasonably good performance were beginning to appear on the nonprofessional market. Perhaps the best at the time was the Brush Soundmirror, which was considerably better than the quality of dictating machines, but well below professional requirements. Such machines had difficulty in finding their niche. They were closely watched by the 3M Company, who by now was making a paper base tape suitable for the use on them.

Our tests of the 3M tape at this time indicated that it was not for use on the Magnetophons and, consequently, I had to carry on recording, editing, playing back, and erasing the same original 50 rolls I had sent back from Germany. Col. Ranger meanwhile assured us that he would soon be making tape according to the German formula, and that his copy of the Magnetophon was coming along nicely. Ampex gave us similar reports about their recorder.

In July, we were informed that the first show for the 1947-48 Crosby season would be recorded in August at the ABC-NBC studios in Hollywood, and we were invited to be there, in the recording department, to take it on tape while they recorded on disk.

Concern was expressed for the fact that we had only the two original German machines and a limited supply of tape, but we assured McKenzie and Healey that we soon hoped to have backup machines and tape from Col. Ranger.

We contacted the Colonel and found he was confident he could be present at the recording session to give such assurance with two completed machines and hopefully, some tape of his own fabrication.

We were able to set up our machines a day or two in advance in the recording department at NBC, not without considerable concern on behalf of Les Cully, head of the recording department, who wondered about this encroachment in his "never-never-land." We then met Col. Ranger at the Union Depot. He had come by train and had indeed brought two machines with him, but alas, no tape. He set up his machines the next day.

Thus, we came to the most unforgettable moment in my life. The show was performed in the early evening. NBC's recording department took it down on several disk lathes simultaneously, while Col. Ranger and I recorded it on tape on our respective four machines.

Then that awesome moment of playback. Murdo asked first to hear the Ranger machines. My heart sank! The distortion on the peaks was excessive and the background noise was too high. Murdo indicated "cut" and then asked me to play one of the Magnetophons. We were in!

That night, Col. Ranger and I had a long talk. He was convinced he had carried the development of his machine to a point of acceptability and that in any event he must now sell these two machines as they stood. He had put a lot of money into them and was anxious to realize some return. It was obvious to me that they were not acceptable to the Crosby people and I tried to convince him of this. Fortunately for him, he was able to sell both machines in Hollywood within a few days, with the assurance that he would at some time later update them to provide better quality performance. He sold them to Harry Bryant at Radio Recorders. We still needed backup machines if we were to take on the Crosby show, and even more important, we were going to need tape. We were not confident that we would get either from Col. Ranger and so we terminated our relationship.

We immediately contacted Ampex and I can remember my excited enthusiasm as I called long distance to Harold Lindsey and Alex Poniatoff to convince them of the great opportunity that seemed to lay at their doorstep. They had already accomplished a great deal, but there was yet a lot of work ahead of them before they would have a completed recorder. They had no intention of trying to make tape.

A conference was held and the decision was made to let us take on the radio show if we were quite certain that Ampex would produce a machine within reasonable time. We would then have backup protection and the operation might ultimately be expanded to the use of tape playback directly to the network. The plan meanwhile was to record on tape, edit the tape into a show and then transfer it to a disk playing the single generation disk on the air. My limited number of reels of tape could then be re-used over and over until, of course they would be consumed in splices. But we hoped for relief before this would happen.

Murdo McKenzie procured a small studio for our exclusive use in the NBC building and I installed the two Magnetophons and set about recording an average of one show a week. The rest of the time we were involved in assembling the final version, transferring the show to disk, and in giving demonstrations to countless visitors.

Good news travels fast. 3M very shortly got wind of our operation and we were promptly visited by President William McKnight, Vice President George Halperin, Robert Westbee, Dr. Wilfred Wetzel, Roy Gavin, Bob Herr, and Tom Gibbons—among others. It was our first meeting with gentlemen from 3M and they made it clear that they were most anxious to cooperate in any way possible to further the use of magnetic recording tape. Frank Healey, Murdo McKenzie and I were most impressed with the fact that they were willing to try to fabricate whatever formulation would work best on my machines.

I tried many different samples, finding that there seemed to be considerable variation in their performance. Oddly enough, the types of tape that Dr. Wetzel and Bob Herr thought should perform in a superior manner created a variable background noise. Only when they formulated what they considered to be a lower grade oxide was the excellent performance of the German tape duplicated.

I often took short trips to Ampex to help them with their design and to give them practical tips on the human engineering aspects learned from my constant work with the German machines.

As the design came to its final fruition, we had a conference at Ampex on the type of tape to be used. Dr. Wetzel was at the factory and we compared the performance of various tape samples and some of the German tape. Again we drew the same conclusions that I had reached—the oxide 3M considered inferior was the one that worked best! Dr. Wetzel made it clear that 3M would gladly make this material available if we really wanted it. The decision was made then and there to use it.

This became known as Type 112 or RR (for Raven Red), a material which we naive tape machine users and developers did not know at the time was a form of iron oxide used in red barn paint! Later we were to find out that a peculiarity of performance both in my machines and in the first Ampex models was responsible for our observations. Machines were later modified slightly to accommodate 3M's better tape, Type III.

Ampex was built around six men at the time, all very capable and dedicated to one objective—to design and manufacture a professional tape recorder based on the original Magnetophon, but not necessarily a Chinese copy of it. Alex Poniatoff, Harold Lindsey, Myron Stolaroff and Forrest Smith were responsible for engineering, styling, and manufacturing

methods. Both Bill Palmer and I had great faith in what they were accomplishing—but they needed money.

The name of Bing Crosby carried a lot of weight in the executive offices of ABC and as the grand plan for getting the Crosby show from tape directly onto the network took shape, it appeared that it would be desirable for ABC to have a total of 12 machines, four in New York, four in Chicago, and four in Hollywood. An order would be placed with Ampex for 12 machines if a successful demonstration was given of one machine in Hollywood. A date was set as a goal.

Ampex worked night and day, and Harold Lindsey carried the machine to Hollywood in his station wagon. It was a beautiful thing to see. It handled tape well at normal speed, re-wind, and fast forward. It could play a tape beautifully (tapes recorded on my Magnetophon being used for demonstration). But it could not record! Time had not permitted the completion of this part of the machine. Jim Middlebrook, the chief audio facilities engineer of ABC had come out from New York for the demonstration. He got me aside and said "I want to ask you one thing."

"Yes sir," I wondered what was coming.

"Will these guys get this thing to record as well as yours does?"

What a spot I was in. But I plunged headlong into the answer.

They certainly will. There's no reason they can't."

"That's all I want to know," he said. "I'll recommend we give them the order for 12."

I really said a prayer every night for their success after that, until I witnessed a successful recording demonstration.

With a firm order for 12, handled through Bing Crosby Enterprises as worldwide sales organization for Ampex, the company was able to get a bank loan that vaporized their money problems. They went ahead full steam, not only to solve their remaining technical problems, but to get set up to manufacture their first machine known as Ampex Model 200. I was made a present of the first two to leave the factory, serial numbers 1 and 2, which I received in April, 1948.

I had by now recorded 26 half-hour Crosby shows on the two Magnetophons. They were showing visible signs of fatigue and my original 50 rolls of German tape were battle scarred with innumerable "bandaids."

What a relief it was to start afresh with brand new beautiful machines capable of running continuously for 35 minutes instead of only 22 and an inexhaustible supply of 3M tape.

Serial numbers 3 to 12 went to ABC, and I later turned over numbers 1 and 2 to them to complete the original order. This was done because these were cabinet machines—quite large and difficult to transport. It was clear that if the machines were more readily portable, Bing could go where he liked, recording right on the spot. Thereafter, Ampex designed and made for me two portable units in which the original cabinets were each split into two beautifully finished oak cases. I was presented with serial numbers 13 and 14, and I used these for the duration of my association with the Bing Crosby show.

It was clear as the Crosby season drew to a close in June of 1948 that a great change had taken place in the world of professional sound recording. One major network had converted to tape. A new name, Ampex, had come into the world of sound recording, and 3M had found the key to the future in large-scale users of recording tape. A whole new approach to radio programming was commencing—the pre-recorded, edited and assembled radio show was now to be easily accomplished.

As head of the sales organization for Ampex products in Bing Crosby Enterprises, Frank Healey kept me busy with demonstrations to myriad prospects for this new medium. Between such activity, my continuing involvement with recording and editing the Crosby show and even providing recording and editing services to the Louella Parsons show on Sunday and weekly quarter hour show featuring Burl Ives, I was now a full-time resident of Southern California. I could not devote any time to the San Francisco activities of W. A. Palmer Co., and I thus joined Bing Crosby Enterprises as chief engineer of its electronics division. Frank quickly sold a block of machines to NBC, then the Don Lee radio network and CBS. Independent radio stations such as KSL in Salt Lake were early customers.

I am sure I set up the first successful demonstration in the use of tape for phonograph record work in mid 1948 when we were in New York. By telephone line, I fed two or three of Bing's songs from the ABC studios in Rockefeller Center to Decca Record's cutting room, where they took them on 78 RPM disks, processed them and marvelled at the results. Capitol Records and Decca were the first record companies to install tape; Ampex, of course, for mastering. Others quickly followed.

As I look back on it now, it seems curious that a number of vital factors, each essential to the success of the whole, came together almost simultaneously. First, the Magnetophons' superiority to any other machines in this entire country; second, the need for such apparatus by such a prominent person as Bing Crosby; third, a small but capable group of people, Ampex, with determination to make the world's finest tape recorders; and fourth, the 3M Company with faith in magnetic tape and anxious to see the market for it come to fruition.

I continued to record the Crosby shows until June 18, 1951. During this period, Bing often recorded in San Francisco and New York. We even did some shows in Vancouver and Spokane, his old home town. As certain new techniques in editing developed, I was able to add a third machine to my apparatus. This time I was again honored to have the first machine of a new series. Model 300, Ampex' most famous line.



I'M PROUD
TO BE CELEBRATING
MY TENTH YEAR
IN THE UNITED STATES.

Helen Reddy

• Continued from page MR-16

"We were simply cooking among ourselves for kicks," trumpeter-composer Gillespie said later. "We had no idea it might catch on and would have such an effect all over the world."

Integration of black and Caucasian musicians became complete—and uncontested even in the deep South—in the bop period. Music was indeed far ahead of American society.

But if the 1935-45 "swing" era of jazz wasn't popular with an older segment of the population, bop proved to be even less universal in appeal. Louis Armstrong denigrated it as "Chinese music." So did countless other musicians of stature. From bop the pendulum swung slowly into the cool period, and once again young musicians expoused it with enthusiasm.

Miles Davis, the unemotional trumpeter out of St. Louis; Lester Young, Louisiana-born "president" of the tenor saxophone; New York's Gerry Mulligan with his fresh baritone saxophone offerings; pianists Dave Brubeck, Horace Silver, Lennie Tristano and George Shearing, arrangers Gil Evans and Tadd Dameron, tenor saxist Stan Getz—they and men like Denzil Best, the older but adaptable Red Norvo, J.J. Johnson, Donald Byrd, long before the Blackbyrds; Kai Winding, Kenny Dorham, Benny Golson, Jackie McLean and, perhaps more than all the others at the time, the Modern Jazz Quartet (John Lewis, Percy Heath, Milt Jackson, Connie Kay) employed swing era, bop and innovative concepts never before attempted in establishing an unexcitable, restrained, frosty music which, at times, came out of their horns as frigid and dull.

As with swing and bop and early, primitive dixieland, cool jazz didn't please every auditor. For now it was plain that jazz musicians and jazz buffs were splitting off into different directions. Placities prevailed. And the 700 active record labels desperately strived to record a little bit of everything as the decade moved into the '60s.

It was a trying time. Jazz fanciers couldn't agree on what was good jazz at a time when rock 'n' roll had taken over America's youth.

To those of us with record companies, puzzled and disappointed by the trend, it was a despairing period. Jazz didn't sell. Jockeys, in the main, refused to air it. Dealers wouldn't stock it. And when the Beatles' "I Want To Hold Your Hand" rang the bell in December 1963, jazzers floored for at least a technical k.o. Some turned to rhythm & blues for comfort, hoping to feel at least a hint of Bessie Smith or Joe Turner in the music.

There were courageous attempts to expand the horizons. Ornette Coleman briefly had the limelight with his odd, mean-

dering plastic saxophone (he doubled fiddle) and a style of free-form music which was momentarily dubbed "new thing" jazz. Charles Mingus was similarly spectacular for a few months—or was it weeks? But out of the confusion and mud-diness emerged jazzmen like John William Coltrane, Sonny Rollins, George Russell, Bud Powell, Urbie Green, Ramsey Lewis, McCoy Tyner, Don Elliott, Eric Dolphy and Oliver Nelson.

Yet it was a rock era, hands down. And in this 200th anniversary of the nation's birth, rock still prevails. It's the music America's youngsters prefer.

But don't throw in the towel yet. Take the nine count, look around, breathe a second wind and get up fighting. For jazz is once again, as it did in the dreadful depression days of the '30s, stumbling and staggering into the charts one more time.

Credit electricity. Everything in recent years has been electrically amplified. A dozen different keyboards, sundry synthesizers, guitars and even saxophones and trumpets are goosed by current. And how does Stan Getz feel these days??? It was he who once said: "Blame rock 'n' roll on Thomas A. Edison. He invented electricity."

Billboard's jazz charts reflect the trend. Chick Corea, Weather Report, Grover Washington Jr., John Klemmer, Maynard Ferguson, Charles Earland, the Blackbyrds, George Benson, Lonnie Liston, the Brecker Brothers, Eddie Harris and Donald Byrd all rely on non-acoustic instruments. One ponders the panic that would ensue if a monumental power blackout in which all electric current failed occurred; surely America's jazz would halt.

As in the old days, much of today's jazz is artistically questionable. Everyone now seeks the crossover record, the hit that spills out to pop, country and r&b buyers. Some of that music is highly suspect aesthetically.

Hindsight being as cheap as it is, one might attempt an admittedly arbitrary listing of those who most influenced the dissemination of jazz along its roughly 70 years of birth and adolescence. Joe Oliver, Louis Armstrong, Ferd Morton, Fletcher Henderson—most underrated of all—Duke Ellington, Benny Goodman, Benny Carter, Charlie Parker, Dizzy Gillespie, Art Tatum, Miles Davis and, possibly, John Coltrane. Eight of those 12 giants are deceased; the others are downright elderly or approaching retirement age.

There were gifted singers as yet unmentioned. Billie Holiday received here due after she died in 1959. Mildred Bailey's talents remain unacclaimed a quarter-century after her demise. Ella Fitzgerald, Dinah Washington, Lee Wiley, Sarah Vaughan, Helen Humes and, reverting back to the early days of the art, Bessie Smith all made gargantuan contributions. Jimmy Rushing, Joe Turner, Jim Witherspoon, Jack Teagarden, Leo Watson and Bill Broonzy, all except Turner and Witherspoon dead now, merit male commendations.

Also absent from this brief summary of the art are the major soloists, men like Oklahoma's Charlie Christian and the Belgian-born gypsy, Django Reinhardt, guitarists; Coleman Hawkins, Leon "Chu" Berry, Ben Webster, Bud Freeman, Eddie Miller, Dick Wilson, Don Byas, tenor saxists; Johnny Hodges, Paul Desmond, Julian Adcerley, Willie Smith, Pete Brown, Boyce Brown, altoists; Bunny Berigan, Roy Eldridge, Muggsy Spanier, Leon "Bix" Beiderbecke, Buck Clayton, Cootie Williams, trumpeters; Teddy Wilson, Earl Hines, Bill Evans, Erroll Garner, Mary Lou Williams, pianists, and a legion of sterling bassists, trombonists, violinists and drummers whose work, happily, remains on LP reissues for younger musicians to ponder.

And where is jazz going? Where will it be when the U.S. observes its tricentennial in 2076 when virtually all of us alive today will have departed this troubled planet?

Only a cretin would risk a prediction. Thus qualified, we'll simply observe that based on 1976 standards and sounds, the nation's power plants must be expanded a hundredfold to supply a yet-unborn multitude of jazzmen (and jazzwomen) who may live long lifetimes without ever having enjoyed the natural, simple, undistorted beauty of non-amplified music.

Dave Dexter Jr. authored two books on jazz (1946 & 1964) and served as a Capito Records producer-writer 31 years before becoming Billboard's copy editor two years ago. His new "Playback" book reflects, colorfully, his 40 years in the profession, most of them related to Dexter's relations with America's topflight jazzmen

A Spotlight On America

JULY 4, 1976, BILLBOARD

You want empty tape cartridges?
See Page 20 this year's Billboard Tape/Audio/Video Sourcebook.

Who Builds Discos?
Billboard's newest directory, International Disco Sourcebook, is coming with all that's happening in the wild disco field.

What's A Sound Logo?
Ask the guys at The Upside Down Studio in Santa Monica, Cal. And to do that, look it up in the Billboard International Studio & Equipment Directory.

SPEBSQSA—What's that?
The Society for the Preservation & Encouragement of Barber Shop Singing in America. See Page 115 Billboard International Buyer's Guide.

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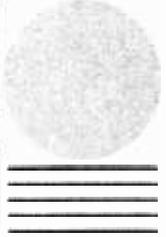


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• Continued from page MR-18

preserved a valuable part of an endangered American species on the verge of extinction: the Appalachian ballad. And they live on through the stage and television performances today of Mrther Maybelle and her beautiful daughters—one of which, June, is married to Johnny Cash.

Though Hank Williams is presently recognized as the best country writer-singer in history, the title might someday go to one of his predecessors—Jimmie Rodgers. That is if the American listening public opens ears and hearts to this man who, like Williams literally sang himself into the grave.

Influenced by blacks and blues, Rodgers, the singing brakeman, also typifies the impact railroads made on the country and on music. They were to the country's music what trucks are to country music now. Lacing the nation together with veins of steel, railroads and the men who worked for them became the ready subjects of songs. Many live on in today's country music: "Orange Blossom Special," "Nine Pound Hammer," "Wabash Cannonball," "John Henry," and—the classic by Rodgers—"Waitin' For A Train."

The Mississippi blue yodeler opened up new routes for the acceptance of southern music. Rodgers oozed the last ounces of his lifeblood into his final record and died a few days later—of tuberculosis—in a New York hotel. When his railroad buddies took the body home, they pulled the whistle back into a sad low moan—an eerie sound that said more than words or song as the death train carried the corpse back to Mississippi through small whistlestops jammed with Jimmie Rodgers fans saying a silent goodbye to a man on his last ride. "I'm a thousand miles away from home/Waitin' for a train. . . ."

Though long considered the domain—and creation—of the southern white, country music has been greatly shaped by blacks, too. Rodgers was influenced. Rufe "Tee-tot" Payne taught a young Hank Williams about life and lyrics on the streets of Montgomery. Sam and Kirk McGee adopted the guitar style they were taught by two black railroad men. Guitar blues came to Ike Everly and Mose Roger from Arnold Shultz, a black man from Kentucky who also played with bluegrass king Bill Monroe. Deford Bailey burst the color barrier at the Opry in its early years, harping his black blues through harmonica versions of "Pan American" and other songs.

Great songs were coming from both blacks and whites—and you'd have to have a program to separate some of the songs of Woody Guthrie, Leadbelly, Rodgers, Mississippi John Hurt, Merle Travis, Blind Lemon Jefferson. . . . Hard time, hard luck and hard singing made for some easy to remember songs.

The '30s put the western in country and western. Silver screens brought cowboys to the forefront of a generation of Americans who were getting a little sick of city smoke and could daydream every Saturday morning at the local theater as celluloid cowboys rode and sang their way into the hearts of youngsters who munched popcorn and bit fingernails through cliff-hanging serials and good-guy-whips-the-bad-guy-and-gets-the-girl westerns.

A relatively authentic cowboy who also did time with the Frisco Railway moved from KVOO, Tulsa, to the WLS National Barn Dance and became a country legend with "That Silver Haired Daddy Of Mine." He became an American legend after moving to Hollywood and making a string of highly successful movies. His name: Gene Autry. He rode the green fields of the west into the green fields of money. Autry is a unique blend of creative artist and businessman—and the combination has made him a millionaire.

In 1936 Hollywood lured two singers from the WHN Barn Dance in New York City. Tex Ritter and Ray Whitley both became cinematic successes. Eddie Dean and Jimmy Wakely rode close behind. Rex Allen and Monte Hale were on their tails. And, of course, the King of the Cowboys: Leonard Slye.

Leonard Slye? Well, he changed his name to Roy Rogers when he was culled from the singing group, the Sons of the Pioneers. Rogers joined Autry as the heaviest honchos to ride the range. Though he peaked in the '50s, Rogers enjoyed a 1975 hit record with the nostalgic "Hoppy, Gene And Me."

"Bob Wills is still the king," Waylon Jennings intones in a 1976 smash recording. In fact, Wills is more respected as a music innovator and power this year than he was during his lifetime that ended in 1975.

A native of Turkey, Tex., Wills fiddled, performed blackface comedy, rode with a medicine show, went on radio with a band, rode with his Playboys group. His spontaneous "Aaaaaaaahh-ha!" yelled from the bandstand became more than a musical byword—it became a philosophy. A loose, fun type of music that got the Texans off their duffs and onto their feet in dance after dance. . . . As Wills added more fiddles and a full brass section to his band, it lost him some audience in the Southeast (where the Opry was still death on drums) and gained him fans in the Southwest. And it became known as Western swing.

Hank Thompson, still an active performer, emerged from the Western swing tradition. Adn the tradition that had once seemed to be only a fad is being revived with such groups as Asleep At The Wheel and Commander Cody And His Lost Planet Airmen.

The lines between country and gospel music have long been thin and blurred. You can't talk about the Carter Family without mentioning their gospel tradition. "Will The Circle Be Unbroken" is perhaps the group's biggest song—and it finds a comfortable home in the gospel field. Just about every country artist has cut a gospel album. Charley Pride's gospel LP went gold. So he cut another that was released this year. Charlie Rich got in trouble with his fans over his erratic behav-

ior on a CMA national telecast. His next album—poignantly—was a gospel album. The Oak Ridge Boys went from the tabernacle tent to the tinsel tables of Las Vegas, taking a message of Jesus and jive. Other country singers such as Skeeter Davis and Connie Smith have gone the Jesus route. Larry Gatlin came from there. So did Jerry Clower who parlayed talks to church groups and fertilizer conventions into an MCA recording contract, a hit record about a coon hunt and a stand-up comic slot on the Grand Ole Opry. Gospel Music now has its own association—the GMA (three guesses about what the letters stand for)—and it plans to build a gospel hall of fame. The future for the country's gospel music seems as bright as for country music itself.

There is one more fascinating offshoot of southern country and blues. When the white twang met the black beat, the musical hybrid came to be known as rockabilly, and, later, rock'n'roll.

And the result literally turned America on its ear. It led to the most creative, noisy, spontaneous, divisive period of American music. It became a godsend era for poor blacks and poor whites and street singers, Greenwich Village poet-singers, Mississippi bluesmen, the Roy Acuffs of Tennessee, the Chuck Berrys of the world. And it launched BML over ASCAP in the battle for the charts. There's a rumor that Hank Williams wanted to get into ASCAP and couldn't. Lost in its Tin Pan Alley and Hollywood glitter movie orientation, ASCAP, along with many record companies, didn't want these singers and writers who tended to be casual rather than stuffy, funky rather than cultured.

Bill Haley headed a Pennsylvania country band in the early '50s, added some r&b tunes, and when the audiences went wild, put the accent on the beat, changed the band name from the Saddle Pals to the Comets, recorded a song called "Rock Around The Clock," and rock was launched into the stratosphere of success. Then came a pleasant Tupelo, Miss., youngster who went absolutely berserk on stage (what with his wicked hips and gyrating legs) and, teamed with Sam Phillips' Sun Records label for a series of hits. This was Elvis Presley (whose contract was soon sold to RCA for about \$40,000). He became the catalyst of rock, a movie star of the first rank, and, later, one damn fine polished performer.

Sun also spawned such talents as Carl Perkins ("Blue Suede Shoes"), Jerry Lee Lewis (who went country with "You Win Again" and rock with "Whole Lotta Shakin' Goin' On"), Johnny Cash ("I Walk The Line"), Charlie Rich, Conway Twitty, and Roy Orbison. How's that for a talent lineup? The offshoot music became one of the primary influences on American music and the sensibilities of a generation growing up with a James Dean no-bull attitude toward conventions, prejudices and attitudes.

For a while, in the '50s, rock became so popular it threatened the radio existence of country, but the pendulum swung moderately back to country in the '70s.

So, 200 years after our country enjoyed "Greensleeves," we now enjoy a more modern classic, "Green Green Grass Of Home," written by an ex-shoe salesman from Paint Rock Valley, Ala., Curley Putman. And it's now fashionable to like country music. Or to sing it. Why, Vernon Dalhart could record under the name of Marion Try Slaughter and still sell a million. Why?

A bunch of talented creators have taken the corn out of country and made it go pop. Dave Loggins bums around town for four years before gaining a modicum of fame as a writer when Three Dog Night cuts "Pieces Of April" and a good measure of fame with his own version of his own song, "Please Come To Boston."

And Billy Swan, who wrote "Lover Please" back in the Dark Ages of Rock, released his first record as a Nashville singer. "I Can Help" simply soared to No. 1 on both the country and pop charts. All told, it sold about three million copies—and earned him about as much money overseas as it did in the States. Alex Harvey co-writes "Delta Dawn" with Larry Collins and it gets bigger and bigger as it's cut by Dianne Davidson, Tanya Tucker and Helen Reddy—pop, country and pop. Jerry Jeff Walker migrates from Greenwich Village to Key West to Austin, and cuts "L.A. Freeway" by Guy Clark—and this song with powerful yet tender lyrics hit the pop chart, further igniting the redhot Austin and Texas music scene.

Then there's Waylon Jennings, Willie Nelson, Tom T. Hall and Dolly Parton who cut country songs that are so popular that they hit the pop sales and airplay markets. Enter singers who never expected to enter the country charts: Olivia Newton-John, Tracy Nelson, Joan Baez, John Denver, Marie Osmond and the Pointer Sisters. Some country artists became so upset when the CMA voted Olivia the best female country singer that they formed their own group, the Assn. of Country Entertainers.

The crossover scene intensified as tv and radio took pop songs into the far reaches of the country while country songs blared from stations in Chicago, L.A., and New York.

The last few years have been boom years for network and syndicated tv shows out of Nashville. 1975 brought a record high of more than 300 syndicated and network tv shows—most featuring country music—from the world's only metropolis to become known as Music City. And the record pace continues into this year. Even Johnny Cash, who led the tv network vanguard back in 1969-71, is back on the tube again as all three networks, and occasionally PBS, beam programs from Nashville. The media has taken country music to the world, and you're about as likely to hear it in Taiwan as Tennessee.

"Hee Haw" thrived on network tv with its cornpone humor and country songs, then when CBS wanted a more sophisticated image and ditched the show, it reached even greater heights on syndicated tv. Dolly Parton is taping a new show, and the impressive new Opry House facilities have drawn the

praise—and use—of some of the best producers from L.A. and New York.

Meanwhile the Nashville Underground has surfaced, bringing with it progressive country music that also emanates from Austin, Tex. Though Kris Kristofferson is credited with starting the mod-country trend, it wasn't Kris, but Chris who did it. Chris Gantry. With songs like "Dreams Of The Everyday Housewife," Gantry emerged from the shadows and brought a lot of writers and performers with him. Roger Miller helped with a lot of his crazy-country songs—"King Of The Road" and "Dang Me" for example—and John Hartford offered his ode to free love, "Gentle On My Mind." Tony Joe White added "Poke Salad Annie" and, later, "Rainy Night In Georgia."

Then along came Kris. He had a couple minor hits through Billy Walker and Roy Drusky, and then he wrote two tremendous ballads—"Help Me Make It Through The Night" and "For The Good Times." Bill Nash recorded both for Mercury Records. Perfectly sung renditions of classic songs. What happened?

Nothing.

Absolutely nothing.

When Kristofferson took a copy of Nash's version of "For The Good Times" to a Nashville radio station music director, the tin-eared deejay told him, "The song's not there."

Then Roger Miller cut—and hit with—"Me And Bobby McGee." Ray Stevens, then Johnny Cash, charted with "Sunday Morning Coming Down." Sammi Smith took "Help Me Make It Through The Night" to the charts. And Ray Price tallied with "For The Good Times." It was easy for Kris after that. His music career led him to the movies where he has gained rave reviews as an actor. But he wasn't too busy to write "Why Me, Lord."

What direction country? Well, Hank Snow, who once sent icicles up the spines of city dwellers, now melts in their ears. And Roy Acuff is sure fun to watch, if not listen to. And why doesn't George Jones seem whiny anymore? That latest Tammy Wynette song sure sounds good. And, boy, Brenda Lee sure sounds good. Not to mention Barbara Mandrell. And isn't it time we really mourned the death of one of America's greatest poets—Hank Williams? And, hey, how about Jimmie Rodgers?

It's hybrid time in the Old South—a region that has come some distance from that Dec. 29, 1945, when the first commercial recording in Nashville took place in WSM's Studio B when Sheb Wooley cut a song for Bullet Records.

There's country-pop and pop-country. We know about them. And gospel-oriented country as typified by Larry Gatlin and the Oak Ridge Boys. And Texmex country by Johnny Rodriguez and Freddy Fender—two of the best singers to amble down the pike since Merle Haggard. Vaudeville country with Minnie Pearl. There's bluegrass country with Bill Monroe, Josh Graves, Earl Scruggs, Doc Watson and many compatriots. Sepia country with the barrier-busting Charley Pride, O.B. McClinton, Ruby Falls and Stoney Edwards whose recent song "Blackbird" is the anthem of all poor blacks and whites. Country vision from Ronnie Milsap who was known on every chart before finding his fame and fortune on the country listings. Cajun country with such robust performers as Jimmy C. Newman, Eddy Raven, Joel Sonnier and Doug Kershaw. And Country country—stone country artists such as Loretta Lynn, Vernon Oxford and Wild Bill Emerson. The circle is unbroken as Willie Nelson hits with the Fred Rose masterpiece "Blue Eyes Crying In The Rain."

Music has been termed the conversation of angels—and it can bring races, creeds and sexes together like no other force in society today. Watch Charley Pride move with grace and dignity before his fanatic admirers whose great-great-grandparents owned slaves. Watch the black and beautiful Pointer Sisters bow to a standing ovation at the Grand Ole Opry—the show that has done so much to put country on the musical map. And watch white tears flow as O.B. McClinton sings of how his daddy walked the backstreets and entered the backdoors of an earlier—and not so great—America.

The South has risen again. But in song, not in arms. And the music from the South bursts in full, though fragmented, glory on a society that's finally ready for it.

American Rock

• Continued from page MR-41

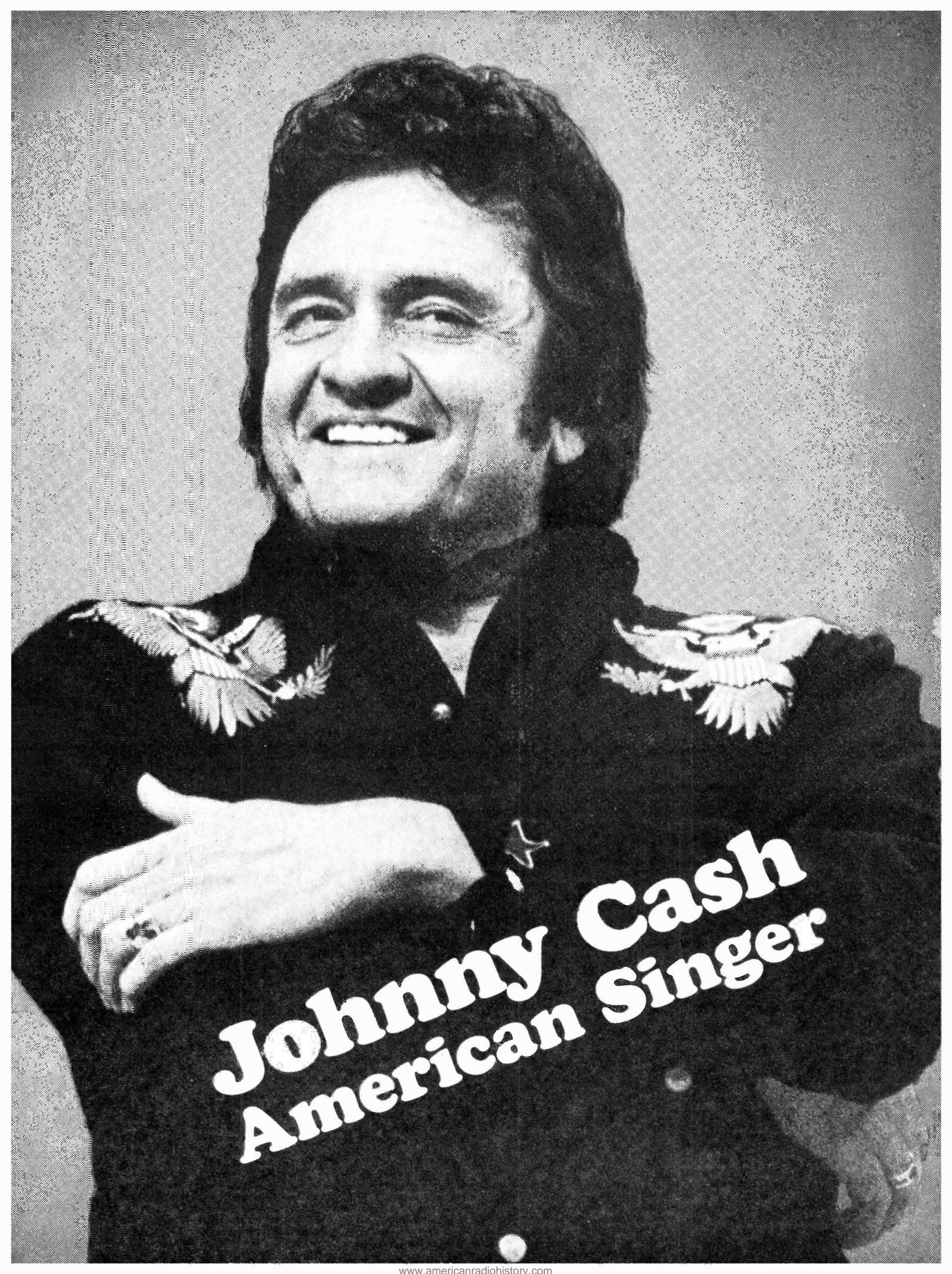
one of the most influential personalities in rock history.

Shadow Morton at the Red Bird label created an exciting sound with the help of Jeff Barry & Ellie Greenwich, and Mann & Weil and Goffin & King continued to churn out hits. Gene Pitney wrote great rock songs and began a long series of hits. Paul Anka continued to write and record successful songs.

The Four Seasons and the Beach Boys became the major American groups, both highly skilled in their own ways. The Four Seasons, through the writing talents of Bob Gaudio and the production talents of Bob Crewe (Crewe being one of the few to survive the heyday of the '50s and still remain a factor) developed a hallmark sound that was imitated for years. Brian Wilson & the Beach Boys developed the surf sound and convinced all America that surfing was the thing to do. In later years they went far beyond surf and became one of the more progressive and interesting pop groups in history. And Bob Dylan began in the '60s.

Still, next to the creative atmosphere and excitement of the '50s, the '60s were kind of a rock washout, at least in the early years of the decade.

But rock was no passing fad, and the influences had been felt around the world. Particularly in England. And in 1963, the English arrived.



Johnny Cash
American Singer

Classical Discovery

• Continued from page MR-22

bia dominating the American record industry, began to manifest themselves in the years just before the outbreak of World War I. The expiration of the basic patents held by Victor, Columbia, and Edison opened the way for the establishment of firms in the U.S.: French Pathe set up its own operation and the new Vocalion and Brunswick firms became factors in the classical disk market. Though drawing most of their artists and repertoire by way of affiliations or licensing arrangements abroad, a certain amount of work did originate in U.S. studio facilities.

Following the lead of European firms, the majors began essaying symphonic repertoire, mostly in shortened form and with instrumentation altered to accommodate the limitations of the acoustic recording method. The Boston Symphony with Karl Muck and the Philadelphia with Stokowski began recording for Victor in 1917 and Toscanini's touring La Scala Milan Orchestra recorded in Camden in December 1920, a few months after Caruso had done his last recording. Felix Weingartner had recorded some orchestral bits and pieces for Columbia in 1913-14.

By 1917-18, the first serious string quartet recordings began to emerge from American studios—single movements played by the Elman Quartet and the celebrated Flanzaleys. But by and large, Europe had taken the lead in the classical music area, with uncut performances of Beethoven symphonies having been issued in Germany as early as 1913.

Meanwhile, with the research and development in radio that had grown out of World War I, the U.S. Bell Laboratories were setting the stage for the electrical recording era.

Victor people heard the first test results in 1924, but reacted coolly. The fact that radio was stealing the home entertainment scene from the record industry, and that the system was a "radio" method of recording, didn't go down too well.

Louis Sterling of English Columbia had meanwhile obtained some test pressings and saw the handwriting on the wall. He wound up by coming on a fast boat to New York, buying up control of the nearly defunct American Columbia firm and in so doing beat out Victor for rights to the electrical recording process. By March of 1925, after second thoughts brought on by a disastrous Christmas season, Victor came into the electrical recording fold.

Brunswick, fully committed to the new technology, began reading its all-electric phonograph, complete with dynamic speaker—the Panatrop—while Victor was incorporating the Bell-designed exponential horn into its Orthophonic Victrola. The first electrical recordings were sneaked into stores by Victor and Columbia by late spring of 1925; but the big blast came on Nov. 2 with the official launching through every franchised dealer in the nation of the Orthophonic Victrola.

The record business, which had been in a bad way as a result of the post-war depression and the inroads of radio, was set for a boom; and it was the classical catalog that was to gain most impressively from the advent of this new technological era, with available frequency range for recording expanded from 350-3,000 cycles to about 50-6,000 cycles.

The uniquely rich tone of Stokowski's Philadelphia Orchestra began to emerge in full sonic glory with its recordings of 1927-29 encompassing symphonies of Beethoven, Brahms, Franck, plus Rimsky-Korsakov's "Scheherazade," Stravinsky's "Firebird" and the spectacular transcription of the "Bach Toccata and Fugue in D Minor." Comparable results were achieved by the Victor recording team during this period with Koussevitzky's Boston Symphony.

Only slightly less successful were the best waxes from this period with Frederick Stock's Chicago Symphony, the San Francisco Symphony with Alfred Hertz, the Detroit Symphony under Ossip Gabrilowitsch, and the New York Philharmonic-Symphony under the redoubtable Arturo Toscanini, whose one previous essay of electrical recording with the same orchestra for Brunswick had not turned out to his liking.

This period also saw Victor's blockbuster album of Richard Strauss's "Ein Heldenleben," played by the New York Philharmonic under the baton of the conductor to whom it was dedicated, Willem Mengelberg. To Mengelberg goes the credit for having done among his earliest disks for Victor the first recording of an extended symphonic work by a living American, the 1923 orchestral fantasy by Ernest Schelling, "A Victory Ball."

Brunswick undertook a few recordings with the Cleveland Orchestra under Nikolai Sokoloff and with the Minneapolis Symphony with Henri Verbrughen, while Columbia did some desultory sides with Walter Damrosch's New York Symphony just before its amalgamation with the New York Philharmonic Society. But after this, Victor had the domestic symphony recording field pretty much to itself for the better part of a decade—a decade which was to include the Great Depression and almost total collapse of the American recording industry. The Columbia and Brunswick catalogs during this period relied for artist and repertoire almost wholly on matrices imported from European affiliates.

The years just before Black Friday saw Columbia taking advantage of the Beethoven Centenary to bring out British-made recordings under Weingartner of all nine Beethoven symphonies, with a rash of Schubert coming the year after for the same reason. This period also saw the retirement of Eldridge Johnson from the record business and the purchase of his Victor Talking Machine Co. by the Seligman and Speyer banking interests—to be followed in 1928 by the Radio Corp. of America takeover. Then came the exit of Edison from the record field, following a half-hearted effort to get into electrical recording and even to develop a prototype long-playing disk.

Despite the 1929 crash, there were those even at RCA Vic-

tor willing to take a gamble in an attempt to keep the record business on its feet; for in fall of 1931 came the first serious attempt to market a slow-speed, long-playing record for the home—with Stokowski and the Philadelphia Orchestra doing the Beethoven Fifth on two sides of a single disk.

Sad to say, the crude state of available playback equipment—heavy pickups, unreliable turntable speed at 33½ r.p.m.—plus failure to take account of the pinch effect at the higher end of the frequency spectrum doomed the idea. Save for this specially done recording, most other Victor long-play disks were dubbed from 78 r.p.m. originals, and poorly at that. The experiment died virtually without trace.

It was Columbia, with nothing to lose—having been divested by English Columbia in 1931 and taken over by Grigsby-Grunow and later by Sacre Enterprises—which tried a wild experiment via its Masterworks Division namely recording advanced American contemporary music. At the same time that Henry Cowell's tiny New Music Quarterly label was doing first recordings of Ives, Ruggles, Riegger and Ruth Crawford Seeger, Columbia espoused the work of the then virtually unknown Roy Harris and the somewhat better-known Aaron Copland. Most ambitious was the recording from public performance of the world premiere of Harris's "Symphony 1933" as played by the Boston Symphony under Koussevitzky in January of the following year—a landmark album in that it was the first recorded full-length symphony by an American. Most important of the Copland recordings was that of the composer playing his own granitic "Piano Variations." Columbia's most far out issue, however, was of the percussion masterpiece, "Ionizations" by adoptive American Edgard Varese. Victor jumped on the Harris bandwagon at about the same time with a recording of the Roth Quartet doing the String Quartet No. 2 (Three Variations on a Theme) and in January of 1935 the Overture "When Johnny Comes Marching Home" with Eugene Ormandy conducting the Minneapolis Symphony Orchestra—this being the world premiere of a piece specifically devised to be accommodated on two sides of a 78 rpm 12-inch disk.

This period represents in effect the beginning of an acceptance of serious American concert music as fit material for major label classical catalogs; and although the companies did not exactly fall over themselves to record contemporary American concert repertoire, a slow but steady infusion did take place, ranging stylistically from the romanticism of Paine, MacDowell and Deems Taylor to the more modern idioms of Copland, Harris, Piston and even (on Columbia in 1939) the bi-tonal "Psalm 67" of Ives. American conductors, too, began to assume a place in the classical catalogs—Howard Hanson and the Eastman-Rochester Symphony for Victor and Howard Barlow with the CBS Symphony for Columbia.

With the CBS takeover of Columbia Records in 1938 with Edward Wallerstein (erstwhile of RCA Victor) at the helm, the classical record market began to take on a healthier hue than at any time since the palmy days Victor had enjoyed just before World War I. Many and varied factors entered into the picture: a wealth of outstanding radio network broadcasts, encompassing the Metropolitan Opera and major symphony orchestras including Toscanini's NBC Symphony; the W.P.A. Music Project, which established symphony orchestras in countless cities and towns across the country where none had existed previously; and the growing influence of consumer record reviewing magazines.

The late 1930s also marked the emergence of record collecting as a serious hobby among significant numbers of Americans.

The soil was fertile for venturesome forays into mass marketing at minimum price of basic classical repertoire, and unquestionably one of the most effective was that initiated by Publisher's Service Co., working through such newspapers as The New York Post, offering first a basic library of symphonic repertoire, and later abridged versions of favorite operas—the former done anonymously with such major conductors as Rodzinski, Reiner and Ormandy; the latter with top young American-born Met opera singers including Steber, Warren, Harrell and Bampton.

Then the term, "High Fidelity" began to take hold. Not only was the frequency and dynamic range of the 78 r.p.m. disk becoming significantly extended beyond what was offered on the disks of the late 1920s and early 1930s, but a budding group of hobbyists had begun to assemble their own component playback equipment purchased from such outfits as Radio-Wire Television (later Lafayette Radio).

This combination of circumstances presented Columbia's Wallerstein with the opportunity to make the first of several major moves toward development of a mass market for classical records, and in early August of 1940 he announced reduction of all Columbia 12-inch classical disks to \$1, and before the month's end RCA Victor had done likewise. As was the case a dozen years before, it looked as though the record business had no place to go but up. But then came the U.S. entry into World War II and with it a shortage of high-quality record pressing material, followed in August 1942 by a two-year ban on American recording activity imposed by the American Federation of Musicians.

The end of the War brought with it a fresh start, including the widespread use of unbreakable vinyl (thanks again to wartime research and development in thermo-plastics) for consumer disk product.

During this time also, specialty labels catering to a connoisseur public began to emerge. Paul Puner's Musicraft firm, offering a high percentage of baroque organ and classical period chamber music, represented a first substantial move along this line before the War. After the War came such labels as Concert Hall Society, with its early mail-order subscription operation geared to the carriage trade. Vox was another post-

war baby that began life in 78 r.p.m. format with emphasis on classical repertoire.

Various types of mass market mail-order subscription offers were flourishing, including RCA Victor's Record Society; but another Wallerstein bombshell was brewing, and it was made possible by the export to America as spoils of war the magnetic tape technology developed in Germany just before and during World War II.

The Magnetophon tape recorder, and its successors, designed by Ampex, Fairchild and others, made possible continuous recording up to 30 minutes, as well as the use of splicing techniques that would save endless man-hours and materials in the studio recording situation. Columbia since its takeover by CBS had been doing its studio masters not on 4-minute wax blanks, but on 16-inch master lacquers at 33½ r.p.m. speed (all resulting 78s for the consumer market were dubs, after the fashion of the French Pathe disks early in the century derived from master cylinders).

What was needed was a consumer disk product that could take advantage of the technological potential at hand, and with the team of Peter Goldmark, William Bachman and Rene Snepvangers, the razor-and-blade combination was put together that we know as the 33½ microgroove LP record.

Unlike the days preceding the introduction of electrical recording to the consumer market, Columbia needed no lead time to develop a store of recorded repertoire from scratch—it was all there on 16-inch lacquers, needing only to be transferred to tape. RCA Victor, though offered the Columbia process, did not rise to the bait; and following its June 21, 1948 demonstration, Columbia promptly made available for fall sale an inexpensive auxiliary player and an excellent starting assortment of classical and popular fare in the new format.

The following February, RCA Victor made its move with a short-playing fine-groove disk playing at a 45 r.p.m. speed—excellent for pops, but no competition when it came to packaging of extended musical works. After a near-disastrous paralysis of the consumer market, RCA Victor finally took up the LP record, and by the mid-'50s the division of labor between LPs and 45s became firmly established.

The period between 1950 and 1955 marked an unbelievable expansion in terms of classical labels and variety of repertoire. The old-time dominance of Victor and Columbia had become a thing of the past, and dozens of substantial and smaller independents had come into the field. Now the long established European-American licensing alliances were coming apart.

EMI product no longer was issued over here by RCA Victor and Columbia, but rather by its own Angel label, set up in 1953. The Dutch Philips line began to make itself a factor in the American market, at first via Columbia through the largely classically-oriented Epic line.

Such American independents as Westminster, Vox, Mercury and Capitol emerged as significant factors in the classical market, as did Decca and Concert Hall. While London developed a huge classical catalog, rivalling those of RCA Victor and Columbia in terms of prestige artists and variety of repertoire; and more often than not setting the pace in terms of recording quality, certain of the medium and small independents were setting a hot pace of their own for a now burgeoning component hi fi market.

The peak of monaural sound perfection reached in the mid-1950s was not to last long. Stereophonic tape masters were being produced as early as 1953 (Walt Disney's film, "Fantasia," featuring Stokowski and the Philadelphia Orchestra, had given the public in selected specially equipped theaters a first taste of multi-channel stereophony) and by 1954 the first two-channel prerecorded tapes were finding their way into the hands of sound buffs.

The advent of the stereo disk in 1958, using the U.S.-developed Westrex system, was the signal for another giant "shakeout" of classical repertoire; but within another decade the situation had stabilized once more and the stereo disk had reached a level of sonic perfection comparable to that of the mono disk of the middle 1950s.

But there were also a number of notable differences in the classical disk picture. For one thing, the spate of notable recordings by American orchestras for the stronger independent labels had all but dried out, since American Union rates had priced them out of the market. High quality recorded performance of contemporary American orchestral repertoire became more dependent on the goodwill of the record industry giants; but Columbia with Leonard Bernstein and the New York Philharmonic was able to take up some of the slack resulting from Mercury's cessation of its notable American music recording program of the 1950s.

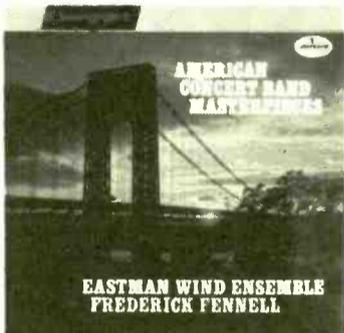
Another major factor in the recording of American music—particularly of the more advanced contemporary type—was that of foundation and other types of subsidy. Specialty labels, such as Louisville First Editions, Composers Recordings, Inc., and Society for the Preservation of the American Musical Heritage have carried on their activities ever since the 1950s chiefly on the basis of subsidy. The giants, too, including Columbia have undertaken some of their more ambitious American music projects with the aid of foundation subsidy.

As this is being written, yet another dimension has entered the picture as it affects the recording of American music, and that is subsidy not only of recording costs, but of distribution as well.

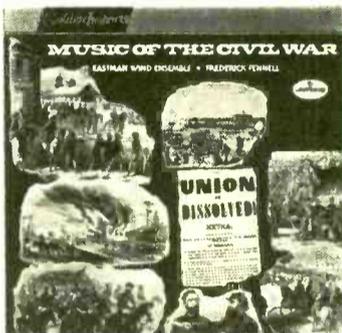
Following a precedent set by the Carnegie Foundation in the 1930s for a comprehensive collection of 78 r.p.m. disks to be distributed to major educational institutions, the Rockefeller Foundation has made a grant along similar lines that will allow the New World Records label not only to originate and package a comprehensive history of American music in sound, but to distribute the whole series of 100 disks gratis to selected

(Continued on page MR-56)

Classics For America's Bicentennial Ear.



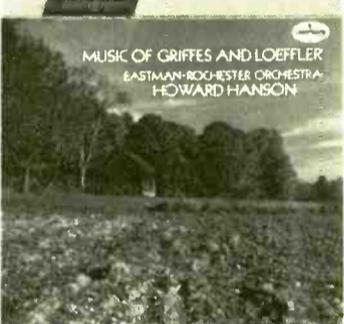
AMERICAN CONCERT BAND MASTERPIECES
Eastman Wind Ensemble/Frederick Fennell SRI 75086



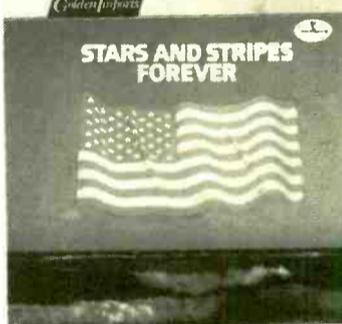
MUSIC OF THE CIVIL WAR
Eastman Wind Ensemble/Frederick Fennell SRI 2-77011 (2 record set)



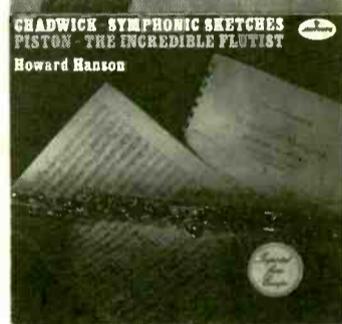
THE SPIRIT OF '76: MUSIC FOR FIFES AND DRUMS
Eastman Wind Ensemble/Frederick Fennell SRI 75048



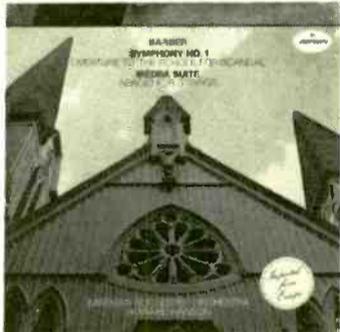
MUSIC OF GRIFFES AND LOEFFLER
Eastman-Rochester Orchestra/Howard Hanson SRI 75090



MARCHES OF JOHN PHILIP SOUSA
Eastman Wind Ensemble/Frederick Fennell SRI 2-77010 (2 record set)



CHADWICK: SYMPHONIC SKETCHES
PISTON: THE INCREDIBLE FLUTIST
Eastman-Rochester Orchestra/Howard Hanson SRI 75050



BARBER: SYMPHONY NO. 1; OVERTURE TO "THE SCHOOL FOR SCANDAL;" MEDEA SUITE; ADAGIO FOR STRINGS
Eastman-Rochester Orchestra/Howard Hanson SRI 75012



HANSON: SYMPHONY NO. 2 "ROMANTIC;" LAMENT FOR BEOWULF
Eastman-Rochester Orchestra/Antal Dorati SRI 75007

Additional American Classics On Mercury

Marching Along (Sousa); Eastman Wind Ensemble/Fennell SRI 75004

Anderson: Music Of Leroy Anderson; Eastman-Rochester "Pops" Orchestra/Fennell SRI 75013

Mennin: Symphony No. 5; Eastman-Rochester Orchestra/Hanson
Schumann: New England Triptych
Griffes: Poem For Flute & Orch.
SRI 75020

Ruffles and Flourishes; Eastman Wind Ensemble/Fennell SRI 75034

ves: Three Places In New England; Symphony No. 3; Eastman-Rochester Orchestra/Hanson SRI 75035

Sound Off: Marches By John Philip Sousa; Eastman Wind Ensemble/Fennell SRI 75047

Ginastera: Creole "Faust" Overture
Barber: Capricorn Concerto
Sessions: "The Black Maskers" Suite;
Eastman-Rochester Orchestra/Hanson
SRI 75049

Marchtime: Marches By Edwin Franko Goldman & Others; Eastman Wind Ensemble/Fennell SRI 75055

Thomson: Symphony On A Hymn Tune; Feast Of Love; Hanson: Four Psalms; Eastman-Rochester Orchestra/Hanson SRI 75063

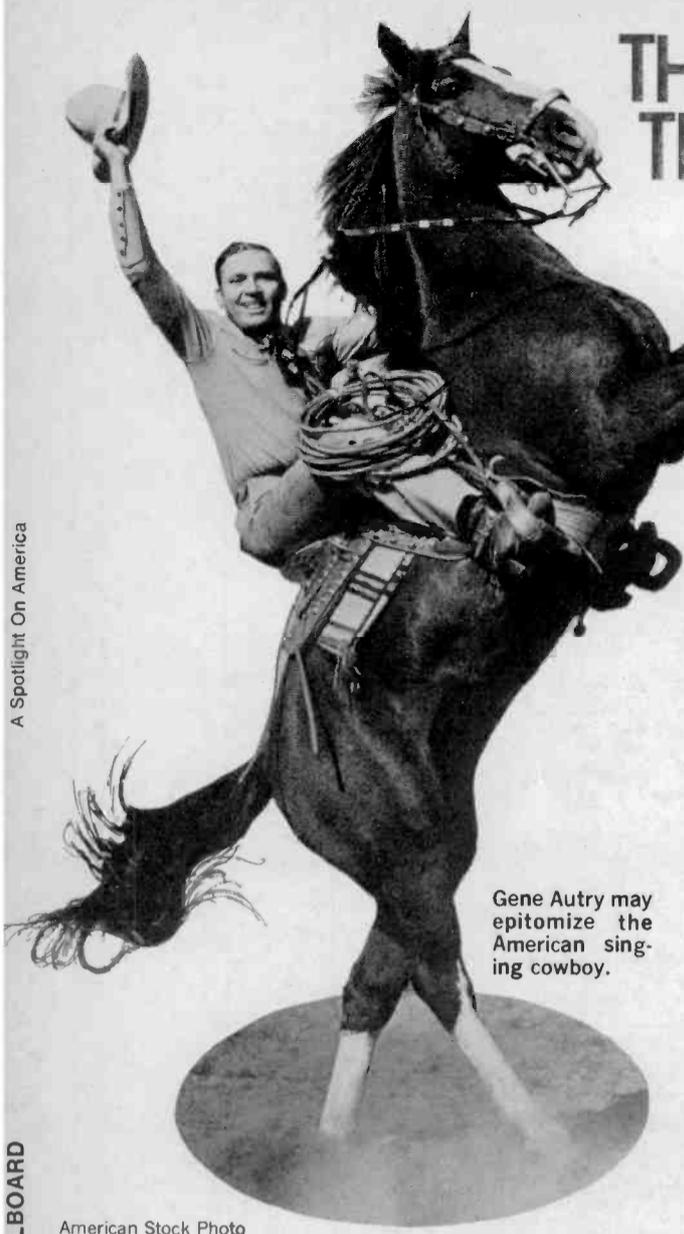
Sousa On Review; Eastman Wind Ensemble/Fennell SRI 75064

MacDowell: Suites 1 & 2; Eastman-Rochester Orchestra/Hanson SRI 75026



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Gene Autry may epitomize the American singing cowboy.

THE COWBOYS AND THE HONKY TONKS

By DOUG GREEN

Johnny Bond—a former Columbia and Starday recording artist and longtime Gene Autry guitarist—has a story he likes to tell which is illustrative of the problems that have haunted "western" music since the infancy of the recording industry.

It seems that in the late 1930s he, Jimmy Wakely, and Scotty Harrell had a superb cowboy trio in Oklahoma City, and having polished their harmony to a Sons Of The Pioneers edge, they went to Dallas to try out for Columbia Records, auditioning with Bond's classic trio Cimarron among others. They were, for all their hard work, told "You boys sing fine; learn some honky-tonk numbers and come back and try it again."

Over and over the truism was repeated: while the public loved to hear western music in a dim-lit theater, they would not go around the corner to the local record shop to buy it.

With a few notable exceptions, this is a pattern which has characterized the music of the singing cowboys from their beginning. Interestingly, one of these exceptions was the first: Carl T. Sprague's 1925 recording of "When The Work's All Done This Fall," which just missed the million-mark that year. Sprague decided to try his hand at recording after hearing Vernon Dalhart's "The Prisoner's Song," the first country million seller, figuring he could do as well with a cowboy ballad. In 1926, Sprague had another big recorded hit with "The Dying Cowboy," but after that he was little heard of, and although other cowboys like Haywire Mac and Jules Verne Allen were recording, there was no particularly overwhelming demand on the part of the public for this kind of music.

Jimie Rodgers began his short but extremely important recording career in 1927, and a few cowboy songs found their way into his recorded repertoire of 111 songs; enough so that noted country music historian Bill C. Malone feels that he contributed highly to formulate and develop the readiness on the part of the American public for the singing cowboy concept. As the sound era began in the film industry, this concept

seemed a likely and natural one, yet Hollywood was surprisingly slow to pick up on the notion. Ken Maynard sang a tune in his 1930 oater "Song of The Saddle" and in several of his later pictures, but he was always primarily an action cowboy, and ultimately his screen character was a cowboy who sang rather than a singing cowboy.

Herbert J. Yates, head of Mascot (soon to be Republic) Studios and producer Nat Levine were the two executives who finally came up with a definitive singing cowboy concept, with films built around the singer and his music, the action being secondary. It is an old saw now that they auditioned many potential stars, finding actors who could ride but couldn't sing, actors who could sing but couldn't ride, before settling on a singer who could ride but couldn't act. He was Gene Autry, a singer on the WLS Barn Dance who had been recording since 1929 and was fresh off a big hit record, "That Silver Haired Daddy of Mine." Autry's boyhood on a Tioga, Tex., ranch gave him grace and experience in the saddle, and his voice—originally a copy of Jimmie Rodgers—had mellowed into an appealing and refreshing vehicle for country and cowboy songs.

Whatever his deficiencies as an actor, Autry in the role of the singing cowboy became a national institution over the following two decades. Yet in a recording career in which he sold multiple millions of records (nine million on "Rudolph The Red Nosed Reindeer" alone), only a handful of hits were cowboy songs: 1934's "The Last Roundup," 1935's "Tumbling Tumbleweeds," 1939's "Back In The Saddle Again," and 1940's "South Of The Border" outstanding among them.

Aside from these and the children's Christmas and Easter hits, the steady year-after-year hits for Gene Autry were pure and simple country love songs: "Be Honest With Me," "I Hang My Head And Cry," "At Mail Call Today," "You Are My Sunshine," "It Makes No Difference Now," and "Ages And Ages Ago."

The pattern continued with the singing cowboys who followed Autry to Hollywood to try their luck on the silver screen. Ray Whitley, for example, was a popular film and stage star, but was never able to connect on record with western material, even though he had both big (Columbia, Decca) and small label affiliations. Tex Ritter came to Hollywood about the same time as Whitley (1935), and is an excellent case in point: one of America's most beloved cowboys, only one of his hits, "High Noon," was a cowboy song. The rest, as with Autry, were country love songs: "Jealous Heart," "You Two Timed Me One Time Too Often," and "There's A New Moon Over My Shoulder."

And it was the same with Jimmy Wakely, a singer and songwriter and star of a great number of musical westerns, whose three big hits were songs of lost love: "Too Late," "One Has My Name, The Other Has My Heart," and the classic cheaters anthem "Slippin' Around."

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Folk Music

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gro people when they was under slavery. They was worried." Understandably, the blues is the music of the lonely, the poor, the homeless:

Ain't it hard to stumble
When you got no place to fall?
In this whole wide world
I ain't got no place at all.

Originally a rural music, the blues permeated the cities as the blacks moved northward. By the time the classic blues recordings of Bessie Smith, Victoria Spivey and others were made (1925-1935), the blues had already been cleanly divided between the rural south and the urban north. Needless to say, both factions figured prominently in the subsequent evolutions of jazz and rock.

Concurrent with the rise of the blues was the development of country music. Many of the ties to the Anglo-Celtic folk tradition that had long been eroded in other parts of the nation remained intact within the culturally isolated southern, white communities. The traditional values, customs, beliefs and expressions were preserved as a result of the white southerner's immunity to the rapid industrialization that had so altered the north.

Of course white southerners were not totally immune to the music cultures that surrounded them. Bill C. Malone writes in "Country Music U.S.A.":

. . . that of the Negroes in most of the lowland areas, the Cajuns of Louisiana, the Mexicans in the Southwest, and commercial influences . . . that came in from the North. When southern people moved into new areas, their music acquired new characteristics from the cultures with which they came in contact.

Hence the evolution of such urban-oriented country styles as "western swing" and "honky tonk."

As it began to appear on phonograph records and radio stations in the 1920's, country music rapidly earned a wider audience. With the rise of the electronic media came the first nationally popular folk performers. An excellent example is Jimmie Rodgers who, with a synthesis of various southern musical styles, became the first true country music star.

Just as Rodgers and other white performers created a blues-influenced country music, many of the southern blacks developed a country-influenced blues. The music of Sam Collins, Furry Lewis, "Sleepy John" Estes, Mississippi John Hurt, Robert Johnson and Blind Lemon Jefferson, among many others, is as popular today as it has ever been. (With the great depression of the thirties came the urban folk music of the north. True to the tradition, troubadours and balladeers such as Woody Guthrie, Cisco Houston and Ledbetter sang of hard times, political strife and man's undying desire for freedom.

The Weavers and other folk groups carried this tradition through the 1950s at which point it was picked up and spread by hundreds of young urban singers during the great folk music revival of the early sixties. Though the movement was killed in full bloom by excessive commercial exploitation, its profound effect on many of the most popular singers of the last 15 years has been acknowledged by the singers themselves, among them such notables as Joan Baez, Dave Van Ronk, Bob Dylan, Fred Neil, Eric Andersen, Gordon Lightfoot and a host of rock performers.

What will become of the American folk tradition as it rolls into its third century? Certainly the cultural homogenization that will result from an increasingly important mass media will inhibit the expansion of the tradition as we have always known it. While the singers of today are indeed members of an ongoing oral tradition, their rapidly changing styles and the necessarily short lives of songs created within pop music's "hit" system are not conducive to the production of long lasting folk music. However, as D.K. Wilgus, professor of folklore at UCLA, points out: "Music that we're not recognizing now as folk music may in fact be recognized as such by someone in the future. And there is undoubtedly folk music that will continue irrespective of media. Of course it's hard to tell what's going to happen. Prophecies have been forthcoming ever since academic people began to take an interest in folk music, from the 18th century."

It seems certain, however, that as long as there are babies there will be folk lullabies; as long as there are oppressed peoples there will be blues and spirituals; as long as there are human imaginations at work there will be folk heroes and ballads; and as long as our country survives, Americans will be singing "Yankee Doodle." The basic human needs that give rise to folk music will never change.

The Cowboys

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In fact, the "King Of The Cowboys," Roy Rogers—a superb singer and yodeler who had a long affiliation with RCA—never made much of a dent in the record world, as was the case with two other singer/actors whose beautiful voices made them popular on screen, but curiously punchless in the record racks: Eddie Dean and Rex Allen.

And while it's true that both the Sons of the Pioneers and Foy Willing and the Riders Of The Purple Sage had hits with "Cool Water," both are far better remembered for their film

and personal appearance work. And further, while one of the Sons of the Pioneer's co-founders, Bob Nolan, is universally regarded as a songwriting genius and western poet, his songs are rarely recorded.

It is an interesting anomaly that Marty Robbins was able to score big hits with "El Paso" and "Big Iron" during the historical-song vogue in the early 1960s, nearly a decade after the end of the singing cowboy era on the screen. Yet it was a genre with which Robbins did not pursue exclusively: quite to the contrary, it was one of an extraordinary number in which he dabbled.

It is hard to say why this has been true. Perhaps the songs seem too far removed from our place and time when not in the western setting communicated visually on screen, while the song of unrequited love touches almost everyone.

Whatever the reason, there seems to be something of a revival of interest in cowboy singing of late, propelled, no doubt, by the national surge of interest in Texas music and the burgeoning western swing revival. Perhaps Rex Allen Jr. is forecasting a trend with his brand new record "It's Time We Put The Western Back In The Country Song."

Recordings That Talk

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greatest actors and actresses both here and in England will continue to spend much of their time in recording studios in the next few years.

Caedmon's Ward Botsford has talked of recording future plays for the company in quadraphonic sound, placing the listener in the midst of the action, which was what Howard Sackler tried to do in two-channel stereo with the plays taped for the Theatre Recording Society and the Shakespeare Recording Society series. The coming of the video-record and video-cassette will open a new dimension: for years the Library of Congress has been filming recitals by the country's greatest poets, and these eventually can be issued in a form for home or classroom use. It may be possible one of these days to stop on the way home at the corner drug store or lending library and bring home a first-rate production of a play or comedy show or film of a fairytale to be shown at the consumer's own convenience without gulping down dinner to make a theatre by curtain time or waiting in line.

Meanwhile, thanks to the educational market, most of the companies in the field are managing to stay above the waterline. Audiences for poetry readings seem to be growing; customers for poetry recordings may grow as a result. With the widening and deepening of taste may come a more literate and enlightened age—although most of us would be willing to settle at the moment for a merely less violent and self-destructive one. The recorded word may never make "Finnegan's Wake" a best seller on the open market, but those who have heard James Joyce himself reading passages from it (Folkways) are certainly closer to understanding what it was about than most readers who have tried to get through it with only the aid of a literary skeleton key.

If optimism is tempered by experience, though, it is perhaps just as well. No technical invention ever brought about a golden age. You can hear both testaments of "The Bible" now complete on recordings—with no less magnificent an interpreter on the job than Lawrence Olivier—but who listens? Meanwhile, the vaults are full of marvels, and the microphones are on.

Classical Discovery

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libraries and educational institutions throughout the country. Add to this the more than 500 composers and 1,000 or more of their works represented in today's Schwann catalogs, and it is clear that the American composer of concert music has come light years in terms of sound documentation over the past five decades.

A major contribution of the New World Records project is to give the representation of American music on disks a balance it never has had previously, since there is no pressure in this instance to issue the merely new or currently fashionable.

Reverting to consideration of the classical scene on American records as it has developed over the past few years, the number of reissues at budget price of outstanding earlier recordings—stereo and mono—begins to assume impressive proportions.

A matter of some fascination, too, has been the growth over the past decade of recording activity with American orchestras by labels associated with European-based cartels—Deutsche Grammophon, Angel, London and Philips, to name major instances in point. On the other hand, we also witness the pleasant sight of American firms, such as the budget-priced Turnabout operation, getting into the American orchestral recording picture, producing high-quality work in Minneapolis, Baltimore and St. Louis in a manner comparable to that which Mercury achieved in the 1950s in Detroit, Minneapolis and Rochester, not to mention Chicago. Of comparable importance has been the development by Nonesuch of its American repertoire of small ensemble and electronic music.

There remains the still unresolved longterm impact on the complexion of the American classical catalog of quadraphonic sound technology and of various new modes of producing music and sound effects by way of synthesizers, computers and other electronic means. Concert music as commonly understood does not lend itself to "gimmicky" quadraphonic treatment. On the other hand, consider the synthesizer acrobatics performed by Walter Carlos or Isao Tomita with popular classi-

cal repertoire to be concert music in the commonly understood sense of that word, but rather a specialized form of entertainment fare.

Perhaps too much emphasis within the industry is given to the relatively small proportion of dollar volume represented by the sale of classical product relative to the total dollar turnover in all recordings issued. Could it be that it is not so much a matter of classical sales declining over the past decade in an absolute sense, but rather the soaring volume of non-classical sales? Certainly the educational-library establishment alone represents a fairly tidy and sure classical market on its own.

The ultimate solution to the place of classical records in the consumer market is most likely not relevant to the technological and consumer distribution processes in use today. There can be no doubt that the advent of the videodisk will have a vast effect in every area of the record market, classical and non-classical alike.

Couple this with cable transmission technology applied as universally in home, school and library as telephone, electricity and running water, and the impact will be even more drastic in terms of what is today axiomatic. Dial access, or its equivalent to any and all sonic and/or visual material from a central storage bank, will become a fact of life, if not for our grandchildren, then their children.

Certainly, if this becomes an exclusive mode of access, the piracy and copyright control problems that plague us today in a situation where anyone with a radio-cassette machine is in effect his own recording studio will no longer exist.

The fact remains that today the raw archival resources of sound and visual material do exist in libraries and collections, institutional and private, and the beginnings of a technology are in the making that will enable incorporation and cataloging of these same materials into central storage banks for eventual dial or push-button access via cable. It is to this long-term goal many feel that the broadcast/recording sectors of the communications industry should be addressing itself.

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Familiar movies (clockwise from above) Robert Redford and Barbra Streisand in "The Way We Were"; Joel Gray in "Cabaret"; Topol in "Fiddler On

The Roof"; Diana Ross in "Mahogany"; and Natalie Wood in "West Side Story."

Film music was more than a little retarded in evolving as an art form. For years after the "talkies" came in (1927), nobody even thought of syncing the music with the action on the screen, just as the speaking voice was synced with the movements of the actors' lips.

The first film music came in the form of an organist seated directly in front of the screen (usually in the pit just below stage-front) watching the action carefully and playing what he conceived as fitting background music to it, usually improvised.

It got hairy at times, especially when the accompanist decided to peel off an ultra-dramatic symphonic passage to images of Gloria Swanson ironing her bra. But more often than not, it worked. (Needless to add, sore eyes and chronic stiff necks were occupational ailments for theater organists.)

Strangely enough, this primitive practice continued all through the 1930s and even into the '40s, at least in the larger theaters. True, the organist's function was gradually reduced to that of a modern-day herald, playing his brief introductory notes before the canned music took over, but his services were most needed during the nightly bingo sessions, which served as an important theatrical lure all through the depression years.

Finally, toward the end of World War II, the major film production companies in Hollywood (i.e., Warner Bros., MCA, 20th-Fox and MGM) began to wake up to the fact that there was profit in music, particularly if they hired a battery of composers to add music to their own films, paid them a pittance, gave them no credits and owned all the music outright.

Walter Scharf, who came to Hollywood from his native New York in 1936 and scored over 250 motion pictures since, has this to say about Hollywood's "Golden Era":

"In the early days as a staff musician at the studios, you never got any residuals out of what you wrote, let alone any credit either on the screen or in paid advertising. You got your salary—\$100-\$150 a week—and you were anonymous.

"As soon as I got into a position to do so, I no longer was a studio composer," he concludes.

With the emergence of such top composer talents as Scharf, Dimitri Tiomkin, John Green, Paul Francis Webster, the late Max Steiner, David Raksin, Miklos Rozsa and others of that ilk, enough pressure was finally put upon the studios not only to make them see the importance of the quality of music they used in their films, but properly crediting and paying the composer as well.

Therefore, the practice of using a whole complement of writers to score one picture was dropped. Ditto the use of "drawer" music—old background passages fitted to new but similar film situations, such as horseback chase scenes in Westerns. Additionally, old theater organs were finally phased out, many of them being bought up by churches and (you guessed it) pizza palaces, and film music came of age.

The first commercially successful soundtrack album did not come till 1945. It was Miklos Rozsa's score to the Gregory Peck-Ingrid Bergman-starrer, "Spellbound." The late David O. Selznick produced both film and album, the latter cut at Boris Morros' tiny record label on Robertson Blvd. (ARA Records) at a cost of \$4,000.

The album consisted of five double-sided 10-inch-78 rpm discs and made heavy use of the theremin for the first time. Tape being yet unheard of, an entire side had to be sliced in one take. Promoter Ted Wick recalls the hellish problems they'd had with the piano going off pitch every few minutes but somehow they managed to complete it. RCA subsequently bought the rights and became the first major to issue such a recording.

Rozsa copped the Oscar for Best Musical Score for a Dramatic Picture that year, making it the second Academy Award in a row for Selznick, Max Steiner taking it the year before for scoring Selznick's "Since You Went Away."



By JOE X. PRICE

But soundtrack albums remained few and far between for many years thereafter. From 1953 through 1972, MCA released a total of nine such albums over that span of 19 years. Among the Universal films that had accompanying albums were:

"The Robe" (1953); "The Egyptian" ('54); "Picnic" ('58); "Around The World In 80 Days" ('59); "The Glenn Miller Story" ('65) and "The Eddie Duchin Story" ('67).

There wasn't another MCA soundtrack album or single to hit the racks till 1973. Then there were five—"American Graffiti," "Sunshine," "Willie Dynamite," "The Sting" and "Jesus Christ Superstar." There were four released in 1974, seven in 1975 and five already issued during the first five months of the current year.

The pattern is the same at Warner Bros. Of a total of 25 feature films released in 1975, three had accompanying albums, singles or both—"Let's Do It Again," "Lisztomania" and "Barry Lyndon," composer Leonard Rosenman winning the Oscar for the score to the latter.

Of the 18 pictures set for release by WB in 1976, five will have gotten soundtrack treatment—"Sparkle," "All The President's Men," "Ode To Billy Joe," "Led Zeppelin" and, by Christmas, "A Star Is Born."

Nine of 24 WB films in 1973 and five of 15 in 1972 had accompanying record product. Prior to 1972, as in the case of MCA, such production was sporadic.

Similarly, Lionel Newman, head of the music department at 20th-Fox, reports 25% ("perhaps a little more") of all Fox films now has an accompanying disk. Larry Marks at 20th-Fox Music feels the trend is toward "more film-related records" and their studio's production will continue to grow.

And so have the fees. Today the state of the art is such that even a novice composer with minimal track record can command \$7,500-10,000 per project. Seasoned pros get up to \$50,000 per picture. Some, like Walter Scharf, won't consider scoring anything unless he has a piece of the overall gross business of the project—"one or two percent"—in addition to his fee.

Johnny Williams scored the biggest grossing film in history, MCA's "Jaws." The resulting single hit Top-20 on the national best-seller charts. He has this to say about that particular work:

"There's probably more music in that picture than one realizes. For example, the crest of every wave is accentuated musically. There's a very strong kinetic kind of drive running throughout to give it a pushing and forward effect musically. I was trying to get the feeling of the surge of the shark.

"Also I tried to make the presence of the shark always threatening. The closer it got, the louder the music got. As it got to closeup, then the music got almost deafening."

"But it's a complex kind of art. Every situation I find so different. Everything depends on the story. There are no preconceived patterns in writing music for the films."

Alan Bergman, who with his co-writer wife Marilyn recently completed lyrics to a rock tune for Barbra Streisand for "A Star Is Born" ("I Believe In Love"), agrees with Williams totally:

"The film is your master. This is what you have to serve. Your contribution as a music writer is just one of the cogs in the big wheel. If we get a hit record out of a film song, fine. But it's always a secondary consideration."

The Bergmans have contributed lyrics to 30-35 motion pictures and about half, they estimate, had resulting LPs or singles, biggest of which was "The Way We Were" by Streisand.

Jim Helms, who scored the long-running hit series "Kung Fu" (currently being shown in 40 countries and a smash now in Germany), tells of some of the hazards in writing for pictures:

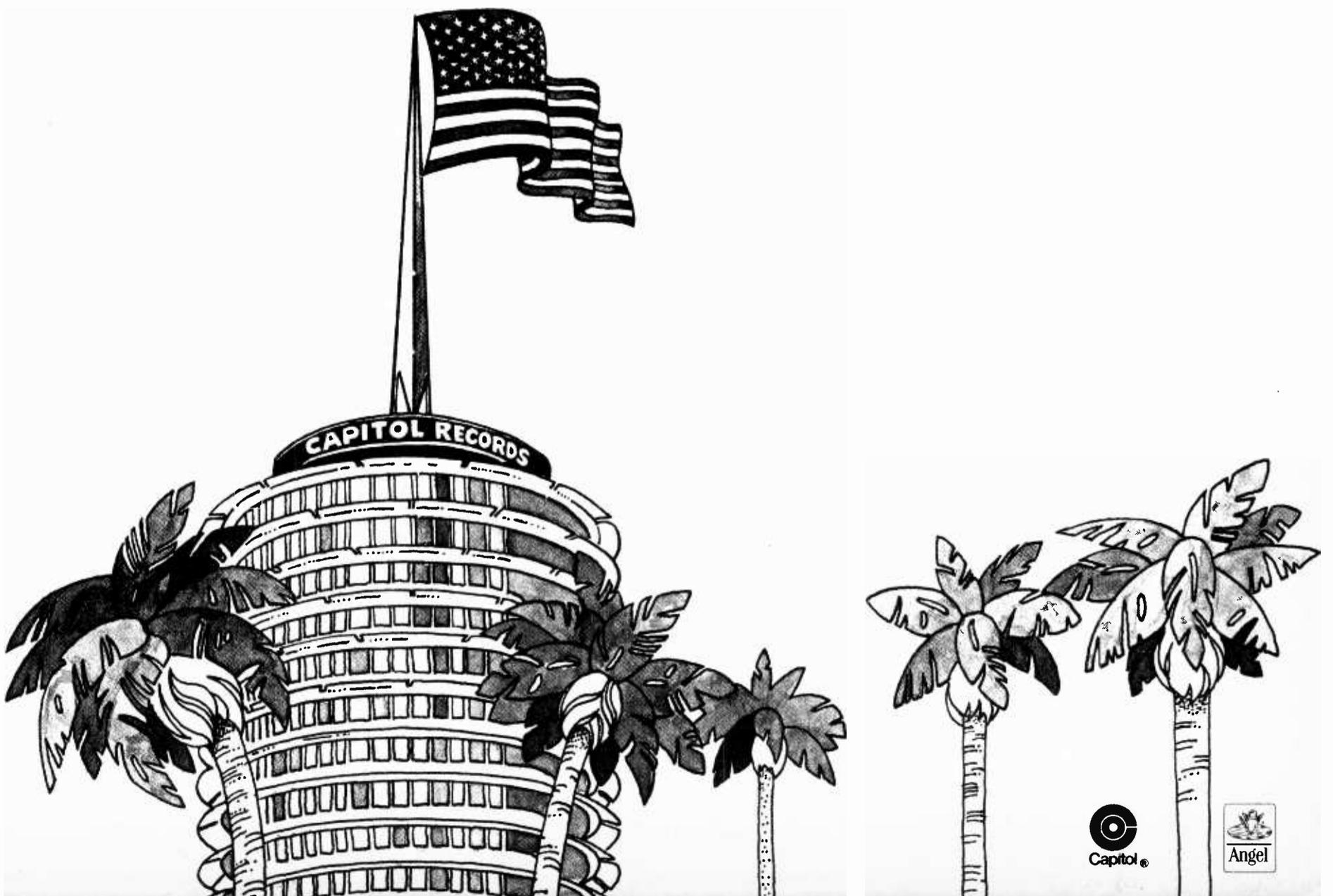
"If you're scoring under dialogue, there are certain type instruments that will get in the way. For example, if you're underscoring a dialogue scene with men, you should use instruments in the upper or middle registers rather than the lower so that it's not the same timbre as the voices.

"Also, where you have chase scenes, with covered wagons and galloping horses and a lot of sound going, you'd better be consoled with the thought that the music has to take a back seat. You don't want to waste strokes. The sound effects will take precedence over the music.

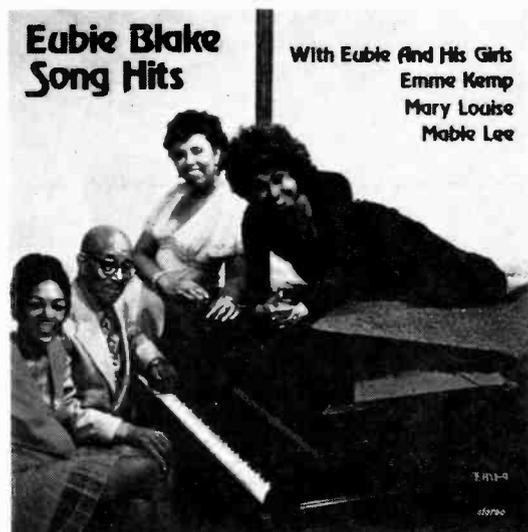
"Neither should you write anything melodically important for these type scenes, except say for a horn phrase that's repeated. There can't be anything too fussy here because the fussiness will get lost."

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in the summer of 1776, and we were
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On Broadway

• Continued from page MR-20

way star was the black comedian Bert Williams, who continued to sing his slyly amusing patters for records until his death in 1922. In 1902, Victor followed Berliner's pattern by releasing three ten-inch single-faced discs from "The Chaperons," with each selection performed by a different cast member: Louise Gunning, Joseph C. Miron, and Walter Jones. In 1904, the new and prestigious Victor Red Seal label, generally reserved for classical music, featured the world-famous soprano Ernestine Schumann-Heink in "Sweet Thoughts of Home," the principal ballad from "Love's Lottery," Schumann-Heink's solitary venture into Broadway musical comedy.

Throughout this century's first decade, many Broadway headliners began to appear on both cylinders and discs: Emma Carus, May Irwin, Josie Sadler, Lew Dockstader, Maude Raymond, Stella Mayhew, Thomas Q. Seabrooke, Ralph C. Herz, Grace Cameron and Vesta Victoria to name a few.

In 1909, the beloved comedienne Blanche Ring made her recording bow for Victor. Ring was the vivacious little lady who had introduced "In the Good Old Summertime" in "The Defender" in 1902. Although she never recorded that particular song, she did preserve several of her biggest hits: "Yip I Adee I Ay" from "The Merry Widow and the Devil" (1908), "I've Got Rings on My Fingers" from "The Midnight Sons" (1909), and several ditties from "The Yankee Girl" (1910). In addition, Ring introduced and recorded "Come, Josephine, in My Flying Machine," which does not seem to be from any show.

By 1910, Victor had so much faith in the recordings of stage personalities that it started a special series with a striking plum-colored label: the 60,000 series on ten-inch and the 70,000 on twelve-inch records. Ordinary single-faced Black Seal popular records sold for 60 cents apiece, \$1.00 for the twelve-inch. But the single-faced plum records sold for 75 cents and \$1.25. To populate the new series, Victor assigned Harry Lauder and Blanche Ring, already under contract, and began to search for new Broadway stars worthy of the prestige label and its advanced price.

Quite naturally, their first choice was the reigning queen of musical comedy and her consort, Nora Bayes and Jack Norworth, then starring in "The Jolly Bachelors" (1910). Of several songs recorded from this score, the most popular proved to be Bayes' rendition of "Has Anybody Here Seen Kelly?" and the team's duet of the lilting "Nora Malone." The pair's earlier success, "Shine on, Harvest Moon," was recorded at their first studio session but curiously never issued.

The plum label also played host to the popular comedians Montgomery and Stone in three selections from "The Old Town" (1910), Christie Macdonald in "The Spring Maid

(1910) and later Herbert's "Sweethearts" (1913), and random numbers by Elsie Janis, Joseph Cawthorn, and George M. Cohan at the height of their careers.

Columbia tried to meet this competition by signing Bert Williams (by now a "Ziegfeld Follies" star) and a scattered collection of headliners for "one shot" performances, among them Irene Franklin, Grace La Rue, Craig Campbell, Roy Atwell, Eleanor Painter and Truly Shattuck. Lillian Russell, long past her vocal prime, made a few unreleased sides in 1912, one of which, "Come Down, My Evening Star" from "Twirly Whirly" (1902), has been made available on pirate labels. Chauncey Olcott, also somewhat late in his career, recorded many of the Irish-style ballads from his plays-with-song. Few people realize that "My Wild Irish Rose" from "The Romance of Athlone" (1899), "Mother Machree" from "Barry of Ballymore" (1911), and "When Irish Eyes Are Smiling" from "The Isle of Dreams" (1913) are pure Tin Pan Alley show tunes and were entirely unknown on the Emerald Isle.

Although Victor Herbert's Orchestra and several Broadway players had sung on Edison cylinders, in 1911 the Wizard of Menlo Park made his greatest contribution to the development of the original cast recording. Four years earlier, Franz Lehár's "The Merry Widow" had swept America with a craze unequalled until "My Fair Lady" a half century later. Yet not one recording was made by its Broadway cast. Anticipating a similar interest in Lehár's next operetta, "Gypsy Love" (1911), Edison signed its star Marguerita Sylva, two leading men Arthur Albro and Carl Haydn, and its musical director Louis F. Gottschalk, and issued five original cast cylinders as a group. With great pride, Edison prepared a special leaflet proclaiming "this is the first time in the history of the phonograph that records of songs from operas, by the artists who sing them on the stage, produced under the leadership of the opera's musical director, have been placed on sale the morning after the initial performance of the piece in New York."

With selections from his 1911 Winter Garden success "Vera Violetta," Al Jolson began a recording career that was to span more than three decades, first for Victor, then Columbia, Brunswick, and finally Decca. Other singing comedians to record during the teens include Nat M. Wills ("Ziegfeld Follies of 1913"), Raymond Hitchcock ("The Beauty Shop," 1914), "Betty," 1916), Marguerite Farrell ("Step This Way," 1916), Billy B. Van ("Have a Heart," 1917), Anna Wheaton ("Oh, Boy!" 1917), Frances White ("Hitchy Koo," 1917) and Eddie Cantor, whose "That's the Kind of a Baby for Me" and "The Modern Maiden's Prayer" from "Ziegfeld Follies of 1917" mark the lively star's notable disc debut.

By World War I, the recording appeal of Broadway stars was firmly established. Columbia's 1919 catalog (issued in 1918) proudly asserts the exclusivity of Bayes, Jolson, Williams, Weber and Fields, and Van and Schenck. Victor offered the Duncan Sisters, Edith Day and "Follies" tenor John Steel.

The "Ziegfeld Follies of 1919," generally regarded as the best of the legendary series of annual revues, provided a recording cornucopia. Victor issued John Steel's versions of "A Pretty Girl Is Like a Melody," "Tulip Time," and "My Baby's Arms." Columbia's Van and Schenck offered their first act finale, "Mandy," and several other tunes, while Bert Williams sang his classic piece of special material, "The Moon Shines on the Moonshine." Eddie Cantor, momentarily recording for Emerson and Pathe, sang a variety of tunes, including Berlin's "You'd Be Surprised."

Among the notable cast singles of the early 1920's are Fanny Brice's original recording of "My Man" ("Ziegfeld Follies of 1921"), Jolson's "April Showers" ("Bombo," 1921), and others by Frank Crumit and Ted Lewis ("Greenwich Village Follies of 1920"), Gallagher and Shean ("Ziegfeld Follies of 1922"), Brox Sisters ("Music Box Revue," 1921, 1923, 1924-25), Savoy and Brennan ("Greenwich Village Follies of 1922"), Irene Bordoni ("Little Miss Bluebeard," 1923) and Grace Moore ("Music Box Revue," 1924-5).

On May 23, 1921, the all-black musical "Shuffle Along" opened and inaugurated a whole new ilk of cast recordings. First came an instrumental medley of four selections on a Victor disc, conducted by composer Eubie Blake. Then Sissle and Blake cut three more records, all with vocals, for Emerson. Meanwhile, Okeh issued red-hot Gertrude Saunders singing "I'm Craving for That Kind of Love" and "Daddy, Won't You Please Come Home" and some comic sketches by the show's authors and principal comedians Miller and Lyles.

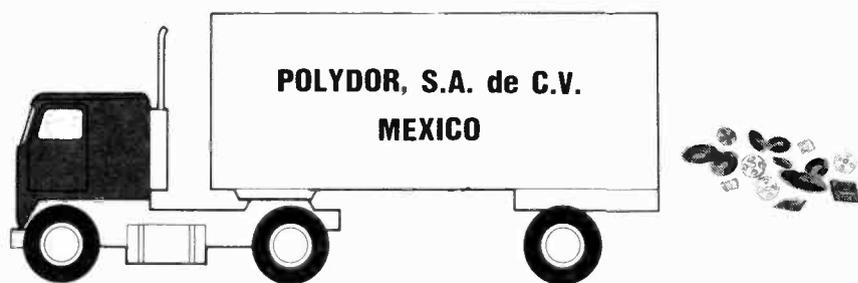
The last acoustic recordings before the industry adopted microphones and amplification in 1925 form a charming collection: Cliff Edwards with two George Gershwin tunes from "Lady, Be Good!" (1924), the Duncan Sisters in "Topsy and Eva" (1924), Willie Howard in "Sky High" (1925), and the splendid baritone Alexander Gray with two selections from Gershwin's short-lived "Tell Me More" (1925).

By mid-1925, electric recording had become a reality. Singers no longer had to bellow into the gaping mouths of horns but could coo softly into microphones. Musicians did not have to cluster together in grotesque arrangements for proximity to the horn but could sit in orderly concert formation. Truncated orchestras were replaced by full-sized groups, and the frequency range of 128 to 2000 cycles per second was doubled on the low end and expanded to four times on the high end. Artists whose voices were too small to record clearly by the acoustic method found themselves all the rage as crooning and intimate torch singing became fashionable.

The theatrical season of 1925-26 was the first to be represented by electrical recording. Several selections from the "Earl Carroll Vanities" were cut on Columbia by the pit band, conducted by Don Voorhees. These were followed by a Victor best-seller that remained in the catalog into the 1940s: a robust rendition by Dennis King and chorus of "Song of the Vagabonds" from Friml's "The Vagabond King."

(Continued on page MR-62)

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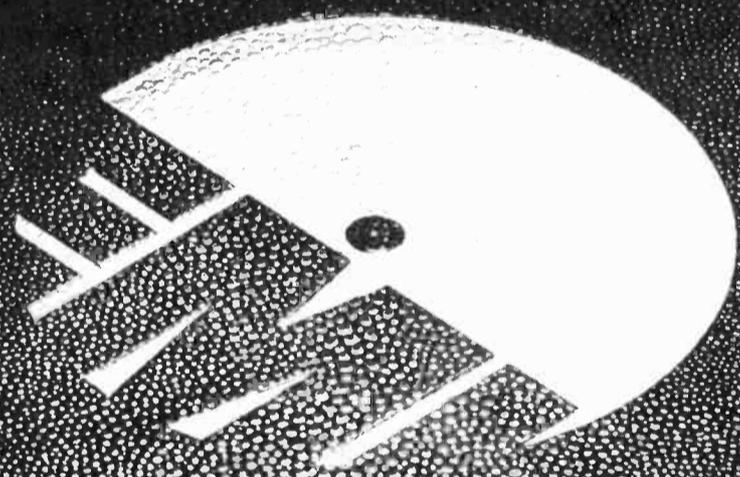


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On Broadway

• Continued from page MR-60

Columbia's first major venture into electrical cast recording was a group of six sides from "Andre Charlot's Revue of 1926" (1925) with its three illustrious British stars, Gertrude Lawrence, Jack Buchanan and Beatrice Lillie. The group includes the classic "Poor Little Rich Girl," sung by Lawrence and her duet with Buchanan, "A Cup of Coffee, a Sandwich and You."

Other stars to face mikes for the first time were Irene Bordoni ("Naughty Cinderella," 1925), Tessa Kosta ("Song of the Flame," 1925), Harry Richman ("George White's Scandals," 1926, 1928), and Kate Smith, who made her recording debut with two songs from "Honeymoon Lane" (1926), including the popular "Little White House at the End of Honeymoon Lane."

From 1926 through the rise of the Hollywood musical film in 1929, Broadway provided almost all the country's hit tunes and records, and many were recorded by the same stars who had sung the numbers on the stage: Gertrude Lawrence's "Someone To Watch over Me" ("Oh, Kay!," 1926), Walter Wolf's "Play, Gypsies, Dance, Gypsies" ("Countess Maritza," 1926), Charles King and Louise Groody's "Sometimes I'm Happy" ("Hit the Deck," 1927), Zelma O'Neal's "Varsity Drag" ("Good News," 1927), Helen Morgan's "Bill" ("Show Boat," 1927), Ruth Etting's "Shaking the Blues Away" ("Ziegfeld Follies of 1927") and "Love Me Or Leave Me" ("Whoopie," 1928), Ben Bernie's "Crazy Rhythm" ("Here's Howe," 1928), Helen Kane's "I Wanna Be Loved By You" ("Good Boy," 1928), Evelyn Herbert's "Love, Come Back to Me" ("The New Moon," 1928), Eddie Cantor's "Makin' Whoopie" ("Whoopie") and Libby Holman's "Moanin' Low" ("The Little Show," 1929) among them.

With the rise of the musical film, many songwriters and stars deserted Broadway for the more lucrative field of movies. Similarly, the recording industry, recognizing that films received not only national but international distribution, began to turn their attention away from the New York-oriented musical literature of Broadway. As the Depression public began to exchange the expensive indulgence of record-buying for free radio, the number of cast recordings plummeted.

In 1931, in order to revive interest in records, RCA Victor introduced the first electrically recorded, laterally cut 33½ rpm LP, with the glamorous revue "The Band Wagon," the first long-playing record of show music. The show's principals, Fred and Adele Astaire, are accompanied by the orchestra of Leo Reisman, who did not appear in the production. There is even a piano solo by composer Arthur Schwartz on one tune, "White Heat." Selections from Act One are heard on the first side, with Act Two on the other side. Victor's assay into long-playing records lasted until 1934 and finally fell victim to the

high retail prices of the records and their adapter attachments, and an inability to develop a record surface that was durable against the harsh steel needles and heavy arms of that era.

Jack Kapp, a producer for Brunswick, was the first to group a selection of recordings from one show into a formal album to be sold as a unit. The musical was Kern's "Show Boat" (1927), recorded in 1932 at the time of a major revival. From the cast only Helen Morgan and Paul Robeson were used, the remaining performers chosen by Kapp from Brunswick's regular roster of singers. The following year, Kapp, again after having waited five years, cut an album of "Low Leslie's Blackbirds of 1928," once more blending cast performers with contract artists. Both historic sets are now available on Columbia Records, which purchased the Brunswick masters in 1938. Incidentally, 1938 is the year in which Musicraft recorded Marc Blitzstein's "The Cradle Will Rock" (1937), the very first album to be performed by original cast members exclusively.

In 1934, Jack Kapp became co-founder and president of Decca Records and brought with him his concepts of cast albums. In 1940, he recorded "Porgy and Bess" (1935), again five years after its Broadway bow; but he began to catch up with sets from "Panama Hattie" (1940) with Ethel Merman and Berlin's "This Is the Army" (1942). When a wartime recording ban by musicians left the industry with only eerie humming choral groups for accompaniment on popular records, Kapp alone settled with the union in order to produce a cast album of the decade's most successful show, Rodgers and Hammerstein's "Oklahoma!" (1943). The few songs omitted from this set were later culled into a small second volume that has never been reissued on LP.

Decca's pre-eminence in original cast albums went unchallenged throughout the 1940's. There were sets from "One Touch of Venus" (1943), "Carmen Jones" (1943), "Mexican Hayride" (1944), "Song of Norway" (1944), "Bloomer Girl" (1944), "On the Town" (1944), "Up in Central Park" (1945), "Carousel" (1945), "Lute Song" (1946), "Call Me Mister" (1946), "Annie Get Your Gun" (1946), and "Lost in the Stars" (1949) to name but a few.

This phenomenal array of hits attests to both Kapp's superior judgment in choosing properties and the generally high quality of his work. His sudden death in 1949 was a severe blow to Decca's activities in show recording, although his influence continued to be felt for several more years. During this time, the company recorded "Call Me Madam" (1950), "Guys and Dolls" (1950), "The King and I" (1951), and "Wonderful Town" (1953), in addition to several complete dramatic works.

Today, a record company negotiates with a theatrical producer for recording rights to the production that he has assembled into a cohesive package. But until the late 1940s, Jack Kapp went directly to the individual players in a show

and made personal deals with each: often he simply replaced particular cast members he did not care for. For example, because of his prejudice against English being sung with a foreign accent, he replaced Irra Petina with Kitty Carlisle on the cast album of "Song of Norway."

When Lee Sabinson, producer of "Finian's Rainbow" (1947), demanded that Kapp negotiate with him directly, Kapp dropped the show, which went to Columbia Records instead. Upon Columbia's introduction of the microgroove LP the following year, "Finian's Rainbow" and the 1946 revival of "Show Boat" were transferred to the new medium. Cole Porter's "Kiss Me, Kate" (1948), recorded in January 1949, was the first musical issued on both LP and 78s. This was closely followed by "South Pacific" (1949), "Miss Liberty" (1949), and "Gentlemen Prefer Blondes" (1949), the success of which helped to hasten immediate acceptance of the LP.

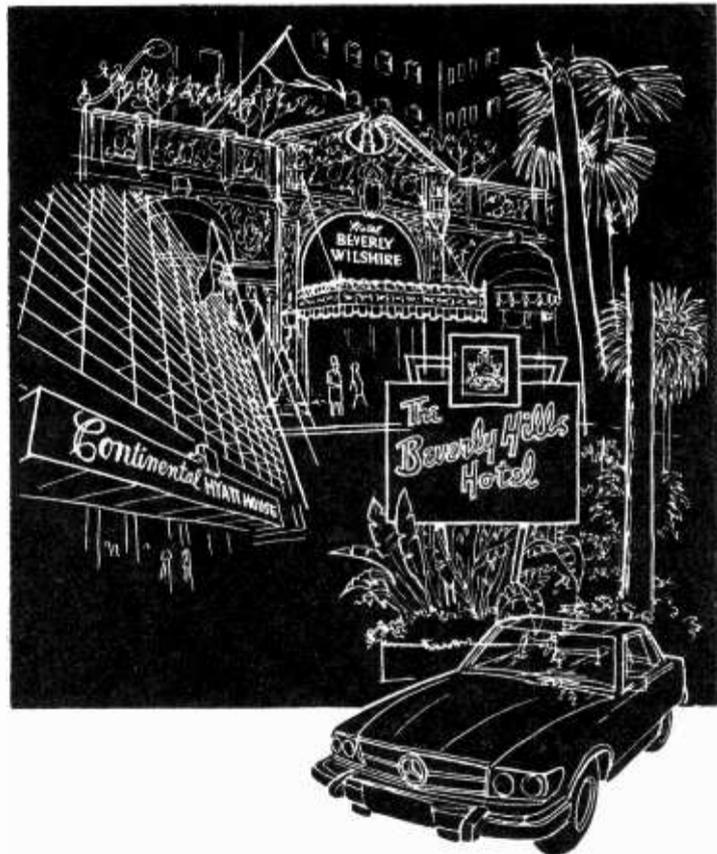
The momentum of Columbia's entry into the cast album field could not be deterred even by severe competition from Victor and Capitol, and during the 1950s the form of the original cast album attained a remarkable level of sophistication. Earlier sets had often omitted the overture or songs performed by secondary players and choruses. By the middle 1950s, such omissions became rare. Even the long-elusive ballet or dance music from Broadway began to appear on disks with increasing frequency.

One hero began to emerge: Goddard Lieberson, president of Columbia Records. His name as the producer of a cast album became synonymous with quality of performance, recording technique and packaging. In the early 1950s, Lieberson had demonstrated his affection for the musical theater by producing studio re-creations of classic scores including "Girl Crazy," "Pal Joey," "On Your Toes," "Babes in Arms," a three-record set of "Porgy and Bess," and others. In 1955, it was Lieberson who advised CBS to invest in and record Lerner and Loewe's "My Fair Lady" (1956), which brought millions into the corporate coffers.

In 1956, Lieberson issued the first multi-LP cast album: Frank Loesser's "The Most Happy Fella," complete on three records. Later the same year, Lieberson began to stockpile stereo master tapes of cast albums for that day when stereo LPs would finally hit the market. Thus, "Bells Are Ringing" was recorded in stereo on December 2, 1956, although it was not released in that form until 1958.

When Lieberson decided to give up producing cast albums, this task at Columbia fell to Thomas Z. Shepard, now vice president of Red Seal at RCA Victor. It was Shepard who prepared Columbia's studio for the first quadraphonic cast album, Stephen Sondheim's "A Little Night Music," although Lieberson himself actually ran the session on March 18, 1973. When Shepard produced a two-record album of the "Candide" revival on March 18 and 19, 1974, his concern for quad

(Continued on page MR-142)



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ASCAP, the licensing organization of the 70's, congratulates America on its 200th birthday.

In July 1640 the first book published in America was issued by Stephen Day in Cambridge in the Massachusetts Colony. It was a music publication, *The Day Psalm Book*, a collection of psalms with an indication of the tunes to which they should be sung.

In 1892, the first song "to be conceived and marketed as a million seller" did indeed sell more than 1,000,000 copies in this country within 12 months—a copy for every dozen American families! Within 10 years, the song "After The Ball," written and published by Charles K. Harris, sold more than 10,000,000 copies!

Between these two unique firsts, music publishing in this country had become solidly established and had developed an influential role in fulfilling (or anticipating) the musical needs and tastes of the public. But nothing that went before could compare with the dynamic innovation, the revolution, in fact, which was coming into being when Harris' hit achieved its monumental sales.

Music in colonial days was usually published at the composer's or compiler's own expense and sold by subscription through his printer or through book sellers. Most of the early publications were of a sacred nature as was to be expected in the religious climate of most of the colonies. The bicentennial celebration has focused much attention on the music and musicians of this period, but even without this special stimulation certain facts have long intrigued even casual students of the period. The first published music by a native born American, William Billings, was issued in 1770. Many of his compositions such as "Chester," "A Virgin Unspotted" and "The Shepherd's Carol" are frequently performed today. Paul Revere engraved the plates for the first music published on American-made paper, but during the Revolution no paper was available for such purposes since it was commandeered to make cartridges and other war materiel.

In 1789, the first Congress of the new United States passed our first copyright law, the tenth measure which it enacted. (Music, however, was not included and, in fact, did not enjoy copyright protection until 1831.) It is only coincidence that in that same year, music publishing as a business was established in Philadelphia. A few years later, in the same city, Benjamin Carr founded the first successful music publishing house. He and others who soon after opened their doors in New York and Boston, as well as in Philadelphia and Baltimore, published much secular music as well as reprints of European classics such as Haydn and Mozart.

It was Oliver Ditson who, in 1835, founded the first music publishing house which was to flourish and endure as an independent business for almost a century until its purchase in 1931 by Theodore Presser of Philadelphia. Ditson published the popular songs of his day—songs like "Listen To The Mocking Bird" and "Silver Threads Among The Gold"—in addition to religious works, educational material and reprints of the classics as they became accepted in this country.

Indeed, throughout the first 80 years or more of the 19th century there were few exclusively popular music publishing companies. By and large publishers issued a wide variety of music. Some had special success with songs. The rise of the minstrels, beginning in the 1840s, was a major factor in creating public acceptance of many of them, such as Stephen Foster's songs, published by William A. Pond in New York who also published the Harrigan and Hart songs. Root & Cady of Chicago had a long run of successes particularly during the Civil War—"The Battle Cry Of Freedom," "Tramp, Tramp, Tramp" and "Marching Through Georgia" for example.

During this period songs became successful by accident or happenstance. There was no exploitation by the publisher, no drive for quick, universal exposure. Minstrel shows or roving performers like the Hutchinson Family picked up the songs or ordered them written for their use. Continued performance

BETWEEN THE SHEETS

By LEONARD FEIST



PUBLISHER PANTHEON—Directors attending National Music Publisher's Assn. board meeting: standing, from left, Sidney Herman (Famous Music), Al Brackman (TRO Inc.), Ralph Peer II (Peer International), Wesley Rose (Acuff-Rose), Al Shulman (Belwin-Mills), Larry Shayne (Larry Shayne Music), Sidney Shemel (United Artists Music), Joseph Auslander (E.B. Marks Music), Jeff Rosen (NMPA counsel) and Ed Silvers (Warner Bros.). Seated, from left, Norman Weiser (Chappell), Irwin Robinson (Screen Gems-Columbia), John Taylor (NMPA general counsel), Sal Chiantia (MCA Music and NMPA president), Al Berman (Harry Fox Agency), Leonard Feist, (NMPA executive vice president), and Leon Brettler (Shapiro, Bernstein). Board members not present at the February meeting are Ernest Farmer (Shawnee Press), Al Gallico (Al Gallico Music), and Robert Gordy (Jobete).

during extensive travels made some songs nationally popular—many Stephen Foster songs and Dan Emmett's "Dixie" for example, and a number of others still well remembered.

But changes were coming. In the 1880s, America (although still predominately rural) was becoming more urbanized. The piano was established as a standard item of furniture in the middle class home. American business was discovering the potential of advertising and salesmanship—from the medicine show to the traveling drummer—was a new calling. Vaudeville was in the process of being born and expanding quickly to most communities. The time was ripe for a breakthrough, for the birth of the American popular music publishing business.

No one person can be called the founder of what was to become known as Tin Pan Alley. A considerable number of individuals share the distinction. All of them appear to have had one conviction in common: it was not enough to wait for the public to come to a song to make it popular. The song must be taken to the people—taken to the public through any and every device of communication, through every means of exploitation available.

Among those pioneers were the Witmark brothers. Julius P. Witmark had written at least one big hit, published by Willis Woodward & Co. (founded in 1884), "Always Take Mother's Advice." In 1885, he and his brothers opened their own company. In 1890, Frances, Day & Hunter came on the scene. Shortly after, another part-time songwriter, Edward B. Marks, went into business with Joseph W. Stern under whose name the business was first conducted. Among other pioneers were Frank Harding and T.B. Harms. But it may have been Charles K. Harris' smash hit in 1892, "After The Ball," that gave a solid message to many other young, energetic men with a predilection for song—that here was a new, exciting business with enormous potential. In the early 1890s a successful young corset salesman and less successful songwriter, Leo Feist, opened his doors and enjoyed a series of hits. Other pioneer firms in New York were Howley, Haviland (1894), F.A. Mills (1895) and the company now known as Shapiro, Bernstein. In Chicago, too, new publishers opened their doors.

Some of those listed above have disappeared through ab-

sorption, some have been acquired by others and still retained a nominal identity. After all the years, only two of those founded before 1900 are still owned by the descendants of the founders—Edward B. Marks Music Corp. and Shapiro, Bernstein & Co., Inc.

There was one pervading, dynamic philosophy shared by this new breed of publisher. If enough people heard a song, it could turn out to be a hit. The lively colony around Union Square in New York had invented something brand new—song plugging. Wherever people gathered—in vaudeville theaters, bars, or taverns, beer gardens or brothels or even on the streets, the new songs were plugged. The girls behind the music counter in the five-and-dime stores demonstrated and sold them. Later, song slides were utilized in vaudeville theaters and nickelodeons and the sing-a-long was created.

Regrettably, space does not permit the mention of the songs themselves or of their writers. Nor can the many influences which shaped popular music at the time and later be documented. Yet one name cannot be omitted—Irving Berlin—whose first song was published in 1907.

(Continued on page MR-74)

ASCAP

Vast sophistication and wide-ranging activity characterize the oldest of America's licensing societies, ASCAP, formed in 1914. A long range goal at ASCAP is the achievement of the ultimately accurate sample of music use that at the same time won't take away from the members' payments.

One distinguishing characteristic of ASCAP sampling is that of a three prong program: random, stratified and disproportionate. As Paul Marks, director of operations, explains, a random sample is determined by laws of mathematics, not by an individual's hit or miss decision. The stratification comes from grouping licenses, playings and media, for a closer sampling of each. Disproportionate factoring places a greater emphasis on more important licensees (a \$1,000 radio licensee would jot bawweighted as much as, for example, a \$30,000 licensee).

Still more sophistication of monitoring determination comes from such factors as advertising revenue, reflected in what a particular licensee may be paying ASCAP in annual fees, geographical location and type of community (is the licensee located in a rural or urban area, and so on).

Involved in all types of music, ASCAP's encouragement of serious music has been a prime concern since the inception of a program in 1944 to survey performances in the symphony and concert field. Though some lament the success of American serious composers, surveys disclose live performances in all 50 states with some impressive totals (a survey four years ago covering one year puts Barber—306 performances, Bernstein—139, Copland—593, Ginastera—180, Gould—220) and the bicentennial activity will obviously focus even more attention on American composers.

BMI

Prager points to even greater efforts to update the services to members, one primary purpose being that of offering a writer or publisher a multiple choice in affiliating.

While being the youngest of the three major U.S. licensing societies, BMI is vastly sophisticated today. Formed in the mid-'40s during a climatic period involving broadcast use of music, BMI (it stands for Broadcast Music, Inc.) has as a main thrust the tabulating of logging sheets based on surveys of network and local radio-tv broadcasts.

The society has been long aware of growth in classical and country music, quite apart from its long involvement in pop repertoire. This year marks the 24th annual presentation of Awards for Outstanding Achievement in country music. In fact, Russ Sanjek, vice president, points to a total of 42 country songs out of 145 BMI-licensed songs that have achieved in excess of one million performances and that now receive double credit for every play.

In the classical music field, BMI for many years prepared an orchestral survey in conjunction with the American Symphony Orchestra League. It is this survey which shows a relatively small total of performances of American composers' works (of 23,126 works performed, 13,995 were standard works). Actually, many shorter works did add in the tally—Berlin, Rogers, Bernstein, Copland, Gershwin, Anderson, Gould and more. But the American composer of longer serious works runs against the wave of standard works American symphonies and orchestras go for.

Sophistication at BMI is characterized by such innovations as a main computer containing information on more than 850,000 titles. A punch up on one of the 26 scopes in the New York office allows for instantaneous examination of such data as writer/publisher credits, copyright date, catalog listings and so on.

SESAC

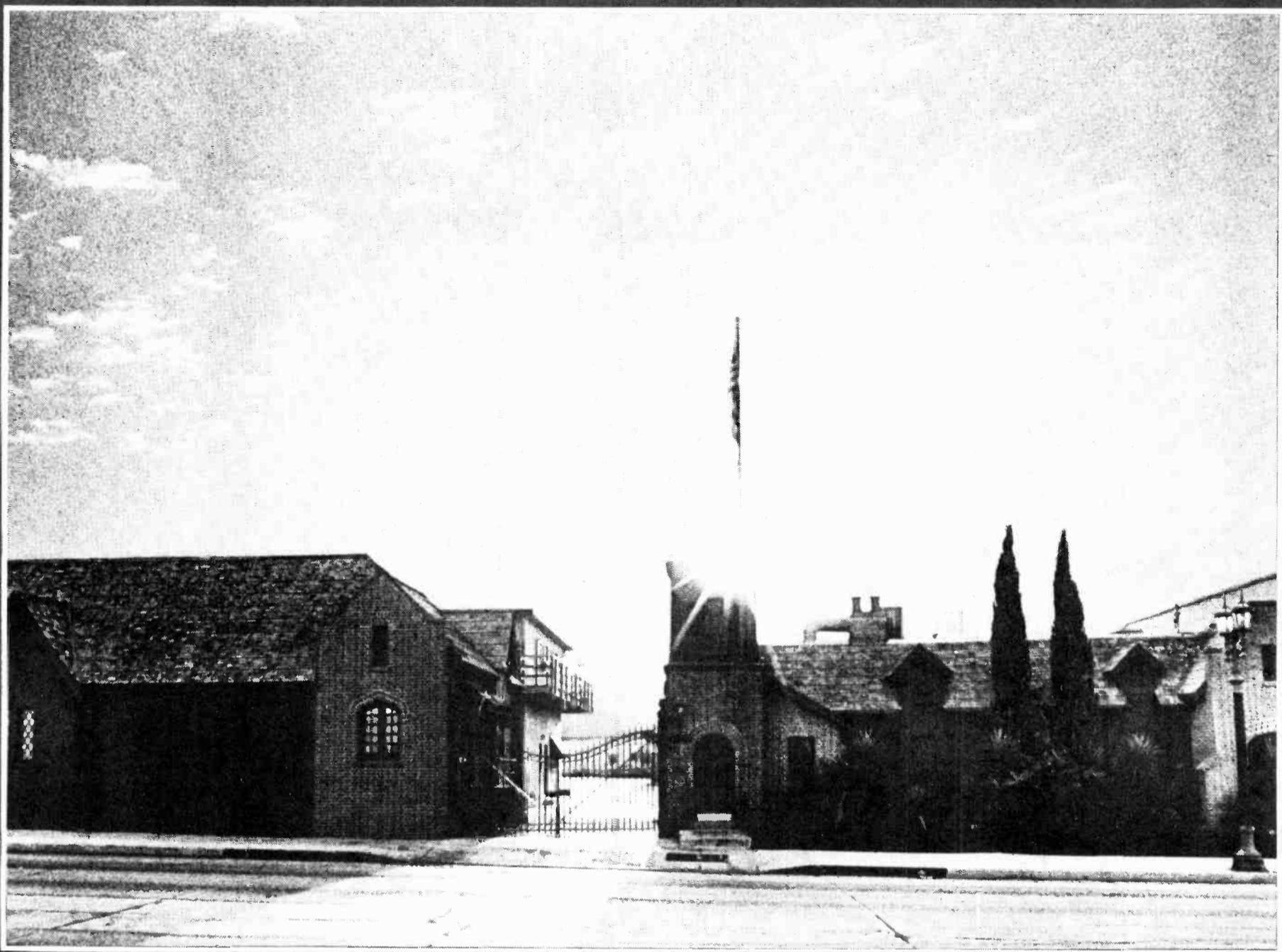
The far flung impact of licensing societies is typified by SESAC long ago opening a Nashville office. In fact it was the society's first regional office (a small space 20 years ago on Music Row in the Capitol building). The second oldest society, SESAC was formed by Paul Heinecke in 1931.

As in other areas of publishing, innovation has keyed SESAC's growth. A recognition of country music's importance is seen in SESAC's adoption of a chart payment incentive program. A. H. Prager, president, outlines a wide formula consisting of bonus categories to recognize chart staying power' added performance value for Top 10 status; crossover recognition when a song appears on more than one chart; and enlargement of the "Top 75" to 100 chart positions for country product.

From its regional base in Nashville, SESAC has a reach into not only country music but closely related fields such as gospel and sacred music.

Typical of SESAC's sophistication is the six point distribution consisting of 1) availability of catalog; 2) catalog growth; 3) diversity of catalog; 4) seniority; 5) performance factors; 6) overall commercial value of any given SESAC work.

A privately owned society, SESAC is regularly innovating in all areas. One example is a bonus for work on the trade charts for at least 16 weeks. And whether a song charts or not, SESAC members receive a release sum, divided between writer and publisher.

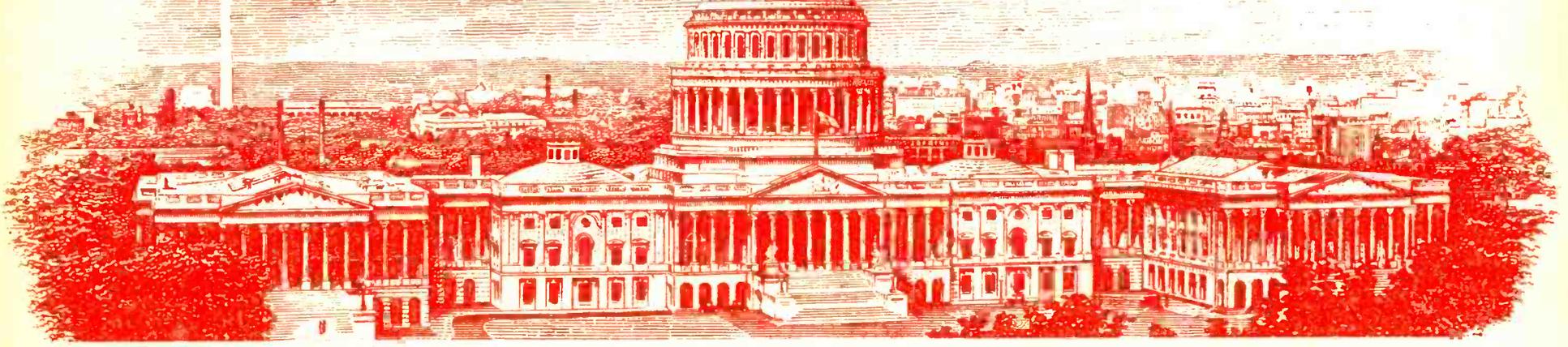


I believe we are indebted to the beautiful black people in this country who have given us the roots for the music we love today.
—Herb Alpert



Contradictions cloud the copyright struggle

By MILDRED HALL



A Spotlight On America

JULY 4, 1976, BILLBOARD

In the copyright revision expected to become law in this 94th Congress, the traditional "exclusive rights" of copyright owners are listed early in the House and Senate bills: The copyright owner has the right to reproduce the work in copies or recordings, to distribute, perform, display and make derivative works.

This comforting declaration is immediately followed by 12 sections spelling out exemptions, qualifiers and limits to those "exclusive" rights.

No one is more conscious of the contradictions in the reform attempt than Rep. Robert W. Kastenmeier (D-Wis.), chairman of the House Subcommittee on Courts, Civil Liberties and the Administration of Justice—the group which has been painstakingly marking up revision legislation, using this year's Senate-passed version, S.22 as a working base.

Rep. Kastenmeier has been a meticulous overseer of revision proceedings in the House for over 10 years, and was helmsman in 1967 for the first omnibus copyright bill to get through a House vote. Of the present attempt, he has said: "We are dealing with a bill full of exceptions from the principles of exclusive rights for authors to produce their works."

The aim of Congress, as he sees it, is to provide a fair balance between the rights of creators and users, always mindful of the needs of the public to have access to copyrighted works. In the present economic climate, Congress has decided that access must be at reasonable rates.

The galloping technologies of fast, cheap photo-copying and tape recording, of computer use and transmission around the corner or around the world—threatens the ability of copyright owners to control their works, and is another challenging problem in the copyright mix.

Faced with the frequently impossible task of reconciling all these factors, Rep. Kastenmeier says the exceptions to exclusive rights in the law are inevitable "to conform with existing practices and other realities."

Whatever the reasons, Congress giveth and Congress taketh away—sometimes managing to do both at once. An example: the copyright modernizing will end the 1909 total "not-for-profit" exemptions granted to schools (which today include noncommercial broadcasting under the present 67-year-old copyright law), libraries, churches, government and other real and alleged nonprofit institutions. Even the traditional jukebox exemption from payment of music fees will end.

But when all the exceptions are added up, particularly the compulsory licensing with government-set rates, the copyright owner's right to negotiate for payment based on current value of his work, or market conditions, is heavily curtailed.

The Senate-passed bill (which is not expected to be substantially changed by House committees, but could be altered or even killed in floor fights) provides compulsory licensing in three new areas:

The huge public broadcasting system (PBS) is given a compulsory license for the blanket use of non-dramatic music and literary works "at a reasonable rate" to be decided soon after the bill becomes law. Jukebox operators will pay a flat fee of \$8 per box per year for all the copyrighted music they play. For cable tv systems picking up tv and radio programming free under the present law, the statutory rate will be passed on a percentage (ranging from 1/2 to 2 1/2%) of subscribers revenues—a formula heavily in dispute by broadcasters.

Owners of music copyrights will share in the jukebox, cable tv and PBS royalty pools—but owners of copyrighted recordings (made on or after Feb. 15, 1972) will not. In what Sen. Vance Hartke (D-Ind.) calls "this glaring omission" in the Senate-passed revision bill, recordings are denied a performance right.

Thanks to the broadcast lobby, owners of recordings who would have shared performance royalties on a 50-50 basis with artists, backup singers and musicians, lost the hoped-for performance royalty in the Senate floor vote of 1974 on S.1361. Separate record royalty bills in Senate and House are given little chance in this election-year Congress, in spite of heavy last-minute campaigns by AFTRA and the AFM.

The revision's three new classes of compulsory licensing are, of course, in addition to the original 1909 statutory licens-

ing of music, at a mechanical royalty of 2 cents a tune for all recordings made subsequent to a first, negotiated recording. If the S.22 rate prevails, it will be 2 1/2 cents per tune, or 1/2 cent per minute of play.

All of these statutory rates will be subject to review by the new Copyright Royalty Tribunal—a concept already in a love-hate relationship with the copyright industries. To the relief of Congress, the Tribunal will also take over the controversial job of deciding a "reasonable" statutory rate for PBS.

Every 10 years, starting in 1980, the Tribunal will review and hear disputes on statutory rates for PBS, cable tv, jukeboxes and music recording. The Tribunal will actually be composed of ad hoc three-man panels chosen by the Register of Copyrights from the American Arbitration Association. The choice is subject to challenge by concerned parties.

It will be a whole new ball game for music composers and publishers, and record producers. The Tribunal can subpoena persons and business records to provide the required "expertise." This is something Congress has never done during copyright hearings. Either House can veto a rate decision, but it must be done within 90 days—a chancy prospect in a Congress busy with money and voter interests.

There may be amendments in the last rites of passage, to shorten the 10-year span between reviews, and to permit court appeal from the Tribunal decisions. In the Senate-passed bill, the only grounds for court appeal are corruption or bias or misconduct on the part of panel members.

Jukebox operators have fought for exemption of their \$8 rate from Tribunal review, from the start. Operators feel the \$8 figure reached in the 1967 House compromise was meant to be for all time. Cable interests prefer Congress as umpire, because of continuous changes in regulation of CATV by the FCC, and some strong supporters on the Hill.

Music publishers hope to get the proposed 2 1/2 cent mechanical rate raised to 3 or even 4 cents in Tribunal review, based on the rate of inflation, past and present. Record producers hope to hold the 2 1/2 cent rate (or lower it). RIAA argument that a 3 cent rate in 1974 would increase mechanicals by \$50 million to a total of \$126 million, and add nearly \$100 million a year to consumer costs in record buying, is one reason given for the lower rate in the Senate Judiciary Committee report on S.22. Senate-passed S.1361 had a 3-cent rate in 1974.

Before going on with the list of special exemptions that undercut music royalty rights in a number of situations—it is only fair to mention the good things the revision offers.

Authors and publishers of copyrighted music and other works will gain in the proposed life-plus-50-year term, and recordings will have a 75 year copyright span. More liberal-registry and notice requirements will prevent loss of copyright through inadvertent error or delay.

For owners of copyrighted recordings, the Senate-passed bill would set heavy penalties and fines for piracy of the copyrighted recordings made on or after Feb. 15, 1972.

Records made previous to that date are protected from the unauthorized tapers who tried to use the compulsory licensing proviso as a "legal" approach. This section of the revision bill expressly warns that the compulsory licensing of music and payment of mechanical royalty only permits the making of a new recording—not copying one already made.

Further, the bill says state antipiracy laws (which protect the pre-1972 noncopyrighted recordings) will not be preempted by the federal copyright law. New wording may be added, to limit the exemption to state laws that set a limited copyright term of

protection, and do not in effect confer perpetual copyright on these recordings.

Music copyright owners, in addition to new sources of performance royalty from jukeboxes, cable tv and (even if low) PBS, will have new protections for commercial use. Licensing requirements will be tightened for small bars and restaurants with multi-speakers, department stores, and commercial concessionaires in exempt, nonprofit state fairs (the latter added by House subcommittee markup).

Live concerts on campuses, exempt as nonprofit under present (1909) copyright law, will have to pay for music licensing if performers, promoters or agents are paid. Another condition for exemption is plowback of any ticket money into educational use. Also, the music copyright owner can say "no" to the use of his music, on a week's notice before the concert.

On the sad side, music licensors seem to have irrevocably lost their attempt to settle by negotiation the amount of performance royalty to be paid by the giant PBS under the compulsory licensing given in the Mathias amendment to the Senate-passed bill.

Music licensors ASCAP and SESAC offered what they considered extremely reasonable rates (BMI rejected them as amounting to less than \$1 per station per day for the use of over a million BMI works) and quick clearance. PBS rejected all offers.

There are over 660 public radio stations and over 250 public tv stations which are competing heavily with commercial outlets in night-time tv. PBS funding, with the help of commercial sponsors like Polaroid and Mobil oil, private contributions and government matching funds will reach an estimated \$500 million in 1980—the year of the first Tribunal review of their royalty rate.

Another controversial area is library photocopying. It is not supposed to include sheet music or movies or audio visual works, except tv news programs (an exemption the networks are fighting).

In spite of this exclusion, the Fair Use section of the bill gives wide leeway to scholars, teachers, researchers, critics, et al, to use all copyrighted materials. Also, there is an army of personnel in schools and libraries, entitled to use photocopying machines—or make tapes of recordings.

Congress recognizes the "temptation of the machine" in today's
(Continued on
MR-74)





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6.98	3.75
7.98	4.50
9.98	5.50
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11.98	6.75
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TAPES (8 Track)

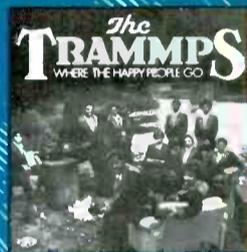
List Price	Our Price
6.98	4.35
7.98	5.00
9.98	6.27
10.98	7.00
11.98	7.63
12.98	8.26
13.98	8.90



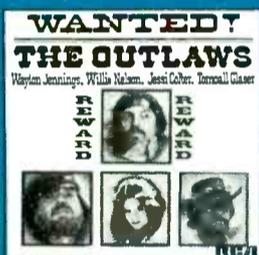
RCA Records



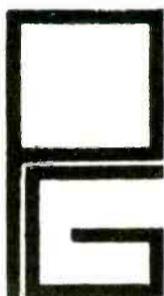
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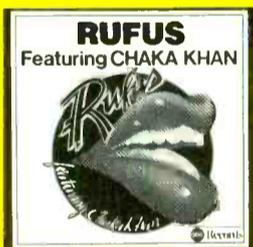
RCA Records



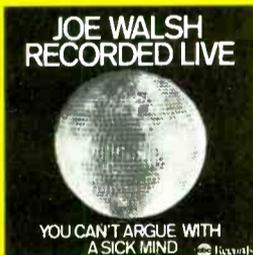
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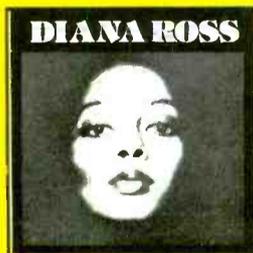
abc Records



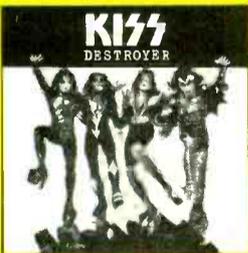
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MCA RECORDS



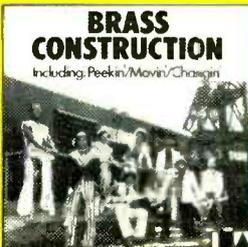
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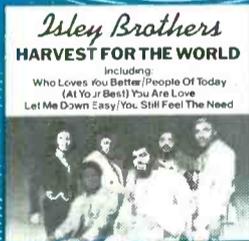
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spring



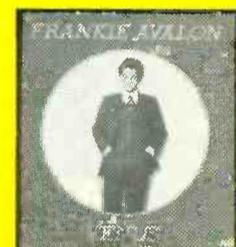
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AN EDUTAINMENT CENTER FOR THE HOME

By STEPHEN TRAIMAN



Audio Dynamics photo

field pioneered by the Advent VideoBeam, Sony, Muntz and in the commercial area, Image Magnification Inc. and Eidophor.

Then there are consumer videocassette players/recorders that provide both off/air tuner/timer capability, you can tape one channel while watching another or while away from home. And there are home recording system with attachable camera. Recently launched in October 1975 is the Sony Betamax console, expanded to a video deck in March 1976, to be joined by the Sanyo V-Cord II deck this fall with a two-hour videocassette.

The first home videodisk systems in America are anticipated sometime in 1977 from both RCA (mechanical/capacitive) and MCA/Philips (laser/optical). The former offers a two-sided, one-hour disk and the latter a 30- to 40-minute one-sided "platter."

Four-channel sound capability is built in to the technology of virtually every prototype videocassette or videodisk system aimed for the consumer market. For now initial units are offering only the "high fidelity" mono or stereo playback to which either existing tv transmission or prerecorded disks/tapes are geared at this time.

Further horizons are the studio-in-the-home packages that have literally given birth to a mushrooming "semipro" recording industry running the gamut from many top contemporary and classical artist to the gifted amateur or serious audiophile. Typical are the first TEAC/Tascam units that incorporate dbx noise reduction circuitry and the U.S. Pioneer "rack" of studio-quality components.

Vastly improved blank audio and video tapes for the consumer market are coming from the professional lines of such leading companies as 3M, Ampex, Memorex, Maxell, TDK and Fuji. The growing competition at every level of the marketplace is producing the best recording materials imaginable for the consumer—and test tapes in the lab today far exceed the capability of any existing playback equipment.

The Elcaset, a new configuration of cassette to bridge the Philips standard "compact cassette" and open-reel, has been jointly developed by Matsushita (Panasonic), Sony and TEAC in Japan. The first prototype of the oversize 1/4-inch tapes and hardware (with promised greater dynamic range and sound reproduction) were expected at the recent Summer CES from Superscope/Marantz.

Still more advances include Accutrac, forerunner of a new breed of "computerized" turntables. This comes from Audio Dynamics Corp./BSR, with programmable, remote-control electronics that have the potential for many innovations in the creative recording, audio/visual, broadcast and disco fields.

In another direction there are miniaturized speakers with their own power amplifiers, typified by such units as the ADS (Analog & Digital Systems) 200Q. Even in the car there is advanced cassette technology from such firms as Nakamichi Research to provide a mobile playback system for both car and home equal to many high-end hi fi component packages.

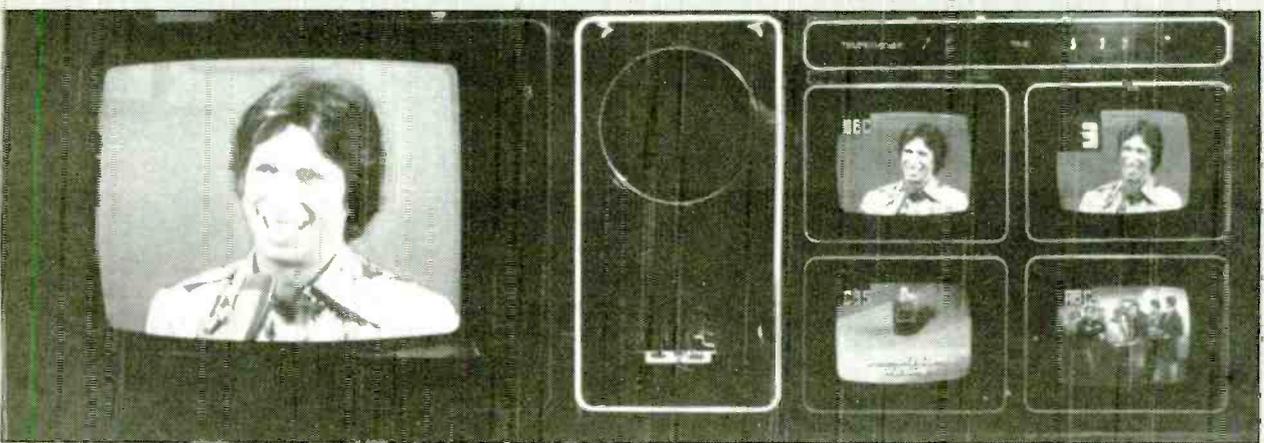
Expanding the environment are personal communications products, particularly the booming citizens band market. This is benefiting from such technology as the joint development by SBE and Nitron division of McDonnell Douglas of a large scale integrated circuit (LSI) utilizing phase-lock loop (PLL) digital design—to put on one single IC chip all CB circuitry for PLL synthesizing functions, multi-channel selection and display (up to 80 or more) and program memory.

Smaller and better autosound packages are coming from a growing number of firms offering an adjustable transport for either 8-track cartridge or a cassette through the same slot (Tenna). Add to this "hi fi" capability of 15 watts RMS/channel or more without a "power booster" from (Panasonic). Or a mobile stereo power amp offering 120 watts (60 watts RMS/channel), teamed with 40-ounce-magnet speakers (Hed/Cerwin-Vega).

All these products are either on the market or soon will be, or have been demonstrated in prototype form to the industry. But as many more innovative playback systems will depend on a combination of factors currently under evaluation by government agency and industry-wide groups.

Better television sound is seen as a must for the real growth of any home video market that expects to develop at anywhere near the pace to make it a viable market for the audio recording industry as we know it today. And the emerging

(Continued on page MR-106)



Sony photo

Sony's Betamax console now available in deck form too (above). Pioneer Rack, an example of components for the studio in the home.

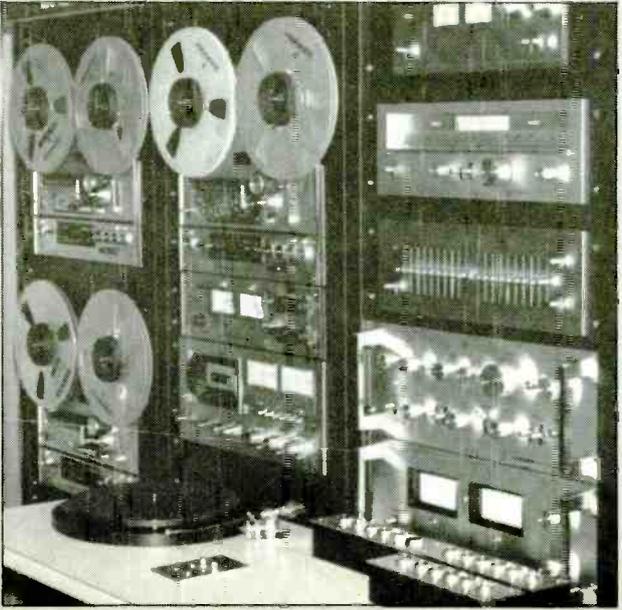
Today's existing technology already provides a good many hints of tomorrow's tape/audio/video hardware for playback of an infinite variety of prerecorded... off-the-air... and do-it-yourself programming.

For example, next year's centenary celebration of Thomas Edison's first simple phonograph is expected to be marked by the debut of the first consumer videodisk systems in the U.S., to join the recently introduced initial home videocassette tape units attachable to most existing tv sets.

The "family room" as we know it today is rapidly changing into what New York magazine spotlighted as the "media room" and what we might call the "edutainment area"—a day in-day out focal point of the family's education and entertainment, and even avocation or livelihood.

Considering some of the products available on the market today or already demonstrated in prototype form, and where the technology in their development is leading the future is more than glimpsed in the "consumer electronics" industry for which the music/record/tape segment is the prime supplier.

At one end, large-screen projection television systems are literally providing a video "wall" with up to 7-foot diameter (or more) viewing surface, there's a growing number of firms in a



Billboard photo by Jim McCullough

“Ballad For Americans”

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★ For more than 35 years—since November 5, 1939, when it was introduced to a national radio audience with Paul Robeson as soloist—“Ballad For Americans” has endured as a celebration and a challenge: a celebration of everything great about our country, and a challenge that the nation live up to the ideals expressed 200 years ago by the Founding Fathers.

★ Now, in the spirit of '76, United Artists Records helps the entire nation rediscover an essential part of its heritage by proudly presenting the only new version of this powerful and majestic work currently available.

★ “Ballad For Americans.” A recording every bit as big as the dreams it addresses. And every bit as bold as the hopes it speaks to. Featuring Brock Peters as the power that is America, a 30-voice chorus as the hopes of its people, a 60-piece orchestra as the cast of millions living a common dream. A brand new Stereo recording of an American classic available for the first time.

★ “Ballad For Americans” is perfectly paired with Odetta’s stunning interpretation of “The Lonesome Train,” each celebrates America’s common man. And together represent an historic achievement.

★ “Ballad For Americans.” From United Artists Records. Without its music we just wouldn’t have the same Bicentennial. Without its words we just couldn’t have the same country.



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The Disk Makers

● *Continued from page MR-28*

Compound was a real problem, and most pressers bought reground records, ground up derby hats, ground up tooth-brushes, etc., and then filled the compound liberally with clay, but it made no difference: if it were 10-in. in diameter, reasonably round, black and made a noise like music when it spun around at 78.26 r.p.m. it was salable and remained sold and paid for promptly.

To delve into compounds for just a moment, this general dissatisfaction with the reground crap, —er, compound, led to experiments to replace this stuff. First came "semi-flex," derived from regrinding 16-in. transcriptions which were the first pressings on 100% vinyl (much quieter for radio station use). This was reground and mixed with fillers, Resins, Karalac (which caused bubbles days after shipment of the records), Adamite (a talc fine clay which caused abnormal "hiss"). Anything was tried to reduce the 100% original virgin vinyl 16-in. to a compound containing only 30% vinyl. However, this semi-flex was an improvement, even though the hiss level by today's standards would drive one batty, as would the inflexibility compared to today's LP. Still experimentation went on as Bakelite and the indy pressing plants kept trying with vinylite in biscuit form, later granules (introduced by Allied and its mill) which unfortunately introduced steel slivers from the grinding operation and raised hell with stampers, then into a powder form.

We must note here that there were few secrets in any part of the manufacturing business: (or any other part of the record business). An idea developed by one plant would be passed along by a press operator who moved to a new plant. Likewise, there was a certain brotherhood with bound all the pressers into a common cause: the solving of daily problems encountered in running a plant. For instance, when first used, vinyl was so slick it would actually squirt out of the press—Tom called Harry and Dick and finally all three spoke to Albert who advised he had solved this problem by changing the configuration of his press rings (these secured the formed stampers to the dies). Of course, since he wasn't asked, Albert didn't mention that this change in configuration led to the development of the thinner rim drive pressing which saved one ounce of vinyl, or 4c per record, sort of like the Preacher who didn't mention the pressure situation when both presses ran. Yet, with a combination of guess and bigosh plus some basic engineering principles application, vinylite became easier to work and the standard for LPs.

Shellac was completely gone by 1948, with vinylite the successor for LPs and styrene and injection molding for 7-in. singles.

However, after these custom pressers went through the short period of the 10-in. LP and to the hi fi 12-in. LP, they were then confronted with the problem of pressing (compression molding) stereo discs—vertical and lateral cuts transmitting the two messages. Non-fill was always the problem in pressing vinylite, and stereo made this even more serious until chemical analyses of the compound particle distribution and examination of the original lacquer masters under the new binocular microscopes disclosed two major factors heretofore unknown, which helped eliminate non-fill.

Monsanto delivered 60,000 pound batches of vinyl compound to the plants and most plants found they were either "good" batches or "bad" batches.

But it took some time before the reason for "good" batches was discovered. It seems a "good" batch had to have a certain distribution of various size particles, from relatively coarse to extremely fine bits of vinyl to make pressings uniformly of high quality at a rapid cycle of speed without non-fill.

Monsanto cooperated and soon all the custom plants were getting "good" batches. The binocular microscope showed that if the cutting stylus used in the master lacquer cutting studio were too hot, the top edges of the cut groove would sort of curl over, thus trapping the vinyl in the groove during the pressing cycle—non-fill. So the studios watched the heat (among other little items like the introduction of variable pitch which enabled more time to be put on a side by narrowing the grooves during the soft passages and widening them to accommodate the loud passages in the music) and one more bugaboo was eliminated. The point in brief is that these independents, doing business with recording studios all over the country and receiving compound from many reputable suppliers—these independents generated new ideas in manufacturing by willingly pooling the knowledge gained in daily experience.

With the introduction of the 45 r.p.m. doughnut (1943), we again looked to the custom pressers for help in problem solving: how to use styrene in injection molding to make a cheaper record with a brighter sound and longer life. Again, Hank Fine first realized the practicality of using injection as the answer to compression in molding styrene records. He built a horizontal press (first on this coast), although Columbia, Massler, HMP and others were building horizontal and/or vertical molders. Styrene has never been practical for 12-in. records (mono, stereo or quad) because the material will not mold evenly over the entire record surface, there being 38 square inches of surface on a 7-in. versus 113 on a 12-in. Injection molding is a completely automatic process whereby two records are turned out every 17 seconds—the gunk goes in one end and the records come out the other. There is a second step involved, in that labels are added and the centers punched out after molding at the rate of 4,000 records per hour.

Story time: one problem involving the devising of a new patentable valve to avoid payment of patent royalties on an existing valve patent was solved by two enterprising gentlemen (custom pressers naturally) who tested their valve at home in

the kitchen, using plain old everyday oatmeal in place of styrene. The valve is still in use, and may have also created the answer to the problem of what to do with "dog" records—with oatmeal, you could eat 'em!

A question may be raised as to whether 12-in. could be made of injection molded styrene now with newer materials and methods. I believe so. But why? To all intents and purposes, compression molding of 12-in. vinylite is almost as automated as it can get, even to labelling within the press. A vinyl compound is now being made that is a bit harder to meet the demands of quad CD-4, a system that depends for its efficiency on the sub-carrier frequency which is most likely to suffer wear with repeated playings, thereby delineating the quad effect. Otherwise, vinyl compound remains practically the same. About the only deterrent to the use of vinyl now is that the EPA (Environmental Protection Agency) may continue prior clampdowns on manufacture because of the fumes created in the process used to extract vinyl solid from vinyl chloride, a synthetic, organic chemical made from ethylene or acetylene (one or the other) and chlorine, by any of several processes. Manufacturers of vinyl compound have complied with current EPA dicta or are shut down for necessary changes. However, there is always the possibility that EPA will impose further restrictions. Most manufacturers of pressings feel that there is a separate and distinct market for each recorded product, 7-in. and 12-in. and that each market will continue to grow as each new generation comes along.

They also allow that tape, either cassette or 8 track (with little agreement among themselves as to the final best selling configuration) is here to stay and definitely has its place with the market that is a bit more adept at handling the newer medium. It does take a bit more mechanical skill to use a cartridge or cassette than to place the needle down on the familiar black record; furthermore, it is much easier to "spot" the selection you want to hear on a disk than a tape. It's a format I like ever since I first met George Eash (1953), the inventor of the four track tape cartridge. Once I drove around the Ford Motor Company proving grounds with him and Ford engineers to demonstrate the practicality of tape cartridge music in automobiles while running an obstacle course, way back in 1954. I have liked all tape applications, for quietness and edit capability. Funny, though, when I was a vice president with Capital, I toted George's gear and sample cartridges to England in 1955, only to have company engineers turn thumbs down on the entire idea as not being "practical." In all fairness to those engineers, it must be mentioned that, since lubricated tape had not yet appeared on the scene, George used spokes of graphite (lead pencils) to permit free inside-to-outside movement, and everyone feared that the graphite would gum up the heads.

The "should it be tape or disk" question applies to our next advance in communications, the audio visual application as regards home tv. You can bet your life that custom manufacturers will be in A-V too!

Another custom innovation was started in a garage by Les Paul, the grandpappy of overdub. He was the first artist to break the major record company barrier of insisting that each artist record in company owned studios, so opening up the whole can of worms whereby each and every artist records wherever he wants, and for as long as he wants. I mean that an average 12 selection LP used to cost approximately \$30-\$40,000—including recording costs. Nowadays it's commonplace to spend over \$100,000 on recording costs alone. Les carried his perfectionist desires right into the mastering room where the master lacquer was cut for processing. He and the studio engineer rigged a small transmitter right to the playback output of the lacquer so he could sit out in the parking lot with his radio tuned to the transmitter, thus hearing exactly how the master lacquer and pressings derived would sound on the radio; he'd call for 2 points more bass, less midrange, etc., until he was happy. He stayed happy for 13 smash hits in a row.

Multi-track recording practices today, according to some critics, use the equipment as a crutch, not as a tool in recording. By using piecemeal tactics—lay down the rhythm, then the voice (as many as six separate vocal tracks), then throw in some strings, drop a plate glass window here, etc.—today's people have sacrificed the most important ingredient in a record in favor of a quasi-mechanical, inhuman, letter-perfect performance. They've forgotten human emotion, which is what a hit record conveys. Gad, even Artur Rubinstein made mistakes when it was my privilege to record him!

I'm not condemning today's practices; rather asking that today's talent (collectively) take advantage of all the improvements in recording gear (multitrack up to 80 track lash-ups), newer mikes that are "flat out," improved mixing consoles, better tape (less noise), and use these judiciously to get an all out human performance in the studio (as live as a performance in front of a good audience). To repeat: please use your recording gear as a tool, not a crutch; and, for pete's sake, watch the budget.

Actually, there are changes being made to accommodate the needs of today's talent every single day, yet the studio manager must come up with new ideas that save expense or generate income to buy the expensive gear called for in today's recording. (Note: mono tape machines originally cost \$1,800—now a 24 track costs about \$50,000.) For instance, why should any recording studio maintain a lacquer master cutting room these days? A room with all the gear required ties up thousands of dollars in capitol equipment, takes up space that could better be utilized for dub-down rooms and requires a very special type person to run properly. Therefore, many studios are dropping the mastering facility preferring to farm out the master lacquer cutting to specialists who do nothing but master from tape to lacquer.

Some studios are already gearing up for A-V as well as small budget, small stage video tape production of documentary films, educational films, advertising "spots," slide films, banks of high speed tape duplicators, etc. to turn an honest dollar into the till. But this requires more and different bodies to run the gear, a difficult scene when it is most difficult to even find a supply of good maintenance men, specialists who can keep the sophisticated and expensive gear in perfect running order.

Most young people want to be mixers right off the bat without learning and gaining respect for all other links in this record business chain (including record pressing), which leads to knowing what makes that sound in the studio come out the same on the tape and the final record. "Mixing" was always a difficult job even with just four "spots"—now with 24, 48 or more (and 90% of recording today is 24 track) "spots" to handle, it is impossible for one man to handle.

Presto, we have an electric gizmo that "sees" the balance within a section, remembers every "pot" move made and then does its number at the proper time.

"Look Ma, no hands" is becoming a pitiful and deplorable reality, really devoid of human emotion. Yet, most of the research going into the making of records today (recording right on through pressing) is directed toward making our art mechanical and automated. I feel that this, too, will pass as the next generation, hopefully, learns from the mistakes of its predecessors and helps improve the art of recorded sound.

The Independents

● *Continued from page MR-34*

and "Then He Kissed Me" by The Crystals; "Today I Met The Boy I'm Gonna Marry" by Darlene Love; "Zip-A-Dee-Doo Dah" by Bob B. Soxx and the Blue Jeans; "Be My Baby" the Ronettes; "You've Lost That Lovin' Feeling," and "Unchained Melody" by the Righteous Brothers and "River Deep, Mountain High" by Ike and Tina Turner.

CHALLENGE, another of the West Coast pop indies, is best remembered for the No. 1 hit of 1958, "Tequila" by the Champs. The label, run by Joe Johnson, also scored with "Primrose Lane" and "How The Time Flies" by Jerry Wallace.

ORIGINAL SOUND, owned by ex-DJ Art Labee, was responsible for the highly successful rock LP series "Oldies But Goodies." The label also hit in the singles field with "Bongo Rock" by Preston Epps and "Funky Broadway" by Dyke & the Blazers and Sandy Nelson's first hit, "Teen Beat."

AUTUMN was the San Francisco-based company run by disk jockeys Tom Donahue and Bob Mitchell. Their chief discovery was Sylvester Stewart (Sly Stone) who produced most of the label's records. Autumn's hits included "Laugh, Laugh" & "Just A Little" by the Beau Brummels, "C'mon And Swim," by Bobby Freeman, "Dance With Me" by the Mojo Men, and "I Still Love You" by the Vejtibles.

WHITE WHALE really only had one big act, the Turtles, but its hits between 1965-1969 were enough to keep the company extremely active. Biggest of these were "It Ain't Me Babe," "Happy Together," "She'd Rather Be With Me," "Eleanor" and "You Showed Me."

VISTA, a Walt Disney subsidiary, is worthy of mention for its excellent soundtrack LPs of Disney films, the most memorable being "Mary Poppins" and for its hits by Mouseketeer, Annette such as "O Dio Mio," "Tall Paul," and "Pineapple Princess."

KAMA-SUTRA and later BUDDAH were the outgrowth of Kama-Sutra Productions, originally headed by Artie Ripp. As a production company, it enjoyed success with "Come A Little Bit Closer" by Jay & the Americans on U.A. The label's first success, distributed by MGM, was with the Lovin' Spoonful's chain of top 10 hits, "Do You Believe In Music," "You Didn't Have To Be So Nice," "Daydream," "Did You Ever Have To Make Up Your Mind," "Summer In The City," "Rain On The Roof" and "Nashville Cats." Buddah was formed in 1967 and Neil Bogart and Art Kass were brought in to run the company. Early hits included "Green Tambourine" by the Lemon Pipers and various bubblegum giants by the Ohio Express and 1910 Fruit Gum Company. Later, the label developed such acts as McLaine, Brewer & Shipley, Five Stairsteps, Brooklyn Bridge and Canadian Band, Ocean.

DUNHILL, who's guiding hands included Lou Adler and Jay Lasker, was the great California indie of the 1960s and even after its purchase by ABC, the label for many years continued to operate autonomously. Dunhill's many hit acts included the Grassroots, the Mamas & Papas, Richard Harris, Barry McGuire, Steppinwolf, Smith and Three Dog Night.

BELL and subside AMY and MALA, started by Al Massler and run by Larry Uttal became an important factor both in rock and rhythm & blues beginning in the mid-1960s. Although the only major act to sustain over a prolonged period was the Fifth Dimension, Bell had an admirable track record in the singles field with artists like the Box Tops, James & Bobby Purify, Del Shannon, Lee Dorsey and Edison Light-house. The Delfonics on the Philly Groove label, as well as Dynavoice and Newvoice distributed artist, the Toys and Mitch Ryder and the Bob Crewe Generation all scored hits. Bob Crewe was the owner and guiding hand behind the Dynavoice and Newvoice labels.

FANTASY was one of the first San Francisco-based labels, dating back to the mid-50s. It was primarily involved at first in jazz, although it was also the label to first release albums by Lenny Bruce. In the late sixties the company was acquired by Sol Zaentz and almost immediately began to actively pursue the pop market. In the fall of 1968, Fantasy signed a local band, Creedence Clearwater Revival, which went on the be-

(Continued on page MR-144)

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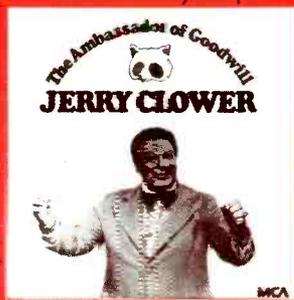


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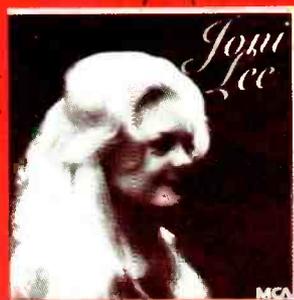
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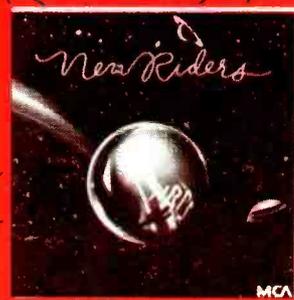
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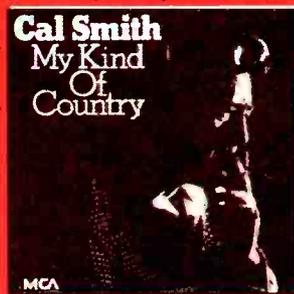
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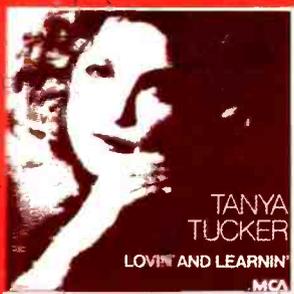
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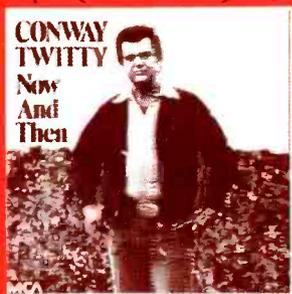
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Between The Sheets

• Continued from page MR-64

The beginnings must have been hectic but by the time music publishers moved uptown to 28th Street, the original Tin Pan Alley it had become an organized and effective business based on the great market for sheet music. Between 1900 and 1910 for instance, 100 songs were said to have sold more than a million copies each—and the population was just over 90,000,000!

Through the years English songs had continued to enjoy popularity in this country and accounted for a large number of those which achieved success. After the founding of Tin Pan Alley the traffic flowed both ways. The early American publishers journeyed to London and placed their new songs there where the new American music began to enjoy broad public acceptance. Through the years other foreign markets were developed and over the decades music publishing gradually became what it is today, a truly international business.

Although the right of public performance had been included in the copyright law of 1897, it was not effectively administered until the founding of ASCAP in 1914 and until the successful resolution of the lawsuits which clarified the nature and extent of this right. Meaningful royalties from public performance, however, did not begin to flow until the early 1920s and even then this income was just an added source of revenue, augmenting the profits from sheet music sales.

Another important right, which is awkwardly called the "mechanical" right, was established in the Copyright Act of 1909, but royalties for copyright proprietors were limited by a statutory royalty ceiling. Although the cylinder recording had been invented in 1877 and the disc ten years later, it was the player piano roll, also developed in the 1880s, which was the larger element in the market in the first decade of the new century. (Since this bicentennial issue of Billboard will surely include a separate story or stories about the rise of the recording industry, I have included no material about the increasing importance over the years of records as a medium or exploitation and of royalties from this source to publishers and their writers.)

Those publishers who thrived from the '90s to the mid-'20s succeeded because of their organizational skills, their flair for promotion and, most of all, because of an almost mystic ability to pick and publish songs that people en masse were going to like. The founders and the many talented newcomers who joined the business as years went by used all the avenues of communication and exploitation that were available. They cuddled and coddled and financed established writers who had proved their ability to turn out hits and also the new writers who the publisher felt had promising talent. While most publishers nurtured the promising talents, probably none did so with the consistency and faith of those publishers

who became specialists in the world of theater music.

A factor which benefited publishers then and now was the durability of music. Thus songs which became hits could then become "standards" and produce steady income over the years to writers and their publishers. And so publishers continued to promote and stimulate activity on their catalogs.

Moreover, music is an ingredient of nearly every other facet of the entertainment world. It exists on its own as long as people whistle tunes on the streets, but it is incorporated as an integral part of motion pictures, theater, broadcasting and, particularly and totally, in recordings.

Everything was peachy around the Times Square area to which the business moved, a mile from Tin Pan Alley. Then in 1924 came radio, the first of the technological changes which were to bring the old Tin Pan Alley life to an end. It soon became apparent, and for the first time, that there was such a thing as overexposure and that it wasn't helpful. In the past, a song had become popular across the country gradually, and its popularity survived for a year or more. Overexposure by radio killed a song in as short a time as six weeks. Sales sagged because there wasn't enough time for the public to buy an appealing song before a new hit was upon it.

Only three years later sound movies were introduced. Vaudeville which had prospered together with the silents for so many years died.

The end of the Tin Pan Alley days had arrived, it is true, but a new and different day for music publishing was beginning. The Hollywood studios bought up many of the major publishers or started their own publishing ventures. Music became an essential ingredient of movies and the film, a new medium for launching new songs.

The development of sound in motion pictures meant that they would be using music, not only new material but all the immense existing repertory. There was an immediate apparent need for a central clearing house through which producers could locate the owner of various songs and negotiate for the right to synchronize them with their films.

The void was promptly and effectively filled by a new agency established by the 10-year-old National Music Publishers Assn., the popular music publishers trade association, then known as the Music Publishers Protective Assn. Later the licensing of electrical transcriptions for radio broadcast was included in the agency's activities. In 1938, when Harry Fox became agent, licensing of recordings was added. The agency has operated under his name since that time, although Fox died in 1969 and Albert Berman became its head.

As for radio, it slowly but surely became a major source of performance royalties, in time greater than the income from diminished sheet music sales. The coast-to-coast branch offices which major publishers had maintained were no longer needed and were quickly abandoned except in those cities from which network radio programs originated. A single network performance by a major artist could start a song off as a hit. Subsequent radio plays, often by remote broadcasts from night clubs and hotels by name bands and their featured singers, served to augment or create popularity for a new song. The song plugger was in a new business. As always, he adapted.

Sales of recordings began a slow comeback in the mid-thirties from the low point of depression. Likely elements in this comeback were not only the improving economy but also the enhanced popularity of performing artists, both new and established, as jukeboxes and radio gave them nationwide, continuing exposure.

The end of World War II was followed by a series of developments which again dramatically changed the course of music publishing. In 1948, the introduction of the LP album which could include 12 songs instead of the two previously available on singles created opportunities for the use of six times as many songs although the unit price per song to the consumer remained about the same. The market for records began a

(Continued on page MR-88)

Copyright Struggle

• Continued from page MR-66

technological era of cheap and easy copying. The bill contains warnings that infringement suits can be brought for "systematic" copying by the nonprofit libraries. And there are some mild conditions attached to Fair Use, if the privilege is abused. But these are all imprecise, and subject to future interpretations by courts and lawyers.

Also in the copying area, protests are growing against the use of tape recorders by the private citizen to copy albums or radio broadcasts "for his own private use." The citizen is granted this right in the law. He is infringing if he tries to sell or lease copies, or make them for his friends—but tape copying for friends, and campus swap fests are known to be common.

There has been talk of putting a fee on blank tape sales, to make up for losses to private recorders by composers, musicians and record producers and retailers. But it is doubtful if this rushed, campaign-minded Congress will get into the controversy. (West Germany taxes home recorders, and in Britain, retailers want a blank tape tax to offset lost sales.)

In fact, it is doubtful, on the whole, if Congress will make any drastic changes in the present revision proposals, as the session hurries to a close—early in October, the political campaigners hope.

The cable tv issue is still the danger zone for a copyright revision, involving the powerful broadcaster lobby, movie producers, and the growing public interest in cable tv subscriber and pay-cable services. But this year, after 12 years of trying, revision seems fated to pass, even if the cable tv royalty issue has to be yanked for settlement by the next Congress.

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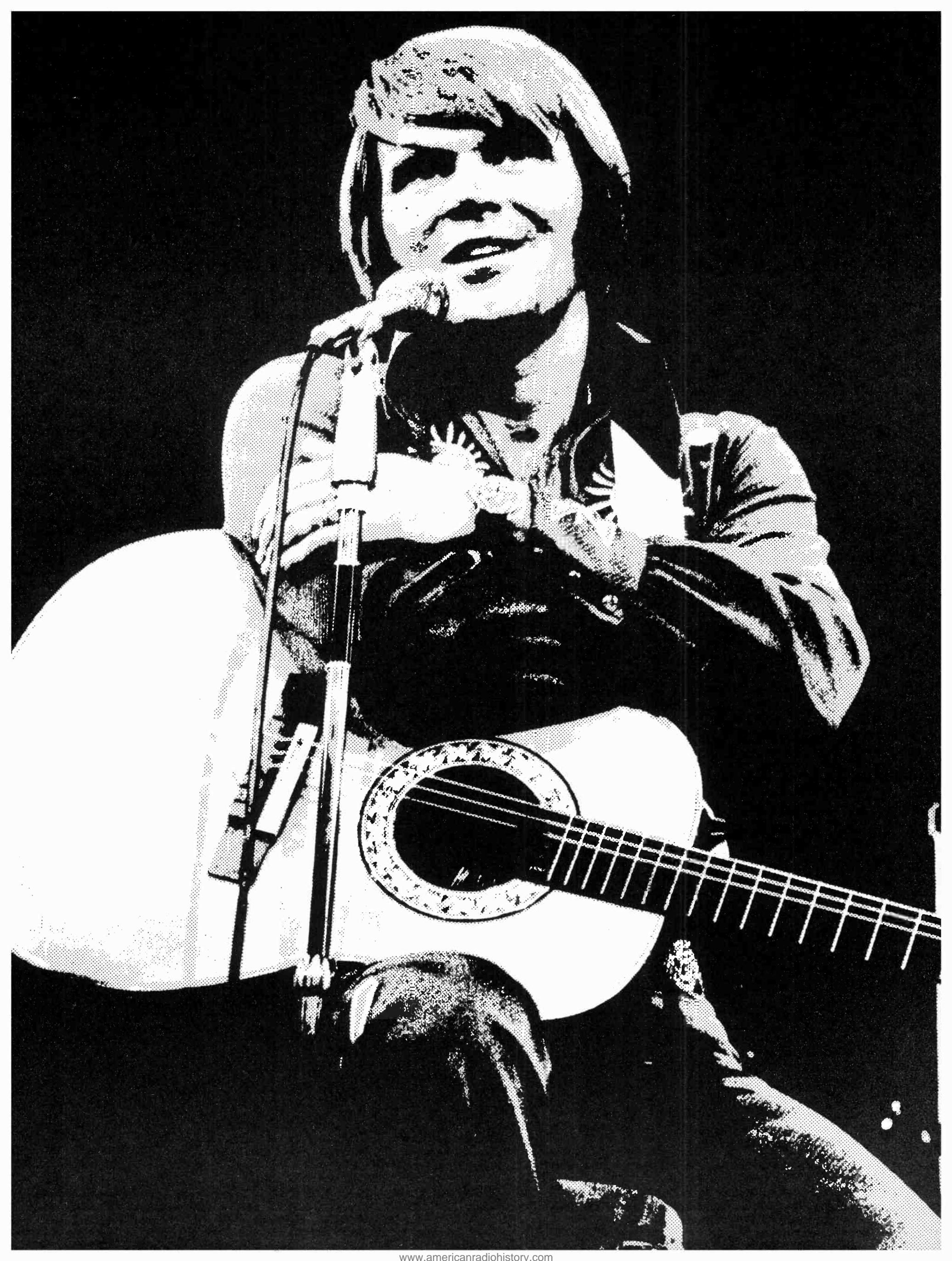
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The evolution of the Latin music industry is certainly unusual, full of color and drastic contrast, though it was not very recognizable in its earlier stages.

Understanding the differences of the various types of Latin music is essential to a clear picture of the Latin-American music scene.

The U.S., being the land of opportunity, has attracted large numbers of different immigrants in different time periods, many being of Latin extraction, mostly, though, Mexicans, Cubans and Puerto Ricans in the past. There seems to have been very little Latin music activity prior to the Depression Era. The only visible traces can be seen in the Western states, where Spanish and Mexican folk music no doubt existed amongst the early settlers, while on the Coast, there were a few Hispanics here and there, but nothing significant.

The strong influence began on the islands of Cuba and Puerto Rico, whose economies were extremely rough on the U.S. This set off a wave of immigrants to the U.S., mostly in New York. From about 1930 to 1935 Manhattan's upper west side became well populated with Cubans and Puerto Ricans, who were not only seen, but heard, as they brought their musical culture with them to the U.S. Most notable during this period were the jam sessions and street parties which showed the rest of New York what Latins were about musically, and this exposure continues even down to this day.

Two of the most talented and influential Latin musicians of the early days were Arsenio Rodriguez and Chano Pozo, both of whom affected significant changes on the styles of such American greats as Dizzy Gillespie, Duke Ellington and Buddy Rich.

Being right in the middle of the big band era, the Latin musicians fell into place easily and quickly gained respect and recognition from American artists. Big band acts like Machito and his Orquesta with Graciela, The Mambo Aces, The Castro Sisters, Xavier Cugat and Jose Curbelo were suddenly mingling in the big time.

About the mid '40s, when the American composers and musicians went on strike against the radio networks, the big Latin names had the chance to conquer the American public as well as the Latins living here. This was about the time things really began to boom in the Latin Era. This was salsa, before it was called salsa, and the public liked it. Added popularity-made room for even hotter acts like Tito Rodriguez, Tito Puente, Perez Prado and Desi Arnaz.

It is quite interesting to note the important role that the American Jewish population played in making a success of Latin music. For several different reasons, the Jews in the New York communities could easily identify with the spicy Latin sound, and it was very hip for Jews to be doing Mambos and Cha Chas and Rhumbas, long before the average American caught on. One of the reasons for this is the fact that it was very popular amongst Jews to spend the weekend in Habana and in the Catskills, somewhat as an equivalent of what Las Vegas is nowadays.

Nevertheless, this seems to have been one of the reasons that so many doors were opened to Latins in the movie musical scene of Hollywood, which in turn made for instant international fame for certain fortunate individuals like Xavier Cugat or Machito and his Orquesta.

At this point, however, there was still no diversification visible to the average American. Images were severely stereotyped. Rudolph Valentino with the Tango;

By GERALDO FEENEY

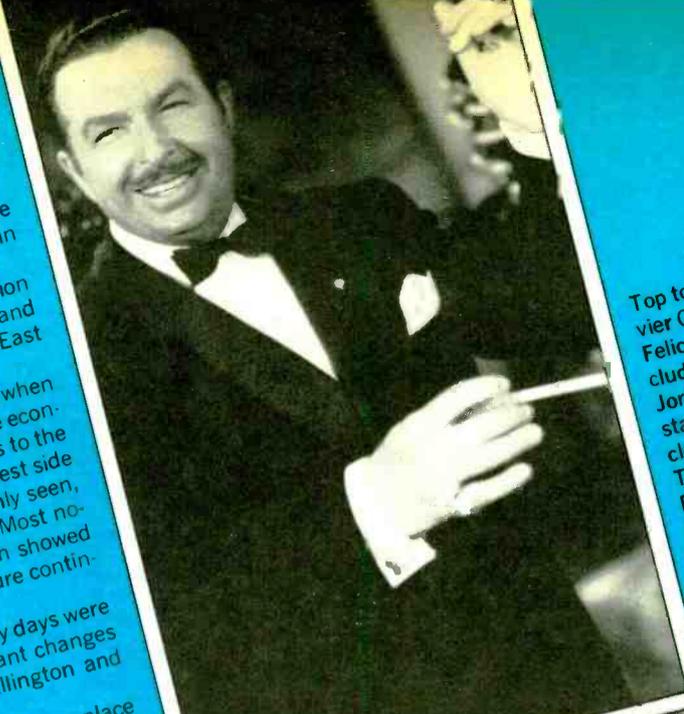
A LATIN MUSIC MELTING POT

Xavier Cugat with the Rumba; Jorge Negrete or Pedro Infante with the Rancheras; Tito Puente with the Cha Cha; Harry Belafonte with Calypso—it was all seen as basically the same thing by the American people. However, amongst Latins, the respective followings were each in their own area.

At this period, though, the Latin bands and orchestras were popular on the East and West Coasts at the same time. The Palladium continued to develop in favor of Latin music. Desi Arnaz, Rita Rio and Carmen Miranda became big international figures because of it. Working right along with the Hollywood movie popularity was Chico Sesma, the famed Latin Holidays at the Hollywood Palladium, bringing top name performers from New York and Cuba.

This big boom in the Latin sound allowed for much crossover activity from the straight Latin sound to the Latin Jazz sound, which was well developed by such figures as Cal Tjader, Willie Bobo, Dizzy Gillespie and apart from this, a whole different twist with the Brazilian feel, that also changed jazz and pop patterns. Happening at a similar pace, were such Brazilian greats as Antonio Carlos Jobim.

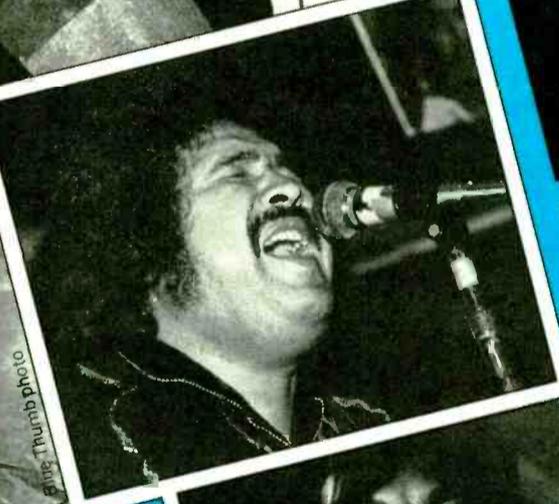
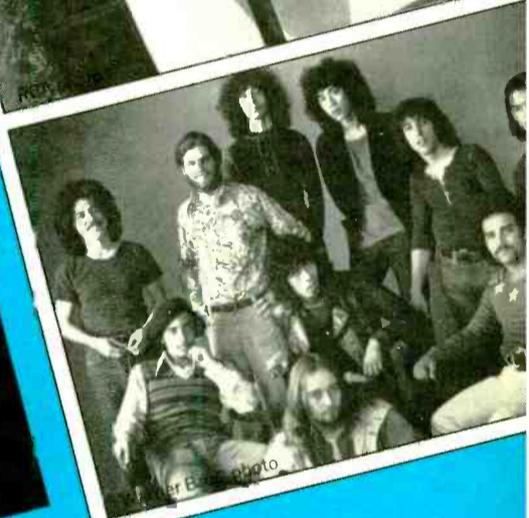
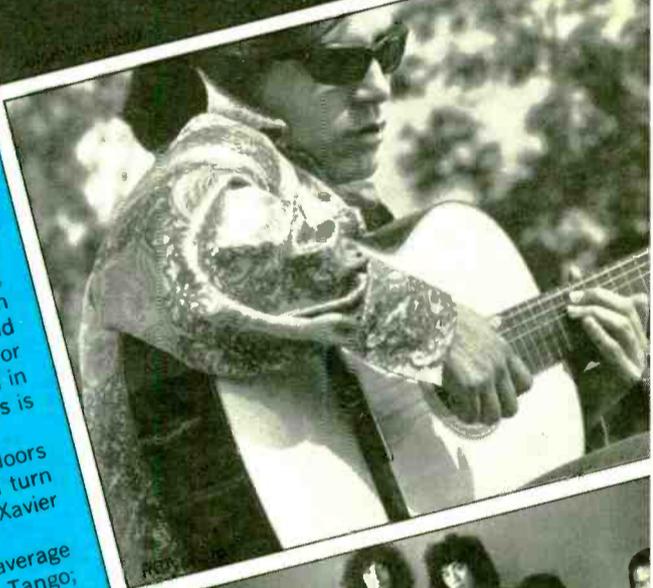
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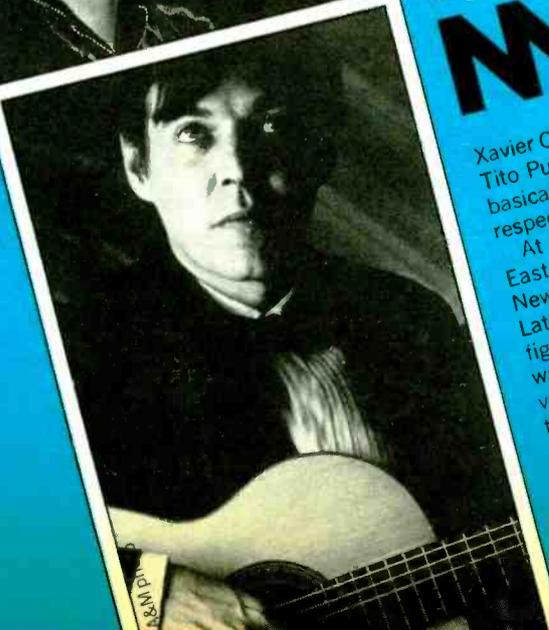
Top to bottom: Xavier Cugat; Jose Feliciano; Malo including (center) Jorge Santana; starting (top center clockwise) Pablo Tellez, Abel Zarate, Richard Spremich, Raul Rekow, A'cel Garcia Jr., Roy Murray, Leo Rosales, Luis Gasca and Richard Ke mode.



Columbia photo



Time Thumb photo



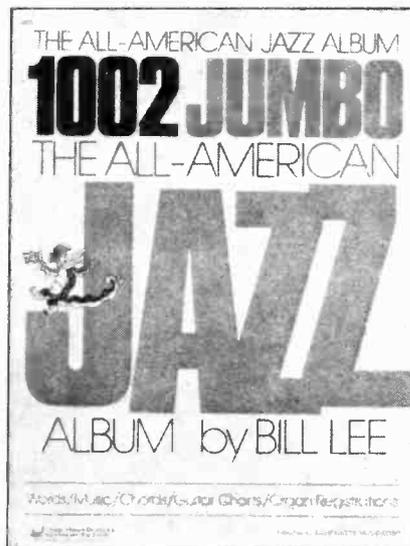
Clockwise (immediately above) Donato; Desi Arnaz; Freddy Fender; Antonio Carlos Jobim.

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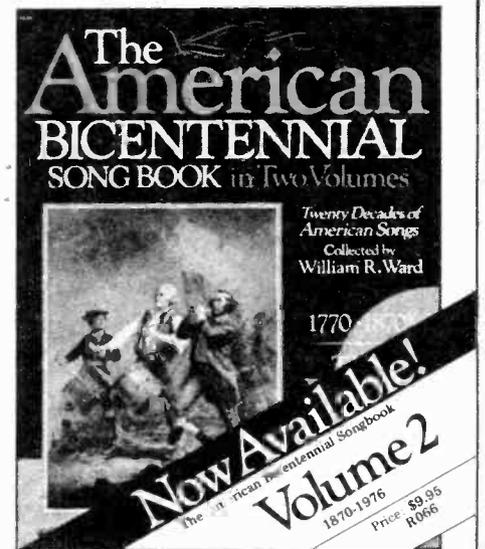
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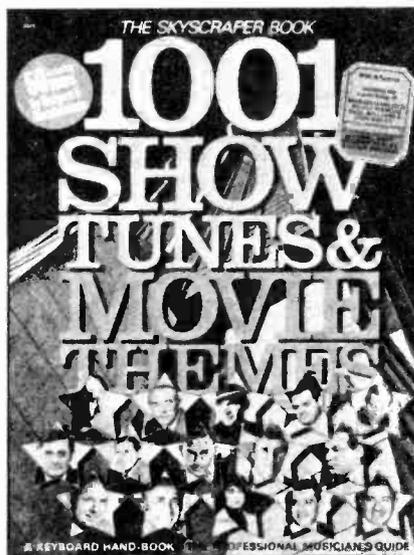
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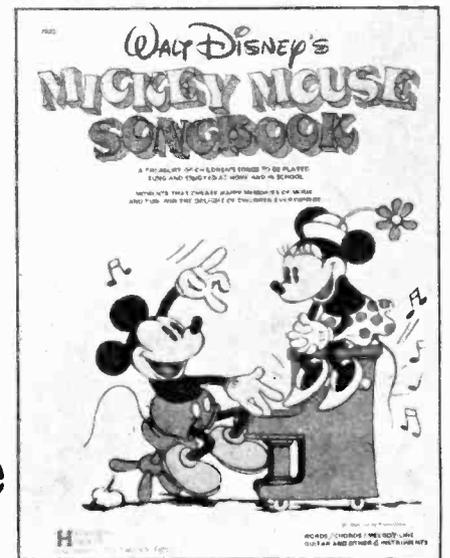
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GOSPEL ROOTS

Tapping America's Heritage

By CHARLES NOVELL

The history of gospel music in America can be traced back to our founding fathers—the Pilgrims. We cannot call the early Pilgrim hymns gospel music as we know it today but we know they printed a new book of psalms called the Bay Psalm Book. They had a book of psalms set to music called the Ainsworth Psalter, but after the colony had been established they printed a new book of psalms called the Bay Psalm Book. After more than 300 years we still sing some of these tunes.

Gospel music was promoted during the late 1700s and on through the 1800s by once-a-week singing schools held in churches and taught by singing teachers. They taught a system of reading music through the use of shaped notes. The idea soon swept the entire South. The concept of this system gave each pitch of the scale a different geometric figure. For example, the do pitch was represented by an equal lateral triangle; re by a semi-circle; mi by a diamond. There were two main sets of

Jimmy Dean sings gospel at the Landmark in Las Vegas.



Frank Valeri photo

shaped notes, one used by the so la people and the other by the seven-shape people. The seven-note system stood the test of time and emerged the dominant system and is still widely used today.

During the 1800s gospel music was mainly promoted by the publishing of books such as "The Kentucky Harmony," "The Southern Harmony" and "The Sacred Harp." These books had followers who formed singing societies and, later, singing conventions. The singing conventions would meet on a designated Sunday and folk from all over gathered to enjoy a day of singing the tunes in these books.

The idea of quartets emerged from these conventions. Some of the songs were so difficult that individuals would get together and practice them before attending the conventions. This was born the quartet singing idea. These quartets would teach the other convention-goers the difficult songs. As time went on each county held its own singing convention and supported its own representative quartet. These quartets would attend other singing conventions, thus causing the quartet popularity to rise.

By the early 1900s, James D. Vaughan organized a quartet to publicize his publishing company and music school. Research reveals that the date of his first quartet was 1910. Up until that time, the quartets were comprised of soprano, alto, tenor and bass, and all male groups were framed with the melody on the top and everything else below.

Vaughan was the first to introduce the idea of the first tenor singing above the melody in the alto register. As the years passed, innovations came about by necessity—and sometimes by mistake.

Gospel music "with a beat" began in the 1920s with Dwight Brock, pianist with Frank Stamps and his All-Star Quartet. This foursome, organized and active in the Texas area, was the first to record on a major (Victor) label. The first song was the well-known "Give The World A Smile." In 1921, two other major groups were organized, both of which are still active today, namely the well-known Speer Family and the LeFevres. Gospel songs written during the '20s were much akin to the familiar hymn-tune construction with one difference—the addition of the beat to some songs.

The 1930s contributed a wealth of material in a style known today as convention music. It was a time when composers competed with each other as to who could compose the most complicated songs. The rhythms were complex and the melodies covered a wide range. This style blended gospel music with dixieland. The voice parts were written in such a manner as to sound like free improvisation, using words and rhythm ideas very similar to instruments of the dixieland range.

One of the most famous gospel quartets of all time, organized in 1939, was that of the Blackwood Brothers. It was at this time that J.R. Baxter, of Stamps-Baxter Publishing Co., formed his famous quartet. Also of this period was the Chuckwagon Gang, formed in 1935, and the prominent Rangers Quartet, which originated in Dallas. One of today's most prominent composers, Bill Gaither, was born in 1936, and in the same year Frank Stamps organized the National Singing Convention.

It was the same year that the V.O. Stamps Quartet made its bow, a big break for gospel music. They appeared at the Texas state fair in Dallas and shortly thereafter station KRLD offered them their own program. It was thus that gospel music began to be heard on the airways, soon to become a household word in many American homes.

The virtuoso stage of gospel music was developed in the late '40s and early '50s, when first tenors sang very high and basses extremely low. At that time, Arnold Hyles, bass singer with the Rangers Quartet, told of his singing double low Cs. Many bass singers since that time have been influenced by his accomplishments. Expressive, colorful piano introductions and interludes were featured. Song arrangements were more complex, involving modulations (key changes) and harmonic movements, never before used in gospel music.

James D. Vaughan, the father of modern quartet music, died in Lawrenceburg, Tenn., in 1941. The Homeland Harmony Quartet; the Happy Hitters, later known as the Florida Boys; the Statesmen Quartet, the Sunshine Boys, the Oak Ridge Quartet and the Jordanaires all began their careers during the '40s. One of the major events in the history of country music occurred during this period—the first paid all-night sing was held in Atlanta in 1946. By 1948, the all-night sing

• Continued from page MR-154

Latin Music

• Continued from page MR-76

bim, Joao Donato, Dom Um Romao and Durval Ferreira who exercised considerable influence over American stars like Frank Sinatra, Cannonball Adderley, Miles Davis and others, making the Bossa Nova thing very acceptable, and opening the door for Sergio Mendes, who later swept the American MOR and pop scenes.

With the exception of a few Latins like Joe Cuba, Perez Prado, Tito Puente, Tito Rodriguez, Joe Loco and Mongo Santamaria, national airplay was difficult and response was sprinkled sparsely across the U.S. Record sales weren't phenomenal, but they were promising, which is what led several American labels to get involved like Columbia, RCA and UA Latino. However, as the Latin population grew in size, it also grew in complexity. Such growth was taking place faster than it could be kept up with. Researching and developing the U.S. Latin market would have cost a fortune, and major labels found that they could get better results spending the same money on the American market. From 1960 to 1970, the U.S. Latin population more than doubled, turning into well over 11,000,000 Latins, whose musical inclination could no longer be pinpointed by any particular style.

There were also two other important factors that contributed to the Latin music slump. One was the breaking off of relations between Cuba and the U.S. It was at that point that many persons realized how much influence had come from Cuba. When this influence was no longer flowing freely, Latin musicians in the U.S. had no way of updating the rhythms and arrangements. The effect was strong, but subtle. New York Hispanics picked up a soul/r&b feel to their music, producing material mostly in the Boogaloo, Shing-a-ling and Watusi vein. California Mexicans went back to strictly Rancheras. California Chicanos dissolved and became a part of the mass of rock and r&b music. Texas Mexicans and Chicanos began developing the Tex Mex sound, which is a combination of Blues and Country with the flavor of Mexican Rancheras and Nortenas.

The second significant factor that kept Latin bottled up was the Beatles phenomenon, which dominated the market for quite some time, along with rest of the British music rule.

Miami's new Latin population was mostly Cuban, but it was composed mostly of the upper class, affluent Cuban, as opposed to the type of Cubans who emigrated to New York in the 30s for economic reasons. This affluent Cuban population has an entirely different preference in music, mostly inclined towards the music of Spain or the international Latin music.

Chicago's Latin community split right down the middle, having Mexicans, Cubans and Puerto Ricans as the bulk of its Hispanic population.

This situation that prevailed caused a notable isolation between the different markets in the U.S. Many Latin recording

labels sprang up, but they were mostly very limited economically, and could only concentrate or specialize in their respective markets. Latin distributors operated the same way, basically.

As a whole, the Latin music industry in the U.S. was in a situation much like the Dark Ages of European history.

There was, however, a shining star in the New York Latin scene, and that was Al Santiago, founder of Alegre Records. Al, Johnny Pacheco and Charlie Palmieri were struggling to keep the typical sound alive, even in the worst of the hungry years, and in fact, did a pretty good job, though on a limited basis.

The next important breakthrough for salsa (remember, salsa wasn't called salsa yet) was when Johnny Pacheco and Jerry Massucci founded the Fania empire, which was really no empire at all in its beginning. Fania records started as a small-time operation, and to some degree, even a neighborhood thing. The original artists were Johnny Pacheco, Larry "The Marvelous Jew" Harlow, Willie Colon, Joe Bataan and Monguito Santamaria. Fania did well from the beginning and has been growing steadily until the present, where it is now a million-dollar operation. Fania has also tried to diversify a little, and has plans of doing so to a greater degree, in order to crack the international Latin market.

A prime example of the way a Latin company should operate is seen by observing the Caytronics story. The Cayre Brothers have enjoyed success in every facet of the U.S. Latin market, but certainly not by accident. It required a very thorough understanding of each particular market. It also required courage to spend enormous amounts of money on promotion, the way Caytronics has. In this case, it was almost like being many different companies at the same time. The way in which they dealt with a record in New York was completely different from the way it was dealt with in Los Angeles. Caytronics has acquired several different subsidiaries such as Pronto, Carino, Mericana, Salsoul, Salsoul Disco, Salsoul Salsa Series, and others.

The only category of Latin music that has been able to do well in all of the U.S. Latin markets is the international music: those figures like Sandro, Raphael, Julio Iglesias, Camilo Sesto or Elio Roca. It seems to happen mostly with Spanish or South American singers who can become international superstars or idols. All of the other categories, be they salsa, Tex-Mex, Nortena or whatever, as a rule, only do well in their respective markets, with some exceptions, of course.

In the case of each one of these different Latin groups, there is one common factor: they all brought the music of their own country with them to the U.S., but each class of music has also taken on a new form, slightly different from the way that music was in its original country. Nortena music is Mexican, yet it doesn't exist in Mexico City or Guadalajara or Acapulco. Salsa, as it is heard in New York, doesn't exist in the

mountains of Puerto Rico. Latin rock, as is heard on the West Coast by Santana or Malo, doesn't exist among younger generation Mexicans in Mexico, except as a foreign music.

It is also important to distinguish between that music which is called Latin, but has no Latin following, and that music which is Latin and has Latin following, with or without American following as well. Herb Alpert & the Tijuana Brass is considered to be Latin by most, yet a Latin person probably would never call it Latin himself. The renowned Charo and her appeal would also be considered Latin, yet most Hispanics still can't identify with Charo.

On the other hand, Jose Feliciano or Freddy Fender are known to be Latin in their style, and whether they sing or perform in English or in Spanish, most Hispanics do identify with them.

Presently, the U.S. Latin music market is indisputably "alive and well." It still remains diversified, but its peculiar divisions are showing signs of dissolving in such markets as Los Angeles, Chicago, New York and Miami. Besides the apparent revival among Latins themselves, there is reason to believe that another big-time era is in store for the Latin music industry, in which the general American market will find itself once again going Latino.

Ultimately, it is extremely important to remember and comprehend that these are generalizations about the Latin music market and industry, and cannot apply in every individual case. The only thing that every single group of Hispanics in the U.S. has in common is the fact that they all speak Spanish, and even the language is not that common to all of the groups. Much less could anyone imagine that they all follow a common musical trend.

Charting Hit Songs

• Continued from page MR-30

Listening Singles; Hits of the World from every civilized country; Top Rack Singles and LP Best Sellers; the current radio action on Singles and Albums by region and market; a chart of live boxoffice grosses; and reviews of singles and LPs which even Casper Nathan could not have envisioned.

The future will no doubt see new configurations of music product. Quadraphonic records and players and video disks are only two on the current scene. You may be sure that whatever the configurations; however music men attempt to popularize a song or a performance, Billboard will chart it and the charts will be an ever-increasingly important service to all who deal in music.

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Longtime team of Lester Flatt & Earl Scruggs (above) and the Reno & Smiley gang, the Tennessee Cut-Ups (insert).

Alive and well but hard to handle

BLUEGRASS

In both a business and a musical sense, bluegrass music is today a paradox of major proportions.

While thousands flock to brave the often-primitive conditions at the over 100 bluegrass festivals which glut the summer months, few major promoters, if any, book bluegrass acts on package shows or as headliners. And while tiny record labels like Rounder, County, Rebel, Old Homestead and Flying Fish thrive and prosper on a steady diet of bluegrass music, major labels seem unable to find any profitable way to market this product: in fact, as of this writing, only the "Father of Bluegrass," Bill Monroe (MCA) and five string banjo genius Earl Scruggs (CBS) have major label affiliations at all.

Within the last year, in fact, RCA, now without any bluegrass on the label at all, saw fit to drop Mac Wiseman and Lester Flatt, two longtime stalwarts of the genre, if not that particular label. Similarly, MCA

cut loose both Jimmy Martin and the Osborne Brothers (whose "Rocky Top" was a big hit not so many years ago). The progressive drum-and-electric sound of Scruggs is the only semi-bluegrass CBS has had in years.

The roots of the contradiction lie buried in the music itself, which from the start has been—like its patriarch Bill Monroe—clannish and oriented to the musician rather than the

fan, valuing the skill and the lonesome, haunting quality of the music over commercial appeal.

Monroe—whose band name the Blue Grass Boys gave a title to the entire musical genre in the early 1950s—is a native of Rosine, Kentucky. Although he is fond of recounting how he developed the sound and style of bluegrass from the haunting, bagpipe-like fiddling of his uncle Pen Vanderver, and from the bluesy guitar styling of a local black musician named Ar-



King photo

nold Schultz (who was to teach this style to Mose Rager, Merle Travis' mentor), Monroe actually spent a great deal of his early career as half of the most popular of the brother duets of the 1930s. He and brother Charlie were mainstays of Victor's Bluebird line, having a very big record in 1937 called "What Would You Give In Exchange For Your Soul?"

The Monroe Brothers split up in 1938, and by the following year each led his own band. Bill had set a

fiery, exciting new style on the mandolin in that era, and when he and his new band the Blue Grass Boys joined the Grand Ole Opry in 1939, he did the same thing with his voice. Although he'd only sung harmony with brother Charlie, Bill began singing exciting solos: high, clear and punctuated with crackling yodels. He recorded a few sides for Bluebird before moving to Columbia in 1944. (Continued on MR-98)

**"When you know
suffering, happiness,
failure and success,
life is fuller"**

Professor Gaylord Albaugh

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industry and the
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Lots of great things began in 1776.
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Nashville New York Los Angeles

Hands Across The Water

By NIGEL HUNTER

In this bi-centennial year America's record labels are alive and well and doing a healthy amount of colonization in the U.K. chart. They are fulfilling a dual function of channelling their American acts into the British market and picking up and grooming British talent for the world. This is a progress report in alphabetical order.

A&M: Derek Green, head of A&M's U.K. operation, takes a long-term view of the British acts acquired for the label. Once a decision is made that an artist or band is right for the label and the market, then the label stays with the artist or band without expecting overnight miracles.

"I apply a regular test almost subconsciously for our acts," Green says. "If the songs and the live performances they produce are growing in stature and impact, no matter how gradually, then they're worth staying with and encouraging in every way. Obviously you can't keep behind an act forever if nothing happens, but only if the songs and the shows get progressively better."

He rates the turning point for A&M's British roster as Supertramp 18 months ago. The band is now a world act, its "Crime Of The Century" album has topped 750,000 sales, and its success story is a prototype for the patient and constructive encouragement of local talent.

"Andy Fairweather Low has blossomed into an important LP selling artist and concert attraction, and Rick Wakeman is a major world class talent. He's got another LP due in April, a tv special and his first British tour in the pipeline. Rick's got tremendous originality. He's determined to give entertainment and he does."

Green also mentions Joan Armatrading, Elkie Brooks, Strawbs, Steve Marriott, Gallagher and Lyle, and Chris de Burgh as further examples of A&M's healthy British roster. Joe Cocker has been captured, and will debut with a late spring LP, and Budgie have been signed—a rare case of A&M going after and getting a semi-established act from another label.

In terms of Stateside talent, the Carpenters are consistently massive in the U.K. market, and Green is anticipating growing favor for the Captain and Tennille, who have already scored promising results assiduously nurtured elsewhere, and rates it as bad for the future of the record business if it supersedes the necessary search and investment in new talent.

"A lot of our competitors are going backwards for a fast buck."

ANCHOR: Managing director Ian Ralfini presides over Anchor, the label through which U.K. acts are developed, and ABC which is the release vehicle for American material from that company and the Dunhill, Dot, Blue Thumb, Impulse, Grand Award, Command and Bluesway catalogs. Ralfini smilingly refers to the operation as a "mini-major" with its own sales force and marketing and promotion divisions.

"We have a young, small team here concentrating on product with longevity, and we're album oriented without, of course, losing sight of the need and value of hit singles."

Anchor is 15 months old, and has acquired Alice Cooper for the world excepting the U.S. and Canada as part of its policy to prove it is an international rather than merely a U.K. label. Anchor's first signing, Ace, gave it its first U.S. No. 1, and Ralfini reckons this act and Stretch are destined for superstar status in the seventies and eighties. Anchor is also building Aj Webber, a young lady of promise, by such means as a Neil Sedaka tour, and has been scoring hits with Steely Dan, Rufus and Joan Walsh as well as scheduling releases on ABC which have included big singles by Eddie Holmes and Brian Hyland. The ABC International division in Los Angeles is setting up European tours and promotional visits to get the label's American acts over here.

"Country music is a strong part of our ABC Dot catalog resources," Ralfini points out, "and we brought in Don Williams, Roy Clark and Buffy Sainte-Marie for the Wembley country festival at Easter which is a good springboard. In fact, country rock seems to be the wave at the moment. Impulse is an important jazz label currently being strengthened in the States, and we're building its image in the U.K. and Europe."

"This year will be a good one for record sales," Ralfini concludes. "Budgets must be watched, and higher costs are eating into profits, but the industry will have a good year. We've got a lot of ground to break and a large catalog to investigate."

BELL/ARISTA: Tony Roberts, who has been at the U.K. helm of Bell/Arista since August 1974, started 1976 right by signing Slik. Their debut disk "Forever And Ever" has sold just under 500,000, and their first two concerts were complete sell outs.

"There's been a huge explosion of the Bay City Rollers," adds Roberts. "A worldwide happening of Rollermania, and the first time Bell has had a worldwide hit act. They made No. 1 in the States with 'Saturday Night.' 'Money Honey' is going up the chart, and they're scoring hits in Australia, New Zealand, Japan and on the Continent."

Roberts is confident about prospects for the Glitter Band, now developing in their own right after the retirement of Gary Glitter. Bell has established itself as an album label, and Roberts' main ambition this year is to break in the U.K. the high quality Arista acts signed by Clive Davis in the States. Two of Roberts' own signings whom he tips for stardom are Brian Robertson and Arlon Green.

"Our staff has increased from nine to 32 since I joined, and we have our own creative and marketing divisions and three men on the road covering the North, Midlands and South. We

make releases on a practical basis, giving them all we've got in terms of promotion and marketing, and Bell shares with Rak the top honors for a low number of releases and high amount of chart action. Where talent's concerned, we're looking for anything of quality except classical music."

CAPITOL: Mike Harvey is in charge of Capitol's London office which programs the label's American repertoire for U.K. release. The past year saw a big seller for Glen Campbell with "Rhinestone Cowboy," an auspicious debut for Natalie Cole with "This Will Be," and a predicted gold LP in the shape of "The Best Of Helen Reddy."

The Capitol Vine series of budget priced reissue LPs was launched to a good sales reaction with product by Campbell, Benny Goodman, Bing Crosby, Nat King Cole, Frank Sinatra, the Beach Boys and Linda Ronstadt. Current and forthcoming releases include Judy Garland, Billy Jo Spears, Ike and Tina Turner, Janis Ian, and Keely Smith, and Harvey reckons there will be a total of 30 Vine LPs available by the end of this year.

"Dr. Hook is breaking here now, and the band will be back in June for a European tour," says Harvey. "We've got high hopes for a Canadian girl, Suzanne Stevens, and she may come over for promotional appearances. Our country repertoire by artists like Merle Haggard and Buck Owens is doing well, and so are our Capitol Soul series of singles by acts such as Tavares, Sun and Barrett Strong."

CBS: Maruice Oberstein took over as CBS U.K. managing director from Dick Asher in May 1975, and his reign at the helm has been marked to date by half a dozen No. 1 singles. He's particularly pleased that the CBS a&r department headed by Dan Loggins is getting the recognition he believes has been long overdue.

"We've been having a lot of success with David Essex, Tina Charles, Mike Batt, Biddu and others, and there have been hits from abroad by artists like Johnny Nash, Abba and Sailor. And we've had our first classical album in the charts with the John Williams recording of Rodrigo's guitar concerto."

CBS took up residence in its Soho Square headquarters in April last year, and swiftly found the benefit of having all facets of its U.K. operation under one roof for the first time. Oberstein, whilst acknowledging the current economic doldrums in the U.K. is optimistic for the future, and mentioned expansion plans for the CBS pressing plant at Aston Clinton in Buckinghamshire to increase its production capacity. He thinks the quiet sales period will terminate about midsummer, and that August until Christmas will be good. He's also happy about the current pattern of tastes.

"The market is wonderfully diverse with everything from 1940s material to contemporary electronic repertoire, and taking in jazz, big bands, reggae, country and salsa. And, as a result of this diversity, there are people buying records in the stores whom we've never seen there before."

CHELSEA: Chris Webb took over as head of Chelsea here at the beginning of the year, and has made his first U.K. signing in the shape of the Honeybees, whose debut single is "Dream Express."

He is implementing a policy of consolidation and expansion in the U.K. market, particularly in the LP sector, and is on constant look-out for good new acts. The quantity and quality of product emanating from the States is "excellent," and among it are successful records by Jim Gilstrap, Disco Tex and Linda Carr. An album entitled "Chelsea Chartbusters, Vol. 1" featuring the label's hits over the past 18 months has been compiled here for worldwide release.

MCA: Peter Robinson, in charge of MCA's U.K. office, reports a lot of useful mileage on "If" by Telly Savalas, who has caught the British public's imagination and approbation in his Kojak role. The single enjoyed its biggest results here.

Lynyrd Skynyrd made a successful tour, with its LP "Gimme Back My Bullets" winning a chart placing, and Tanya Tucker made a good impression with her visit last fall which will be repeated this year. Reissue albums of vintage material by Bing Crosby, Louis Armstrong and Al Jolson did well.

On the U.K. front Tony Christie made the charts with his "Live" album and "Drive Safely Darling" single, and Robinson signed the Welsh group Man, formerly with UA. Their first MCA LP "The Welsh Connection" will shortly be released on both sides of the Atlantic.

"We're enlarging our British artist roster slightly," Robinson says, "and we're planning increased involvement in the British market, mindful of the fact that important international acts often break in Britain first. A decision about our future distribution plans here will be made before the summer."

MOTOWN: Motown went independent in the U.K. on September 1 last after a licensing deal with EMI, but returned under that group's banner a month later in view of the economic climate, and now functions under the direction of general manager Julian Moore.

A current highspot is the visit by Diana Ross coinciding with the release of the film "Mahogany" and record product from same. Also expected are the Miracles, Junior Walker, Yvonne Fair, Undisputed Truth and the Commodores.

"Our release pattern is to go with the American single, although it's difficult to achieve simultaneous releases for singles," comments Moore. "I believed in cutting down the singles ratio, and decided we'd establish new artists on the label rather than to reissues."

Moore is reworking the catalog in LP terms, however, and "Anthology" by Diana Ross and the Supremes has been repackaged into a double album from the imported triple one. The composite "Motown Gold" released last October and sup-

ported by a TV campaign and in-store promotion was on the LP chart for 19 weeks.

"The album product we get from the States is so good throughout that it's difficult to know which tracks to pick for a single," says Moore. "However, sometimes we succeed in influencing America as in the case of 'It Should Have Been Me' by Yvonne Fair from her album 'The Bitch Is Black'."

There is a "Dynamic Supremes" repackaging and a Frankie Valli album in the pipeline, and future plans for a mid-price LP series.

PRIVATE STOCK: Mike Beaton is the U.K. managing director of Private Stock, which has been in existence on both sides of the Atlantic since September 1974. It has 11 staff, including regional promotion men in the North, Midlands and South, and notched up 3% of the market share in the last quarter of 1975. Its operation incorporates Chas Peate's Splash label, licensed from BASF for the U.K., U.S.A. and Australia, and the first single release under this arrangement, "Sky High" by Jigsaw, lived up to its title.

"We made another very important acquisition when we licensed Mud from Phonogram for the U.K. and the States," remarked Beaton. "Other acquisitions are Jose Feliciano, Barry Blue, the Stampeders, Joy Fleming and Dolphin for the world. I finalized Dolphin for Private Stock at MIDEM this year."

He is enthusiastic about Natural Gas, comprising Joey Moland (ex-Badfinger), Jerry Shirley (ex-Humble Pie) and Mark Clarke (ex-Colosseum and Uriah Heep), who make their Private Stock debut in the spring. As well as Frank Valli's top 5 hit "My Eyes Adored You," the label has rights to all Four Seasons product, and has already released a double album called "The Four Seasons Story."

"All the acts we have are working acts which is vital to the business," summarizes Beaton. "If the product is right and fulfills that condition, it doesn't matter who or what it is."

RCA: The past year has been one of consolidation in the a&r area, according to London chief George Lukan, plus reorganization in sales to give a more streamlined direct distribution service, and expansion in the promotion department to meet the new challenge of commercial radio.

"In a&r we have been taking a hard look at the local artist roster, and we have trimmed it to concentrate on a smaller number of acts which we consider to have the greatest potential."

Lukan mentions R & J Stone as examples with its "We Do It" early this year, and mentioned the critical acclaim won by Vangelis, Limey, Catherine Howe, the Surprise Sisters and Mary Hopkin.

Last year witnessed the RCA changeover from van selling to a direct distribution system and the centralization of distribution from two main depots in London and Birmingham.

The sell-out John Denver tour is being backed by a major marketing campaign centered on the entire Denver catalog, and a "Live In London" album will be recorded during his Palladium concerts for rush release. David Bowie's movie "The Man Who Fell To Earth" has opened, and this coupled with his Wembley concerts in May is expected to generate renewed mileage on his RCA repertoire.

"Later this year we will be processing dealer orders through a new mini computer system based at the London and Birmingham depots to give us one of the most sophisticated dealer service arrangements in the U.K. industry," reveals Lukan. "With all these plus factors going for us in 1976, I see no reason why RCA should not achieve a considerably greater share of the U.K. market by year end."

UNITED ARTISTS: Last August saw the foundation of a 100% operated sales force by UA following the appointment of Cliff Busby from EMI as general manager last spring with specific reference to the sales side. Managing director Martin Davis also started a business affairs department under attorney Jeremy Pearce, revamped the a&r department including the appointment of Tim Read as label manager, and named Alan Warner as head of the popular music department.

"The sales force is doing well, and is a great tribute to Cliff Busby," declares Davis. "They're a great bunch of boys in the field, and that's demonstrated by the figures. I've known Pierre Tubbs in our a&r team had a lot of talent bursting to get out, and he's proved it with Maxine Nightingale and 'Right Back Where We Started From.' Alan Warner got a hit single and LP with Bing Crosby, a duet album with Crosby and Fred Astaire, a solo Astaire album, and was responsible for the Laurel and Hardy phenomenon 'Trail Of The Lonesome Pine.' Alan's next revitalization project is Rosemary Clooney, who is signed to the English company here like the others."

Shirley Bassey continues selling sweetly, with an LP charter at No. 13 called "Good Bad But Beautiful," and "The Very Best Of Slim Whitman" was a substantial LP chart topper. UA a&r man Andrew Lauder has just re-signed Groundhogs, who already have five hit albums to their credit, and Dr. Feelgood had another hit album in "Mal-practice." Davis is also optimistic about recently signed Billie Davis (no relation) and American guitarist-singer Ronji Southern.

"I'm confident about UA's future because we have artists who are going to be successful as well as established stars. The industry's soft at the moment and in a trough which is worrying a lot of people in the manufacturing and retail areas. As for us, we feel we've got a momentum and we'll fight to keep it rolling."

WEA: "We're putting it all together again," says managing director Nesuhi Ertegun, and he is referring to the forthcoming realignment of the Warner/Reprise, Elektra and Atlantic labels under one roof once more in the U.K.

"It's a rationalization which makes sense at this stage, and we'll make sure that our three label identities will be kept, nurtured and expanded."

The U.K. end of WEA is run by Ertegun's two joint deputy

(Continued on page MR-88)

AMERICA, THE BEAUTIFUL (1976)

You know in the bayous of Louisiana,
Quel beau pays, that's what the cajuns say.
And in New York's Little Italy,
Che bella terra, that's how they say it their way.
And in the beer halls of Milwaukee,
You'll hear the words, *wie schon das Land*.
And it's, *que lindo pais*,
That's what you'll hear them say along the border,
Down by the Rio-Grande.
You know there's a lot of ways to say it,
And it's a privilege to play it,
'Cause a lot of good people earned it.
And this is how I learned it:
Oh, beautiful for spacious skies, for amber waves of grain;
For purple mountain, majesties, above the fruited plain.
America, America, God shed His grace on thee,
And crown thy good with brotherhood
From sea to shining sea.



CHARLIE RICH, GREATEST HITS
Featuring
AMERICA, THE BEAUTIFUL (1976)

By: Billy Sherrill and Kermit Goell

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European Salute

Willem Van Kooten, head of Red Bullet:

"There is no question of the great debt that we owe to the U.S.A. in terms of music. From the early 60s young Dutch artists have learned a tremendous amount from American artists such as Chuck Berry and Paul Anka. Songs written by Dutch artists such as "Paloma Blanca" (by the George Baker Selection) and "Ding-a-Dong" (by Teach In) could easily have been written by American songwriters and the U.S. influence in style and sound is thus readily apparent.

"American music has long been extremely popular in Holland and U.S. albums are always the biggest sellers here—due to a large extent to the excellent way in which the Americans have promoted their artists."

John Vis, head of CBS Records:

"The Americans introduced country and soul music to Holland—and now we are producing some of our own country music records which are selling well both at home and abroad. The strong U.S. influence is also apparent in Dutch discotheques where American soul music is by far the most popular sound.

"On the marketing side, representatives from CBS Holland are regularly meeting their American counterparts to pick up new ideas and to keep abreast of the latest trends and techniques."

Roel Kruize, head of EMI Holland:

"It was ten years after World War II that Holland began to feel the influence of American popular music, notably by such artists as Perry Como, Frank Sinatra and Doris Day. It was the American influence that caused Dutch songwriters to write in English and it is thanks to the Americans that young Dutch songwriters are now producing so many international hits."

Bas Hartong, head of Phonogram:

"In the early 1960s when Dutch artists like the Blue Diamonds started to cover Everly Brothers songs, many other young Dutch artist followed suit. The trend has continued ever since.

"The strength of Radio Veronica, up until the time it was outlawed by the Dutch government, was very much dependent on heavy programming of American music and the station's disk jockeys often visited the States to pick up new ideas in presentation, in the use of jingles and the development of a top 30 chart."

Wolfgang Arming, marketing chief, Deutsche Grammophon:

"I have always been fascinated by the American music scene, first as a consumer and later as a business man, so mine is very much a personal view.

"It would be superfluous to mention here the contribution the United States has made to our music business. While Eu-

ropean management, of course, has its merits, what has always fascinated me about American executives is their personal involvement in the creative side of the music scene. They are talent scouts, they are in the studios producing, or at least contributing to the production.

"If we agree that the artist is the essential element in our business, then I think this attitude on the part of American music business executives is exemplary.

"Needless to say, the European charts are strongly influenced by American music and this year there will be more U.S. titles in the charts than ever."

Wilfried Jung, managing director of EMI-Electrola:

"In my opinion neither the music business nor show business could exist in Europe without America's vital contribution. We in Germany, having been excluded from the international music scene between 1933 and 1945, are still feeling that exclusion very strongly today. But the international music scene is constantly being refreshed and rejuvenated by new ideas and impulses from America and it is just impossible to imagine the music business and show business without American examples and influences.

Management and promotion are U.S. inventions which we in Europe have adopted and adapted, and where music itself is concerned, American influence throughout the world has been constant. Although, early in the sixties, Great Britain proved to be a major creative source, it would be wrong to conclude that, from that point on, the U.S. influence was in any way diminished.

"For me personally, the U.S. and the U.S. music business will always have a unique fascination. There is a special atmosphere about it which you can feel whether you are in a Los Angeles studio, the office of a music manager in New York, in a Las Vegas night spot or when meeting an American act in Germany."

Siegfried Loch, managing director WEA:

"Ever since the Beatles began their career in Hamburg, it seems to me that the youth of the world has used music as the medium through which to convey their feelings and their dreams. But it has to be remembered that without American music—especially jazz and rhythm and blues—there would have been no Beatles. American music has influenced the musical tastes of artists all over the world for many decades—but the Americans also listen, and when the Beatles emerged, the U.S. was ready to hail them—just as, in the seventies, America has given credit to the emergent music of continental Europe.

"Germany has always been receptive to American songs and artists ever since the end of World War II and we continue

to absorb and assimilate the best in American music, both in terms of recorded works and live performances. It is good to see that the U.S. music industry has now accepted the exchange of music product and ideas and has moved on from the "one-way-street" situation which persisted until the late sixties."

Francois Minchin, president of Pathe-Marconi:

"Most French a&r men admit that they have learned—and are still learning—much of their craft from their U.S. counterparts; and I'm sure this is true.

"America has set the pace in studio techniques and in the development of new sounds, thanks to technological innovations and highly gifted sound engineers.

"Finally it should never be forgotten that many of the internationally accepted popular music idioms such as jazz, soul and country music originated in the U.S."

Leon Cabat, president of Vogue Records:

"I believe sincerely that music has no frontiers and that these days the nationality of a songwriter or artist should not represent a barrier to the acceptance of their creative ideas in other countries. Having said that, I have to acknowledge that American popular music has had more international acceptance than the popular music of any other country in the world.

"And it was my American friend the late Sidney Bechet who had the first million-selling record in France with 'Les Oignons' and whose composition 'Petite Fleur' is among the most frequently played songs in France."

Lucien Ades, president of SNEPA (French Record Industry Association):

"It seems to me that the most important and significant contribution of America to the international world of music is the natural enthusiasm Americans have for all forms of music. This is due to the multi-racial nature of American society. The Italians, the Germans, the Jews and the Negroes have all contributed different strains to America's musical heritage and have forged that natural love of music in all its forms.

"Aside from that, it is certainly in the domain of folk music and of jazz music that the Americans have made the greatest contribution as far as the French people are concerned.

Ray Coleman, editor of Melody Maker:

American popular music in the past twenty years has been a vitally important cultural and sociological medium, touching on the farthest extremes of art and entertainment. From jazz and the blues, with the cross-fertilization of jazz-rock and soul-funk, through the current explosion of interest in progressive country sounds typified by Emmylou Harris, the bald pop of Eric Carmen and Barry Manilow and the very special attraction of heavy rock from bands like Aerosmith, America continues to feed our ears with a seemingly endless flow of stimulating things. U.S. influence on British music has been paramount, but the reverse is also true, because indigenous British talents, for example, Ray Davies of the Kinks and cur-

(Continued on page MR-88)

A Spotlight On America

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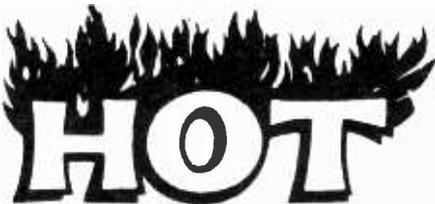
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Why is there such a great interest in prospects for videodisk and tape programming? Some 121 million Americans more or less regularly watch television. At least that's the number of receivers they have purchased. The average amount of time spent before tv is now well over six hours a day. About 87.1% of U.S. homes are equipped with one or more tv sets. Videodisk and tape are aiming to share in this bonanza.

Right now television broadcasting has the lion's portion raking in about \$2.5 billion spent annually by advertisers to provide what the viewer sees as "free tv." The viewer does pay but it's indirectly through a markup on the goods and services advertised.

But other ways are being developed to bring programs to those 121 million tv sets, namely pay-cable, videotape, and videodisk. Some say over the next 10 years broadcasting as we know it today will turn into something else and start to become hard pressed by one or more of these emerging technologies.

In one way or another these new video program delivery methods involve a direct payment. In a growing number of instances television viewers are getting used to the idea of "fee tv."

Already countless Americans are "buying" tv viewing in hotel rooms, on cross-country plane trips, in terminal waiting areas, and from local cable tv companies. Teleprompter—the nation's largest cable tv system operator who says it is completing a major thrust into pay programming this year—predicts it will be able to offer an entire channel of movies, sports, Broadway shows, and night club acts supplied by Time Inc. subsidiary Home Box Office to almost 1 million of its own system subscribers by the middle of this year for an extra monthly charge of \$3-4 each.

In its own way the U.S. public tv network of over 250 stations depends to a large extent on dollar support from its viewers. Some 1.5 million of them annually write out checks to help pay for the cultural, public affairs, documentary, and how-to-do-it programs which are the daily fare of public television.

But it's the physical distribution of programs on videodisk and tape that holds the real promise for the future and what the entertainment industry is

The new American dream machine



By **KEN WINSLOW**

preparing for today. Every producing, publishing and distribution organization has someone on staff with an assignment to watch current developments and to come up with an entry timetable.

Cable tv, with its growing provision for pay-cable, is leading the way. However, compared to videodisk and tape, pay-cable is but a variation on broadcasting in which the viewer is asked to pay for a program or more popularly a channel of a variety of program offerings on top of his monthly cable tv hook fee which around the country runs from about \$6 to 10 or more a month. While the broadcasters seem to fight cable with one hand, with the other they are getting into the business particularly as the pay-for-programs aspect of it looms larger and larger in importance. It's a logical extension for a broadcaster since the programs are still

coming down the antenna lead-in.

The real opportunities will come as the viewer begins to psychologically cut himself loose from the antenna lead-in and starts to look to disk and tape for specific kinds of programs he wants to see when and where he chooses to. Today's music and entertainment industry, now heavily involved in audio disk and tape production and distribution, is the logical base on which to establish and build the business of video programming. You can be certain the Philips/MCA, RCA, and Teledec TeD videodisk developers realize this. They have said as much in so many words. Their regular appearances in such forums as the Audio Engineering Society meetings is testimony to the fact.

Between now and the mid-80's the assault on today's commercial broadcasting monopoly is expected to be successively made by pay-cable, videotape, and finally videodisk, each in its turn and each affecting what has preceded it. We are already into the start up period for pay-cable.

Assuming continued momentum by the new 1/2-inch videocassette tape systems by Sony Betamax, Sanyo/Toshiba V-Cord II, and possible one or two others still under wraps, the experts see consumer videotape beginning to take a firm hold as a prerecorded program distribution medium during the 1978-79 period when the number of machines in the hands of consumers will be thought to reach around 1 million.

Some experts believe that because of the cost factors involved with tape in cassettes and cartridge, the nature of this program market will take the form of rental. While the purchase of motion pictures is often talked about as a major element of videodisk delivery systems because of the prospective low costs of the raw material and mastering/replication in large volume (10,000 and up), other experts counter that the average person would rather consider having access to a motion picture for a short period of time, rather than owning it for eternity—everything else being equal. This suggests rental rather than purchase, and the newly developing consumer tape systems with the list price of a blank hour tape cassette at around \$15 are now thought to be in an excellent position to give videodisks a run for their money as far as movie distribution goes.

If all goes well, videodisk market testing and pilot

(Continued on page MR-152)

Attention Radio Programmers ... and Everyone interested in music past and present!

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By TONY BYWORTH

If there has been one dramatic exportation of music from America to England it is country. The result has been that the continuing growth of the British country music market appears a most regular conversation piece in recent years. It's often been stated that the acceptance of the music is rapidly expanding but, in 1976, it can be emphasized with real conviction.

The events of the past 12 months have proved the point. Tammy Wynette was the "new" name to pop record buyers in 1975 while C.W. McCall is the current smash; Waylon Jennings, Dolly Parton and Don Williams were among the artists to start having heavy radio play; and George Hamilton IV, Glen Campbell and Slim Whitman were involved in sell-out concert tours, with Whitman also finding magnificent success at the top of the album charts. Then, to show that country possesses many faces, it has won over to the rock devotees with the phenomenal success of Emmylou Harris.

Country Music has also begun to mean far more with the release schedules of the recording companies whereas, in the past, it has been tended to have been treated as strictly a specialist music.

In this field RCA has remained the pacemaker with the creation of their mid-priced LSA series in the late sixties, and a regular scheduling of three or four country albums each month. Charley Pride, George Hamilton IV and Dolly Parton rate among the company's top selling artists, but Shaun Greenfield—RCA's country marketing manager—has always been keen to include new names in the releases. Dotsy will be the latest artist to have a first time release in Britain.

"Country is an expanding market and it's now reaching over to a much wider audience" explains Greenfield. "As a music it's going down very well—you have only to look at the charts and the concerts."

RCA's latest success has come with John Denver, an artist who has already well established himself with singles and albums sales. His first British concert tour, scheduled for late March, sold out within hours of the box offices opening, and the 15,000 tickets for his six appearances at the London Palladium were bought up within 12 hours. Extra matinee concerts were arranged which also sold out at equal speed.

Fast making itself felt in the country music stakes is MCA and during the past year it released regular product each month.

"Our catalog is well founded on such artists as Conway Twitty, Bill Anderson, Loretta Lynn and Patsy Cline," says Peter Robinson, the label's U.K. manager. "But we also have new artists to the majority of country enthusiasts and it is our

policy to alternate albums by the established names with those from the newcomers."

MCA's present policy is to release current Stateside albums and special U.K. compilations, featuring 14 or more tracks, on both its full price and mid-priced labels. Among the new artists fast establishing a following are Cal Smith and Jeanne Pruett, while Tanya Tucker is being geared for both the pop and country buyers.

CBS has also been testing the field in respect of new artists to British buyers and, in the past few months, has released initial product from Charlie McCoy, David Allan Coe and Larry Gatlin while, on the singles front, the company has achieved tremendous success with Charlie Rich and Tammy Wynette.

Paul Atkinson, International a&r Manager at CBS, believes that there is a far healthier attitude to country music. He states: "Generally speaking there is a greater level of acceptance for artists specified as country, and this has led us to release more records. There is also more publicity now being given to so called country acts, and people are looking at country with more open minds."

Anchor Records, since its formation in November 1974, has regularly been releasing country albums and singles, and has received very positive reaction for Don Williams. Ian Ralfini, Anchor's managing director, stores great faith in the company's country acts and intends that others will break over to the British public. These include Roy Clark, Tommy Overstreet, Freddy Fender, Narvel Felts and Billy "Crash" Craddock, and a country campaign—entitled Superkickers—was launched to coincide with the International Festival Of Country Music.

Says Ralfini: "It is our intention to expose our vast country music catalog in Britain and, if necessary, we will involve ourselves in promotion to bring acts over here. It is essential that these artists appear before British audiences, and also make radio and television appearances."

Other country successes include United Artists who have had Billie Joe Spears in the singles charts with "Blanket On The Ground" and Slim Whitman topping the album charts with the U.K. compilation "The Very Best Of Slim Whitman," and Capitol Records' Glen Campbell with "Rhinstone Cowboy."

A little more reservation, however, is made by George McManus, divisional manager of pop product at Polydor Records. Currently the company's C.W. McCall release "Convoy" on MGM, proved a topper the British Singles Charts.

"I don't think that people who bought 'Convoy' are necessarily country fans," states McManus. "I believe it was bought

because it was a gimmicky pop record. It was a crossover record, just like 'Stand By Your Man' last year—I don't think that record was any more significant to the country market in 1975 than 'Harper Valley PTA' was in 1968."

Nevertheless McManus believes that the country market has grown marginally, and Polydor regularly fits country albums into its release schedules. Among the new albums are releases by Mel Tillis and Hank Williams Jr., while the repackaging of Hank Williams recordings are always received warmly by the buyers.

But success is not limited to record releases and in the sphere of concert appearances country has also made a very noticeable impact. The Mervyn Conn Organization promoted highly successful—and lengthy—tours by George Hamilton IV and Slim Whitman, and the overwhelming response to Emmylou Harris, which included a two night stand in London, must rate as a most vital breakthrough of country to the rock audiences. Another sell-out tour was that of Glen Campbell, promoted by the Ember concert division, and numerous other country entertainers played the clubs and smaller theatrical venues arranged by a number of agencies including Lou Rodgers and the Mike & Margaret Storey Entertainment Agency.

On the local front activities are also increasing and, for the first time, homegrown artists are now finding a regular home in the recording studios. Spearheading his movement is Montgomery-based Westwood Recordings, who have recently opened their own 16 track studios.

"There is certainly a market for British acts," comments Gordon Davies, Westwood's managing director, "although it's still limited. A great many of the acts that we have recorded are known nationally but others are more regionally known, and the sales potential exists on the popularity of the bands in their own respective areas."

Other local based recording companies specializing in British acts include Look Records in Yorkshire; Sweet Folk & Country in Kent; and Folk Heritage in Wales.

The breakthrough for the local artists doesn't stop there, though, and a number of the major recording companies have already seen the potential of signing country acts who are always readily available for promotion. These include British stalwart Tex Withers on RCA; former Texas oil-rigger Wayne Nutt, currently touring with Slim Whitman, on CBS; Frank Jennings Syndicate, the most popular act of 1975 on tv's "Opportunity Knocks," on EMI; and Pete Sayers, the Jonny Young Band and Pete Stanley & Roger Knowles on Transatlantic.

Thus country music is gaining attention within the British Isles and making itself known beyond its usual circle of followers. The past 12 months has seen a considerable increase in activity, and there's nothing to indicate that it's only a momentary interest. The future looks bright.

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European Salute

• Continued from page MR-84

rently the Chieftains, consistently prove to American audiences that life in Britain, perhaps regarded by some Americans as unswinging and lacking instant taxis and ice in spirits, offers the delightful lack of sophistication that provides true folk artists with a creative environment. British musicians, not geared so much to commercialism in their formative years, are, I think, less force-fed and machine-made than their American counterparts. Musical co-existence would appear essential; we need each other. Nationalism may be OK for football matches, but music can well do without it.

Mike Mansfield, Independent Television producer of Super-sonic, Bay City Rollers and Superpop 76.

"In my mind, the American performers lead the way in popular music. People like Sinatra, Streisand and Garland are masters in my mind, in the way that they can sing songs like nobody else. They have that certain extra in them, which none of the U.K. acts have. I can't think of any European artists that I rate as highly as those.

"I went to see Shirley MacLaine at the London Palladium recently, and realized that the Americans are leaders not only musically, but also in terms of dance teams. It is as if the Americans have got an extra corpuscle in their blood. To my mind, the U.K. performers seem to be set in concrete.

"Purely on a size basis, the American stars have always been bigger and better in their respective fields. The great jazz men, the dancers and singers, have all been shining examples, just because the competition is so strong, the best have to be something extra. Taking our lead from the Americans, we have borrowed certain ideas and nurtured them in a hothouse, but even so, the Americans like John Denver, Linda Ronstadt and Barbra Streisand have the in-born extra element.

"If you look at the top U.K. acts of the day, you realize that people like the Stones have taken from Chuck Berry, Elton John has a lot of blues inspiration, and Rod Stewart has derived a lot from the black soul artists."

Stig Anderson, president of Polar Music AB and manager of Abba:

"Of course the American music industry is very important for the rest of the world, and it always has been. The reasons are many. But one obvious one is the sheer size of the country, along with the great language advantage, since the English language dominates the pop scene throughout the world."

Sture Borgedahl, president AIR Music, Scandinavia:

"We've always been influenced by American music techniques, be it in recording, promotion or production. Ever since jazz broke through in Scandinavia in the 1930s and 1940s, American music has enjoyed a tremendous impact in Sweden. Jazz was followed by the great composers of standards like Hoagy Carmichael, Irving Berlin and Jerome Kern. This U.S. domination continued here until the early 1960s when the Beatles and the U.K. pop music industry sailed through as world leaders. One American music style which has always been very important, and is in similar vein to the Scandinavian taste, is country music, particularly artists like John Denver, Kris Kristofferson and Roger Miller."

Gerry Oord, deputy chairman of EMI Records:

"I think that during the whole 100 years of recorded music America has played an indispensable role. It started in America and then came to Europe. Around 40% of the world's record business is in America and the talent pool there is huge.

"America has all the specialist areas to draw from, such as country and soul. Perhaps the greatest contribution has been through black music, starting with people like Louis Armstrong and Duke Ellington. During that period, America was making all the music. Jazz was created in America and that was also the start of pop. Benny Carter, Fletcher Henderson, Coleman Hawkins—they were the introduction to pop music. America has shown the world how to play music.

"I was a very young man then and I knew that type of music. I used to give lectures on Bix Beiderbecke and Frankie Traumaer, leading through to Bing Crosby. These were all milestones in the history of recorded music. Since that time America has taken part in every musical development, including being responsible for the birth of rock 'n' roll.

"I think the reason America has been so important has something to do with the freedom of the individual in that country. The American philosophy has always been total freedom. That opens the tap in the creative mind and that is how it all started. Also Americans were far more able to purchase instruments because so many were, and still are, manufactured in that country.

"Most important is to remember that it was the black people who, with immense musical background, brought rhythm into music and inspired the white musicians."

Louis Benjamin, chairman of Pye Records:

"The last five years have seen a turnaround in the music business on both sides of the Atlantic. It has been suggested that the Beatles' music was based on the work of American artists like Chuck Berry. Then, after the Beatles' success in America, there was a period when British music was copied by American artists.

"The process was then reversed again with the U.K. being dominated by American soul artists, and we are copying them more and more now.

"However, in the last few years I have noticed that U.K. groups and singers are starting to create their own identities again. Nevertheless there is no doubt that as a result of studying the Americans, our music business has become more vital."

Dick James, head of the Dick James Organization:

"I feel very favorably towards the American music business, where artists and products are creating a very high quality product. The Americans seem to have their priorities right in that they recognize that you need a good song before you can have a hit record.

"Although not all aspects of the American music scene are desirable—the U.K. business, for example, is catching on to the regrettable ideas of price-cutting and sending out freebies to the dealers—we in Britain can certainly learn one thing from the Americans. And that is the need to be more professional in our approach."

Harold Davison, international promoter and agent:

"Obviously the great national contribution of America to the international music field has to be in jazz, which is part of the indigenous U.S. music scene. It all started there and the greatest jazz musicians have been Americans.

"And yet, in the pop scene, surely the greatest thing to happen to American or British music in modern times has to be British—the Beatles. But that is not to decry the enormous contribution from America, in which names of the stature of Duke Ellington and George Gershwin abound."

Gerhard Weber, director of Metronome Records in Hamburg:

"The influence of the U.S. Music Business here is very strong. In fact, a German record company cannot compete with American labels or productions. Certainly at Metronome, we look constantly for U.S. material.

"We have important partners, such as Buddha and CTI. Last year we started a big campaign for CTI and increased sales by 150%. All trends for U.S. music in Germany are good and we hope to create more links between Hamburg and New York and Los Angeles."

Egmont Lueftner, managing director, Ariola-Eurodisc, Munich:

"American music really hit Germany immediately after World War II and into the 1950s when the American Forces Network pumped U.S. music into German households. That was supported, of course, by the Hollywood motion picture industry.

"Independent German music production was reactivated around the mid-1950s. Today the share of German titles on radio and tv—all government-run with no commercial stations—is far in excess of 50%, and this is obviously having an effect on the market.

"Personal appearances by top American performers here is the real way to improve U.S. sales here."

Igor B. Maslowski, manager, classical division, Phonogram, France:

"Though most European music lovers assert there is no American music outside jazz, folk and pop—meaning no classical music—Phonogram France knows this is untrue. U.S. composers brought a valuable and original contribution to the development of international musical culture, especially in the 20th century.

"That is why, celebrating the Bicentennial, Phonogram has released a 10-album box, with a booklet in English and French, introducing 'Two Centuries Of American Music.' It begins with marches of the War of Independence and ends with works by living composers, mainly made up of Mercury recordings of the 1960s' American Music Series.

"We think the 35 works by 15 U.S. composers show the influences of American history, environment and atmosphere on the creative imagination of musicians. Gershwin, for instance, but also Ives and MacDowell and William Schuman and Virgil Thomson and Morton Gould, not forgetting Sousa marches. We just dropped avant-garde works, say, by John Cage, because we didn't think they carry a direct relationship with the national U.S. background."

John Fruin, director of State Records:

"As far as I'm concerned, America's greatest influence has been on the commercial side. While I don't subscribe to the theory that everything America does is better than Europe—far from it, because in terms of efficiency Europe is ahead of America, where huge volumes take care of a lot of problems—I have great respect for them as innovators.

"A lot of the marketing techniques have come from America. The EMI music center scheme which I introduced, I stole as a concept from a marketing operation that Capitol had been running for some years.

"I think one can also say that the self-service concept has emanated from America, and I'm speaking not just of the record industry. While there is a lot to be said against self-service, if you want big volumes of turnover you have to have it."

Derek Chinnery, Head of BBC Radio One.

"When discussing the influence of American music on the world, you have to grasp the fundamental idea that virtually all popular music forms in existence have stemmed from the black Americans. What we in Britain have done, is grasp the idea of popular music, and then adapt a new style.

"For as many years as I can remember, the Radio 1 playlist has been dominated by American artists. In the early 1960s, the proportion of British product was as low as 25 or 30 percent. It has since risen to around 50 percent.

"People like Bing Crosby, Chuck Berry, Elvis Presley, Frank Sinatra and Bob Dylan have all altered the course of the music industry. Most noticeable to me, is the way that American radio has influenced radio around the world, with the idea of having stations dotted around in the smaller towns and cities.

"To sum up my feelings, I would say that the Americans have demonstrated to the world that there is a public appetite for all forms of popular music, and really all that we in Britain have done is to copy the American style in the various areas of popular music. We owe a great debt to American musicians, composers and singers."

Between The Sheets

• Continued from page MR-74

steady growth which has continued with only minor temporary setbacks.

Television, another postwar innovation, did not become an important medium for the promotion of music, but television did have one most significant side effect: it killed network radio and that medium's role in creating and promotion new songs. In place of network programming, local radio stations turned to disk jockeys and their playing of recordings. In a parallel development, recordings were improving both in technical quality and because of the introduction of innovations in sound.

Before the war, BMI had been established as the broadcasters' answer to ASCAP. The emergence of BMI and its search for available repertory brought new music into the mainstream of American popular song both in recordings and in their performance. The new sources of music from all parts of the country combined with the increasing availability of first rate recording facilities in many cities reduced the existing New York-Hollywood predominance. Nashville emerged as a major center. Once again, many new dynamic music publishers entered the business, and there was a vigorous expansion in all directions.

At the same time, quietly but steadily, the sale of printed music began to increase and once again to become a significant and productive factor in the business. Music education in the schools was booming. Popular songs, both standard and current, were accepted more and more as valid and useful material for educational purposes and for performance in the schools. Books of songs identified with performing artists had been important sales items as long ago as the '20s but now more elaborate publications based on the songs identified with new artists began to appear, forecasting the greatly expanded market for the more lavish folios of the '60s and '70s and the new markets which have been created through racks and other outlets outside of the music store.

The immediacy of the past decade or so makes a recounting of recent events and trends unnecessary. Moreover, we have not yet arrived at a point where the perspective for balanced evaluation is possible. While the impact of the artist-writer-publisher is, of course, clearly apparent, its long range historical consequences are not. In a lightning fast (and superficial) overview of more than three centuries the immediate past and the present must be passed over.

On the other hand, to look ahead is an irresistible challenge. The possible impact of videodisks and videocassettes provide grounds for provocative speculation. However, if I were to engage in any soothsaying, I would venture to predict that the combination of satellites and cable television will have a greater future impact on the communication and markets for the sounds of music than anything else presently in view. But that seems to be a decade or more in the future, and by that time I'll be snugly retired in some rural nook writing the full history of the popular music publishing business. It should take about 200,000 words, not 2,000.

One last word—as William Arms Fisher wrote a half-century ago, "The history of music and the history of music publishing are inseparable." But the history of publishing must also encompass a history of copyright law, of relevant business factors, of communications, of promotion, of cultural influences and trends, of people and, most of all, of the songs themselves. Can you wait?

Across The Water

• Continued from page MR-82

managing directors, Richard Robinson and Derek Taylor, and Ertegun will be a frequent visitor.

"I do a lot of traveling," he says, "and I find the nostalgia trend is stronger here than anywhere else. We're not getting our share of the U.K. market in progressive music yet, and there's also room for a lot of action on the jazz front. There's tremendous interest in Britain and on the Continent, and we're making available 35 albums of older material in new packaging featuring names like the MJQ, John Coltrane, Ornette Coleman, Thelonious Monk and Art Blakey."

Ertegun wants to attract to WEA new young British acts who can make it around the world, and emphasis that when WEA signs an act in the U.K. it is for the world market. He is determined to translate what WEA signifies in the States to Britain and Europe.

"We've never been in such good shape as we are now, I'm very happy about things in the U.K., and 1976 will be a fantastic year for us."

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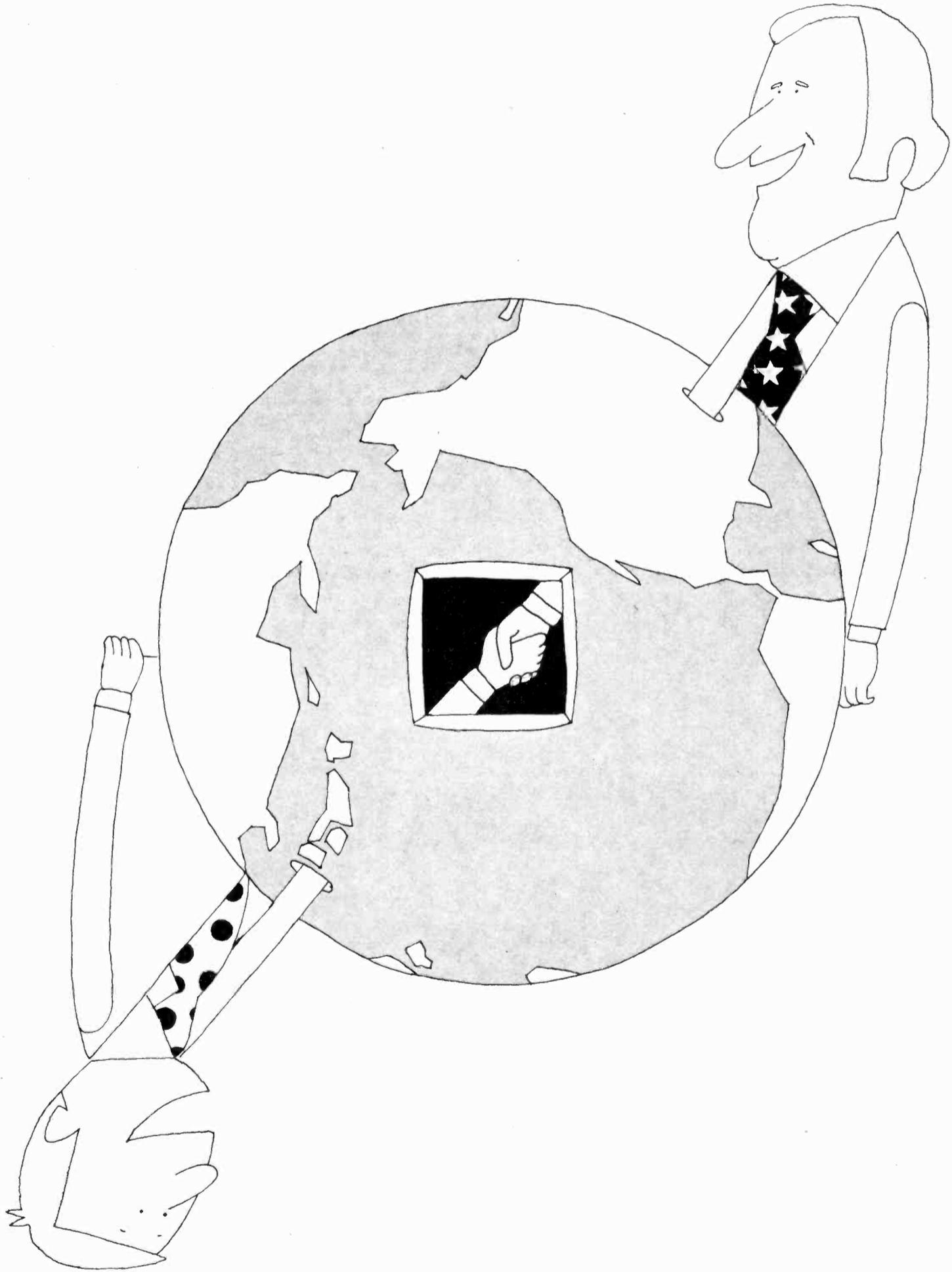
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The British Invasion

• Continued from page MR-42

musicians themselves, including the ones coming through from the do-it-yourself skiffle-music era, became knowledgeable about the American originals.

That was a good sign. But in the meantime, new names dominated the British scene as a result of an apparent goldmine of U.S. song material. Wilde, Fury, Craig Douglas, Lonnie Donegan, Jimmy Justice, Frankie Vaughan, Mark Wynter and countless others became household names on songs from the States. Yet those who originally recorded those songs in America, artists like Jody Reynolds, Johnny Horton, Don Cornell, Jim Lowe, Jimmy Clanton and so on remained virtually unknown here.

Meanwhile, up in Liverpool, a gang of unknowns, including a John Lennon and a Paul McCartney, were deriving much musical satisfaction from American music. They were operating as the Quarrymen for a while, then Johnny & the Moon-dogs, but in their own minds they were British extensions of Buddy Holly and the Crickets.

Holly, via "Peggy Sue," "It Doesn't Matter Any More" and an all too short run of hits, died at 21, but his influence was felt the length and breadth of Britain. Not just by those about to turn into Beatles, but also by solo singers like Adam Faith, one of the big two in British vocal pop-rock circles. (The other was Cliff Richard who had to be restrained by television producer Jack Good from imitating too closely his own idol, Elvis Presley.)

Brian Poole and the Tremeloes were to have hits. Poole wore heavy-rimmed spectacles to be as much like Holly as possible. Holly's influence was truly enormous, as was that of Presley.

In the few remaining pre-Beatle years, the rock invasion was one-way. American artists like Gene Vincent, Eddie Cochran and the Everly Brothers went out on British tours along with hand-picked local talent. Comparisons were generally odious—the Americans winning in terms of acceptance, impact, style, power and prestige.

Those working in music journalism knew what was happening in the U.S. and deplored the way it was being somehow emasculated and presented to the British market by local artists. The feeling was that something had to be done to create something really original in the British industry.

Some seethed when, for example, Craig Douglas had a huge hit with "Only Sixteen" while Sam Cooke made only a fleeting appearance in the charts. Same thing happened when "Battle Of New Orleans" rushed to the top on the local name value of Lonnie Donegan, while Johnny Horton's original enjoyed a Top 20 place for just one week.

Also pre-Beatles was the traditional jazz boom, featuring hits from Kenny Ball, Chris Barber and Mr. Acker Bilk. The

music was recorded locally but the aim was to get as near as possible to the authentic sounds which came from Chicago and New Orleans. No doubting where the true roots of traditional jazz lay.

Pop stumbled on towards what looked like a bleak future. But the emergence of the Beatles, admitted copyists in the early days, was to provide a two-pronged restoration of justice. They were to enable Britain to trigger off a boom period in which leadership in creative, dynamic pop finally changed hands from the U.S. to the U.K. and in which the British invasion of America was to provide an unprecedented boost to the balance of payments situation, disk-wise.

The justice was that Britain had finally gone for originality. Further justice was that the Beatles, and the Stones who followed, paid ample tribute to the Americans who influenced them. The Beatles talked about Holly and the Tamla artists they loved—the Miracles, Stevie Wonder, Martha & the Vandellas, the Four Tops and so on.

The Beatles wrote their own material from the beginning of their recording career. The Stones did not. At first they relied on the r&b of black roots, and when Mick Jagger was first considered important enough to be interviewed he talked incessantly about the "unknowns" who had influenced him. He particularly admired Bo Diddley, Howlin' Wolf, Slim Harpo and Chuck Berry. He admitted taking vocal ideas from them; agreed some of his movements were derivative.

He maintained a American-biased kind of delivery, working American-based songs. Material, notably, from Jimmy Reed, Barbara Lynn, Solomon Burke, Otis Redding, the Crickets and the Staples Singers. He was a 50-50 mix of America and Britain; the Beatles, with original material, retained the "cuddley" Liverpool accent.

In the end, Mick Jagger and Keith Richard wrote their own songs, as did Lennon and McCartney. But justice prevailed some more after the Beatles and the Stones had made initial impact in the U.S. on live shows and television, because artists like John Lee Hooker, Sonny Boy Williamson and Jimmy Reed were suddenly in demand in British blues clubs—all on the say-so and personal recommendation of the two superstar white, local groups.

It is surely to the credit of the Beatles and the Stones that they openly admitted their "sources." As they spent more and more time in the States, to tumultuous receptions, they got to know and respect other contemporary U.S. artists. In that way artists like Bob Dylan, the Isley Brothers and James Brown also became known to British audiences.

Many of these approval-stamped U.S. performers were not so easy for British artists to copy, though several had a good try. Donovan, for example, was in early days regarded as a virtual carbon copy of the then-emergent Dylan.

But the tide had turned. The mid-1960s produced a non-stop invasion of the U.S. by British artists. The more musi-

cally-aware, and one must include the Animals in this, with Eric Burdon and his decidedly black voice, returned armed with recordings of their hero figures and full of awe at the atmosphere of the recording studios of America.

Yet as the British group scene developed, many of the groups—Wayne Fontana and the Mindbenders, Brian Poole and the Tremeloes, the Searchers, the Swinging Blue Jeans and others—still dug deep into the U.S. r&b song quarry, chipping out songs which they then anglicized and often weakened, and then shipped back to delight young, white, female America.

And in the backlash of the British group boom, the previously successful U.S. solo singers virtually disappeared from view. Bobby Vee, Rick Nelson, Dion, Bobby Rydell, Neil Sedaka and countless others fell in the group stampede.

Recently Dion made a surprise return to the U.K. singles chart with "The Wanderer," first a hit in Britain in 1962. He says now: "The Beatles killed me. They cut the ground right from under my feet. But it wasn't just me. We all suffered. Many one-time hitmakers went out of the business, for good. Others, and I guess I was lucky, looked for a change of direction in musical terms and just waited for a breakback opportunity."

The Beatles had opened up opportunities for thousands of other young musicians but nobody ever overtook them in the popularity stakes. The "Sgt. Pepper" album revolutionized the whole rock scene; then the activities of Dylan in the folk-rock U.S. scene forged a counter revolution. The see-saw of the balance of pop power was back to an up-and-down situation.

Most of the British groups who were hailed for visits to the States just couldn't stand the pace. Pop developed and those short on talent did the decent thing and just crawled away quietly and expired.

The emergence of solo artists from Britain, notably Tom Jones, was not without its surprise value. Hitting in 1965 with "It's Not Unusual," a swing-ballad by Les Reed and Barry Mason, London-based writers, Jones was fast to become a sex-symbol Las Vegas performer and, of late, rarely available for British fans.

But he admits to roots miles away from the supper-room atmosphere. He was early into soul music, notably that of Otis Redding and Wilson Pickett. Jones was at the center of long, protracted debates about whether a white could sing black soul. In essence, he believed soul principally is a black-singer prerogative. But Ben E. King, ex-lead singer of the Drifters and a much-imitated solo vocalist, said in London: "Jones sings soul. And he is as much entitled to do so as I am."

Sam Cooke's career may have been tragically short, but he influenced Rod Stewart to a tremendous degree. Stewart, to his credit, was never slow to admit the debt, nor was Joe

(Continued on page MR-142)

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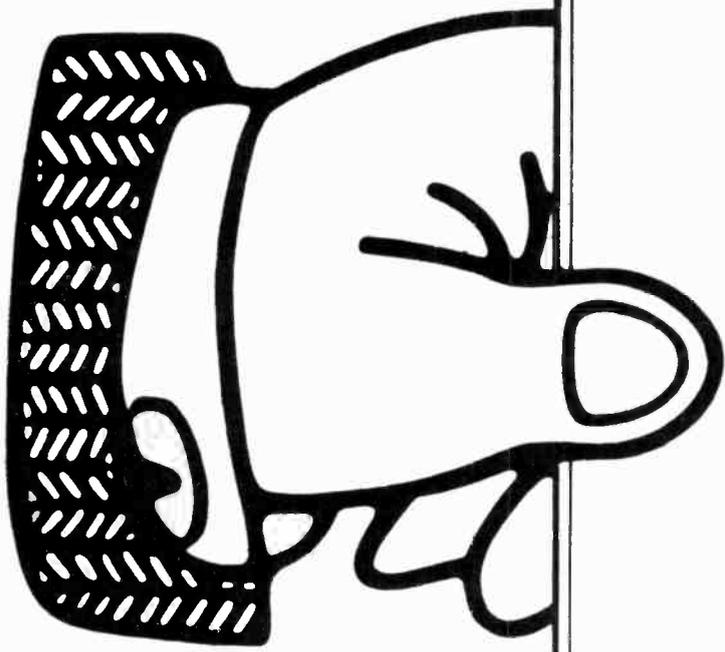
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CAMPUS TALENT TRENDS

By PAUL GREIN



A roster of the acts that got their start and much of their early exposure on college campuses reads like a Who's Who of popular music: the Kingston Trio, Peter, Paul & Mary, Bob Dylan, Joan Baez. Groups like Chicago, the Lettermen, Simon & Garfunkel, Loggins & Messina. And some newer singers like Harry Chapin, Bruce Springsteen, Michael Murphey, Dan Fogelberg.

Nevertheless it's always risky business to predict what to expect next or any year from the campuses. However the Assn. of College, University and Community Arts Administrators, Inc. has done just that in "The 1975-76 Concert Season: A Prediction."

The ACUCA report, researched and analyzed by Robert Moon, projects that the year's biggest increases in terms of share of total performances will be in the areas of contemporary dance, theater, ballet and opera/choral events. The most dramatic decreases in total performance share from last year to this year will be in the categories of vocal recitals, folk, symphony and rock.

That is, of course, a super simplification of what is really a rather complex phenomenon. The ACUCA's "Profile Survey VI: 1974-75 Season," researched by Thomas Spray (see chart in these pages), shows that rock events accounted for only 7% of last year's total performances, while instrumental recitals, chamber music and vocal recitals together accounted for a whopping 36%. Knowing this, it would seem entirely reasonable that more artist fees went out to the combined recital forms and chamber music events than to rock (16% of the total to 14%). It would also seem only fair that a slightly greater percentage of the total outlay for other direct concert costs went to the recital and chamber events than to rock (16% to 15%).

A glance at where the ticket sale revenue came from might lead to a different conclusion. Rock accounted for a commanding 19% of the total incoming dollars, while those three fine arts forms together brought in only 12%. (This is because rock events generally had high

ticket prices while many of the fine arts events were free.) And in terms of total gross attendance rock was way out front with 30%, compared to just 13% for the recital/chamber dates. (Because though there weren't many rock concerts, most of them were held in giant fieldhouses, while the three fine arts programs were most often held in small halls.)

Elsewhere in the ACUCA study it is pointed out that even in the large facilities, rock events managed to average 65% of capacity. The two recital forms and the chamber music events in much smaller facilities only averaged 61% of capacity. It is, however, revealed that rock concerts were held at only one-fourth of the schools in the sample, while instrumental recitals were presented at two-thirds of the schools.

In 1974-75, compared to the previous year, the total number of performances dropped, the total of artist fees dropped slightly, the total other direct costs rose dramatically and the total revenue from ticket sales also rose.

There hasn't always been this kind of handle on the campus scene. In the early 1960s most college fraternities had a resident folk group, and some of these outfits even made it to the top of the charts, as was the case with the Highwaymen and their 1961 hit "Michael." For the most part, though, the collegiate circuit didn't emerge until around 1962 or '63.

That, at least, was the view of Mary Travers, former member of the immensely popular Peter, Paul & Mary trio in an interview first published in the 1973 edition of Billboard's Campus Attractions. "When the Kingston Trio emerged they were completely apolitical. . . . They didn't discuss social phenomena; they just had fun together and it was infectious. . . . Peter, Paul & Mary couldn't have happened in the '50s. It was still too nervous. . . . (Later though) people were ready and wanting to hear about reality. Politically things had loosened up and young people were eager for growth."

And so they were. In Billboard's Music On Campus polls asking college students to list their favorite folk performers, Peter, Paul & Mary edged the Kingston Trio as the top group in 1964, '65 and '66. Joan Baez was the top female singer all three years, while by '66 Bob Dylan managed to nudge Harry Belafonte out of the top male singer slot.

In time, though, many of the folk artists (P.P.&M, Dylan, Simon & Garfunkel, Judy Collins) expanded their repertoires and entered the larger pop market. As they did, many of the one-time folk fans also expanded their musical tastes. Thus by the mid-1960s the college concert scene had broadened from being folk-dominated to including pop, rock, jazz and classical. And campus radio reflected this diversity.

In fact, campus radio may have been responsible for another major musical phenomenon. In a 1969 Campus Attractions article, college radio specialist Paul Brown said that, "Many people talk about underground music and its growth on FM stations. Underground music didn't get its start on FM—it blossomed because college radio programmers were not bound by top singles and commercial pressure."

In any case underground music did blossom in the late 1960s and FM radio got the lion's share of the credit for it. But ironically as FM

(Continued on page MR-148)

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 BORN (SOLEADO) WITHOUT HER YOU'RE THE ONE EVERYBODY KNOWS DELILIAH I'M HENRY VIII I AM THE LAST
 WALTZ THERE'S A KIND OF HUSH BIG MAN BITS AND PIECES THE CALL CHERISH COUNTRYFIED DEAD END
 STREET DON'T YOU CARE EASY STREET ENDLESS SLEEP EVERYTHING THAT TOUCHES YOU FIVE HUNDRED
 MILES AWAY FROM HOME FOR YOUR LOVE GOIN' STEADY HE (SHE) CALLED ME BABY HE'LL HAVE TO GO I'M A TRUCK
 INVISIBLE TEARS IT'S SUCH A PRETTY WORLD TODAY I WISH WE'D ALL BEEN READY LESS OF ME LET'S GO TO CHURCH
 NEXT SUNDAY LIVE FAST LOVE HARD DIE YOUNG LOOSE TALK LOVE ME DO LOVE WAS (ONCE AROUND THE DANCE
 FLOOR) MAGNIFICENT SANCTUARY BAND MAY THE GOODBYE FLY UP YOUR NOSE 1941 ONLY DADDY THAT'LL
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 SUKIYAKI THAT'S WHY I LOVE YOU LIKE I DO TIE ME KANGAROO DOWN SPORT TIME WON'T LET ME TOGETHER AGAIN
 TRY A LITTLE KINDNESS TWENTY-SIX MILES UNDER THE INFLUENCE OF LOVE UNDER YOUR SPELL AGAIN WHEN
 A CHILD IS BORN (SOLEADO) WITHOUT HER YOU'RE THE ONE EVERYBODY KNOWS DELILIAH I'M HENRY VIII, I AM
 THE LAST WALTZ THERE'S A KIND OF HUSH BIG MAN BITS AND PIECES THE CALL CHERISH COUNTRYFIED DEAD
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Howard Hughes famous photograph.

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Tony Orlando.

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Sammy Davis Jr.

20th Century photo



Liza Minnelli (left).

Las Vegas News Bureau photo



Nat King Cole.

General Artists Corp. photo



Elvis Presley.

RCA photo



Helen Reddy.

Capitol photo

...Where the star is nightclub entertainment

By HANFORD SEARL

Amid the current signs of the times: inane presidential primaries, a dragging economy and a highly mobile society stands America's finest symbol of escape, entertainment and evolution—the glittering, gorgeous casino Strip. Born from a meager Mormon outpost in 1855, "The Mead-

ows" has blossomed into a multibillion-dollar gambling-resort oasis, where top billing on main showroom supper club mar-quees means big, fast money and worldwide recognition.

Although the one-time traditional dinner shows are even now facing possible elimination because of rising labor and food costs, the ever-glamorous entertainment capital is the

only talent showcase center where the superstars, emerging contemporary acts and MOR hanger-oners can be seen on such a large scale, reap the big money and avoid extinction.

The big bad days of organized crime, of flashy "Bugsy" Siegel and the Sands rat pack "Summit Meetings" of Dino, Sinatra, Lawford, Bishop and Sammy Davis Jr. are gone, not forgotten, but replaced with complex corporations striving to boost profits, research returns and provide the best show business money can buy.

And the exorbitant greenback salaries of stars, boosted by television exposure, record sales, motion pictures and past track records at drawing the gambling traffic, increase throughout the silver state to include the Reno-Tahoe fun-spots.

The Vegas casino stables of stars now house such musical cross-over celebrities as Barry Manilow, Mac Davis and Helen



Johnny Carson.

Las Vegas News Bureau photo



Dean Martin clown.

Las Vegas News Bureau photo



with Frank Sinatra and Sammy Davis Jr.



Neil Sedaka.

Las Vegas News Bureau photo



Olivia Newton-John.



Las Vegas' glitter.

Las Vegas News Bureau photo

Las Vegas News Bureau photo



Liberace.

MCA Artists photo



Eddie Fisher.

RCA photo



Las Vegas' night life.

Billboard photo by Eliot Tiegel

Reddy at the posh, 25-floor, \$100-million plus MGM Grand Hotel where Faberge's TV Tigress Lola Follama also stars.

Plush Caesars Palace, across from the towering Grand, offers a range of top-drawers from recent smash Bette Midler, to fashionable, stylish Diana Ross, composer Marvin Hamlisch and Broadway blockbuster Shirley MacLaine.

Tourists, show-goers and locals can even catch Neil Sedaka, Olivia Newton-John, The Carpenters, Tony Orlando and Dawn, Minnie Riperton with more established pop, comedy stars at the Riviera, which signs co-headliners most successfully of all the Strip enterprises.

Grammy-award winner Natalie Cole, The Fifth Dimension, The Osmonds, Ike and Tina Turner set the massive Las Vegas Hilton stage ablaze beside other acts such as Sha-Na-Na, Liberace and Ann-Margret.

Bernie Rothkopf, MGM Grand exec. vice president, also the

entertainment director, predicts the cross-over artists will flourish successfully beside the MOR acts but that top 40, hard rock will never grace the 1,200 capacity Celebrity Room.

"As long as the shows are in good taste and appeal to the general public, we'll feel comfortable with any act," reports Rothkopf, a Vegas for 26 years. "Our new Reno MGM Grand will also offer similar bookings."

That new, 25-story facility will cost about \$115 million and be located on a 145-acre site bordering the Truckee River outside the city downtown area. A 1,600-seat showroom will house a massive production similar to the smash, two-year run of "Hallelujah Hollywood" at the Vegas hotel.

Rothkopf adds a 1,200 convention center has included provisions for modifying into a main celebrity showroom. Meanwhile Harrah's and Sahara Tahoe remain the only large northern clubs to showcase top talent in catering to the more

progressive, sophisticated tastes of the Bay Area.

Harrah's Reno and Tahoe casinos feature such acts as John Denver, The Lettermen, Sinatra, John Davidson and Charlie Rich while Sahara Tahoe has gambled on rock.

"It's all on concrete levels now with checks on performance levels, media exposure and drawing power," says Hotel Sahara talent coordinator and musical conductor Jack Eglass. "The acts basically are in control of their material."

Entertainment director Lenny Martin was awarded a Billboard 1973 Trendsetter trophy for pioneering rock concerts in the Sahara's Space Center cabaret-style theatre where the sounds of Sly & The Family Stone, Kiss, Loggins & Messina, Tower of Power, A&B and others have been heard.

The concerts ceased last fall when local promoter Gary Nasse initiated a \$7 million lawsuit against ZZ Top for missed

(Continued on page MR-96)

Nightclub Circuit

• Continued from page MR-95

dates. Then Sahara Tahoe became the Del Webb Corp.'s concert stage with the highly touted arrival of Alice Cooper to the collection of other pop artist attractions which include Blood, Sweat & Tears and The Captain and Tennille.

But the biggest breakthrough in this 24-hour entertainment capital is the new \$10 million, 7,500-seat Aladdin Theatre for The Performing Arts which kicks-off July 3, 4, and 5 with the \$250-500,000 singing of Neil Diamond.

"We are very excited about Diamond being booked here," claims Stuart Allen, executive producer. "This will be his only West Coast appearance this year despite rumors about a show in L.A.'s Greek Forum."

Following Diamond for four consecutive nights will be supergroup Chicago at the \$10-12 ticket range, unlike the \$20-30 reserved seat, mail order format for Diamond. The most recent reported rumor popular here is a possible signing of Elvis at \$400,000 for a week at the Aladdin.

The bidding wars are on again with that report, since the Las Vegas Hilton dropped the rock 'n' roll idol last year. The Riviera, Sahara, MGM Grand and Hughes Hotels refuse to get into the big money wars with Caesars and the Aladdin.

"When we elevate a second billing to headliner, the salary automatically increases \$25,000," laments Tony Zoppi, the Riviera's publicity director. "We absolutely refuse to get into the \$250,000 bracket that some hotels do."

Zoppi calculates 75% of the hotel's acts are booked through agents while he acts as informal talent scout for hotel entertainment director Ed Torres.

Booked for at least a year ahead, most hotels have learned to co-exist with some of the super egos the superstars possess, but the old days of tantrums and large gambling dates have given way to the buck.

Seasonal difficulties arise when certain acts all compete for signings, especially the heavy summer season when tourists swamp Vegas. Casino bosses also monitor and highly value public reaction, often trying to over-hear post show crowd comments in the lobbies.

Even with the mysterious death of billionaire Howard Hughes, whose umbrella organization Summa Corp. owns and operates six Strip hotels: the legendary Sands, Desert Inn, Frontier, Landmark, Castaways and Silver Slipper—it was and is business as usual.

"We foresee no changes or alterations in present entertainment policies," confides Perry Lieber, Summa public relations exec. "We'll go ahead with our established artists."

Currently, the Hughes hotels book a bevy of country artists at the Landmark with The Oak Ridge Boys, Hank Williams and Jonny Tillotson while the Summa group recently signed

Dionne Warwick, to join the ranks of Roy Clark, Robert Goulet, Debbie Reynolds and Wayne Newton.

The future looks bright for the Nevada nightclub circuit, unlike New York's City's, which has seen the demise of such spots as The Stork Club, El Morocco and The Latin Quarter. Actually the Eastern clubs came West since those golden days of the '50s.

And like those dinosaurs long vanished, this controversial, misunderstood city of neon-lights has survived a crippling, two-week strike March 10-14 at a \$131 million setback.

Even Billy Sunday couldn't shut down this town, which is seeing daily plans revealed to sign newer, bigger name entertainers while multimillion-dollar expansion programs sprout up at every casino complex.

Borscht Belt

By BILL SMITH

(The name borscht comes from a soup made of beets. It was a favorite of East European Jews, who made up most of the guest population of the early boarding houses. The borscht belt includes roughly New York's Sullivan County located in the Catskills. Present day performers also refer to the area as "the hills" or simply the mountains.)

The original borscht belt resort spots were simply small boarding houses. Owners used to appeal to New York City residents to come to the country for its fresh air, three meals daily, eggs and milk "... from our own farm" all for about \$10 to \$20 a week. There was no activity or entertainment. Guests amused themselves as best they could. It was mostly rocking chair time on the porch waiting for the next meal.

As boarding houses grew competition for guests increased. Some called themselves hotels. Small musical groups were hired to play dance music nights, and concerts during days. No longer was the owner's wife and relatives waiting on tables. In the mid 1920s hotel owners hired good looking young people as waiters, busboys and bellhops, these were also required to entertain the paying guests; dance with them, etc.

Social directors became the vogue. They in turn hired talented youngsters who acted, sang, and kept guests from dying of boredom. Grossinger's for example hired Dore Schary. Moss Hart was at Camp Copake (an adult camp), Max Liebman held forth at Tamiment. These social directors were also to be emcees, act in plays, conduct games, run amateur shows and so on. As competition increased some hotels tried professional entertainers for Saturday nights. Owners soon realized it was cheaper to have professionals one or two nights a week rather than have social directors and staffs on for full weeks occupying space that could be rented.

By the late 1930s social staffs were virtually finished. The professional comics were now the vogue. It was while watch-

ing the pros work that bellhops and busboys copied what they saw and during the weeks would arrange amateur nights where they could do what they hoped were good copies of the pros. It was these youngsters who later developed into performers. Among these were Fed Buttons, Milton Berle, Phil Silvers, Buddy Hackett, Sid Caesar, Henny Youngman and others.

The hotels continued to grow and prosper. The problem of week-ending husbands, and teenagers, were solved by golf courses, tennis courts, swimming pools, indoor as well as outdoor, all sorts of athletic events, game nights, movie nights, camp fire sessions, amateur rights, etc. Some of the bigger hotels became almost cities. That was true of Grossinger's and later the Concord. Instead of one band to play for dancing these spots had as many as five and six full orchestras going all the time.

Entertainment was no longer a sometime event. It was top entertainment with bookers stepping in to set up dates. One booker, the late Charley Rapp, arranged to loan money to some hotel owners thereby locking up the booking privileges for himself and blocking competition. Entertainers, led by comics, were now to become necessities in the hills. Again it was Rapp who devised methods to tie up these comics on an exclusive basis. He would guarantee a comic, say \$2,000 a season (Decoration Day to Labor Day) and then sell him to hotels for as much as he could, keeping the difference—it might be \$750 to \$1,000 as his profit.

Getting small time comics and other performers in the late 1930s and 1940s was not too difficult. After working the hills, performers might get other club dates and possibly even a few week's solid booking at New York night clubs. Maybe the money wasn't big but it paid the rent, food, and meant exposure. Some of these early performers became better known and finally got to the point where they priced themselves out of the once humble borscht belt places.

Hotels now established budgets in keeping with their capacities. In most cases these budgets were secret when along came the now prosperous Concord and began hiring top names at figures that almost compared with Las Vegas salaries. And these were for one show on a Saturday or a holiday eve. And if the money wasn't important enough arrangements could be made where the star could have suites for his entourage, which could be six-seven people, to stay on for weeks, plus food and all the other emoluments, all for free.

An idea of the type of entertainers now hired to work in the hills can be gauged by look at the recent Sunday Times' ads. Joel Grey will be at the Concord. His money is about \$7,500 plus. There will also be other acts on the same bill. Grossinger's will have Jan Murray and Julie Budd. The cost here will be about \$6,000. Brown's, which constantly boasts that it is Jerry Lewis' favorite spot (he worked there as a bellhop years

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Borscht Belt

• Continued from page MR-96

ago), also has Jan Murray and Donna Theodore (she's the star of Broadway's musical "Shenandoah."

Salaries are obviously a closely guarded secret. A Vivian Blaine set for the Raleigh, probably is in for about \$1,500, while a Milton Berle couldn't be bought for under \$10,000.

The prices charged guests are today a far cry from the \$10 to \$20 a week. Chances are that \$100 or more daily in such places as the Concord and Grossinger's are today's levels.

Some of the hotels will play almost any kind of name. But on top of the list are the comics. They still are mostly in demand. There was a time when comedy was mostly ethnic. That is no longer the case today. Material is good and solidly commercial, though it may verge on the blue. Incidentally bungalow colonies have also sprung up and they will use comics very late at night. And there material could be as blue as it wants to be.

Among the performers, male or female, there is virtually no demand for country type singers. The demand is for straight pop unless the vocalist is a big name. Some hotels have also started late night discos for the youngsters, though so far they tend to play them down.

In the beginning virtually all the Catskill hotels used to advertise "dietary laws" or "kosher" regimen. That has passed because patronage is no longer concerned with "dietary laws." The emphasis by hotels today are the facilities they offer large groups, conventions, etc. Thus large top rung corporate conventions gather in what used to be the borscht belt.

And with the salaries hotels pay now and the facilities they offer they feel the description borscht is a misnomer.

Miami Beach

By SARA LANE

Miami Beach is making a tremendous comeback after its slide of the past few years. Hopefulness and expectancy are keywords of the Beach's hotelmen.

Yet, many executives associated with the tourist industry feel the future lies in the hands of the legislature and whether or not casino gambling will be permitted. As it is, Florida has the most gambling facilities outside the state of Nevada, operating year round pari-mutuel dog, horse and jai alai races — but, no casinos. At the moment, state-controlled casinos look doubtful.

As it stands now, Miami Beach attracts the octogenarian, the slightly older than middle-aged affluent Jewish clientele and a sprinkling of younger families, particularly in the summer months, some newlyweds and teenagers during peak holiday periods. And, of course, the wealthy South American, again primarily in the summer. For the past few years, major hotels have been actively seeking younger clients plus foreign travelers.

During the Easter/Passover holiday, there was a record breaking influx of holiday tourists as foreign visitors joined domestic tourists. Over the year foreign visitors are expected to total 800,000. The entire state appears to be sharing in the travel boom and expectations are that 38 million visitors will pour into Florida this year — a million more than in 1975.

A vital part of the hotel business lies in conventions. "Without them, we'd be dead," claims one hotelman. At one time, hotels snubbed would-be convention groups. Today, they go out of their way to solicit their trade. Sometimes to the dismay of the perennial returnee guest. But returnees are a dying breed. And who will replace them?

Ah well, Miami Beach's past was great. Mink and sabled ladies, literally dripping with diamonds and pearls, escorted by suave, top-hatted gentlemen flocked to glamour openings, dropping \$50 and \$100 bills as tips without a second glance.

World War II came and the Armed Forces took over hotels. Servicemen who'd never been out of their small northern & midwest hometowns before vowed to come back after it was over. Many did; pulling up stakes and bringing families. They had dreams. Lush living in a tropical paradise. Where it was warm, where the sun beamed beautifully, warming their chilled northern bodies.

And once again, Miami Beach became the glitter capital of the world. Hotels began to spring up with regularity. This time they moved "uptown" to the '40s, '50s and '60s Ave. Collins Awwhere land was cheap and available.

The superstar era was born.

The past winter season in Miami Beach saw a plethora of superstar names with almost as many last-minute cancellations and dropouts. Frank Sinatra, Shecky Green and the Righteous Brothers cancelled Fontainebleau Hotel engagements. The Captain and Tennille dropped from the Diplomat's prestigious roster and the Deauville Star Theatre almost didn't have a mid-winter act until Charo and Rodney Dangerfield were booked only a week before their opening date.

Today, talent buying is extremely difficult for South Florida's hotel and clubmen. In order to attract a more youth oriented audience, some buyers look for recording acts with million sellers. Bobby Van's Bachelors III in Fort Lauderdale is one. "Location plays an important part of a club's business," he explains. "I don't think the acts I booked would be nearly so successful if they appeared in Miami. We've a swinging crowd in Lauderdale although we do draw from Miami." Most of Bachelors' acts are contemporary uptempo acts — the Temptations, Frankie Valli, Four Seasons, the Pointers.

The Fontainebleau booking under the direction of Alan Margolies, a youthful vice president of entertainment and PR, grossed one of the largest Christmas/New Years weeks in the

hotel's history with Helen Reddy and Gabe Kaplan. "I felt that Miami audiences were ready for television acts," says Margolies. "I think they get tired of seeing the same faces year after year. There's a definite market for acts which haven't played the beach." One act, not new to Miami Beach audiences, was Ann-Margret who "always does exceptionally well with her entire Las Vegas revue." The Fontainebleau also had Petula Clark, Freddie Prinz, Jack Albertson and Raquel Welch. But, Margolies had his share of disappointments this year with cancellations including Sinatra, the Righteous Brothers, and Shecky Green. Gabe Kaplan, who opened the season, suddenly appeared at the Diplomat Hotel during Easter Week. As yet the Fontainebleau has made no announcement of its entertainment policy for next season. Margolies is exiting to go with Caesars World, home-based in Florida.

The Diplomat Hotel, in Hollywood-by-the-Sea must be considered part of the Miami Beach scene although geographically it lies some 20 miles to the north. Irv Cowan and his wife who own the hotel have always booked major names in the hotel's Cafe Cristal during the season and brought in Tony Bennett, Joel Gray, Telly Savalas, Ben Vereen, Marvin Hamlisch, Dionne Warwick, Burt Bacharach and Anthony Newley. One of the biggest draws was the winning combination of Bacharach and Newley during Super Bowl Week. Bennett always does well no matter where he plays in South Florida and Savalas, new to the scene, drew well too. Dionne Warwick, plagued by tepid reviews in the local newspapers, did less than great business. But, on the whole, according to Cowan, "it was a super season" and there are no plans to cut back next year. "We'll still be going for the same type big name acts that we've been so successful with — a blend of tried and true favorites such as Bennett with the comparatively new-to-supper-club acts as Telly Savalas."

Shelly Gross and Lee Guber of Music Fair, who book the Deauville Star Theatre, try to get a variety of acts to please a varied audience. "We attempt to broaden the spectrum of our audience," says Gross. "We're not only interested in the octogenarian and retiree. In fact, we find it difficult to get the average Miamian out of the house and draw a good portion of our business from the tourists and condominium dweller."

Talent pricing has become a major worry for hotel people. Shelly Gross feels that the entire industry has outpriced itself, saying "The maximum you now pay a star soon becomes the minimum on the next booking and where it all will end, nobody knows."

Van claims that even though some of today's top acts demand and get exorbitant salaries and bring in the biggest gross, he still stands to lose money. He buys acts ranging from \$15,000 to \$50,000 for ten days, giving the act a percentage. Ninety percent of the acts working his club work on a guarantee plus. It keeps Van's losses at a minimum. "I don't mind sharing my profit with acts." He goes on to say that price structure will have to undergo changes. "There must be some kind of understanding between artist, management, booking agency and buyer. And it will have to be done on a percentage basis."

The condominium craze began in the mid '60s. One after another with startling regularity. Every bit of available beachfront property was snapped up by constructors. Collins Ave. as far north as Hollywood began to resemble a tropical, concrete jungle. What was the constructors dream became the hotelman's nightmare. People were buying condos and not vacationing at hotels they formerly frequented. Restaurants went begging for business. Nightclub business fell off drastically.

During 1969, Miami Beach began to decline. The stock market dropped off; the Caribbean Island had come into their own with lush hotels and casinos; Las Vegas started building bigger and better hotels; airfare to Europe became inexpensive. . . .

When Walt Disney World opened in 1971 many Miami Beach hotelmen decided to ignore the giant entertainment complex fearing it would take away business from the Beach. To their surprise, it didn't. And a quick re-study showed them how to capitalize on WDW. Via advertising campaigns, they pointed out WDW was only a few hours away from Miami Beach and they encouraged tourists to spend a few days in the Magic Kingdom before coming on to South Florida. They arranged charter/bus trips for their guests. And, instead of WDW becoming the bugaboo they thought, they found more and more tourists coming to their hotels.

For the past two seasons, business has been beyond expectations on the Beach. This year during peak holiday seasons—Christmas/New Years, Super Bowl Week, Easter/Passover and during the height of the February/March "season," hotels have been filled to the rafters.

The future? One era has ended, another lies ahead.

According to one hotelman: "The future of Miami Beach looks promising. Americans are finding there's no language barrier, no currency problem when they travel within the confines of their own country." This is the Bicentennial year and the hotelman are hopeful that many Americans will rediscover the U.S. Even cities like Miami Beach which are not particularly historical cities, so to speak, expect a spin-off as tourists come South.

Miami Beach and its surrounding municipalities has more sightseeing attractions than any other resort area in the world. Visitors can pay their money and make a choice of attractions ranging from the newest, semi-educational, Planet Ocean to a Monkey Jungle or Seaquarium to the breathtakingly unique million and a half acres of pure wilderness in the Florida Everglades.

Miami Beach has had its ups and downs, but now after a slack season of a half dozen years, the pendulum appears to be on the upward swing and hotelmen are looking forward to another excellent season next year.

Bluegrass

• Continued from page MR-80

This time with Columbia (1944-1949) was the era of his first peak as a record seller, and as an in-person attraction. It was the era of his most famous songs as well: "Blue Moon of Kentucky," "Kentucky Waltz" and "Footprints In The Snow" among them. But the sound of his band didn't jell into what we think of today as bluegrass until 1945, when a shy nine teen-year-old kid from North Carolina named Earl Scruggs joined the Blue Grass Boys.

Scruggs revolutionized the sound of the five string banjo with his driving, rhythmic, three finger style, and the Blue Grass Boys of 1945-1948 set the definitive style of the music. It was a band to which all later groups have been compared and included a great bluesy fiddler named Chubby Wise, a solid bassist named Cedric Rainwater, and a smooth rhythm guitarist and songwriter named Lester Flatt.

Scruggs and Flatt split off from the Blue Grass Boys in 1948, weary of road work, but soon formed their own band the Foggy Mountain Boys. Columbia had already signed a couple of Virginia youngsters, the Stanley Brothers (which ironically, prompted Monroe's defection to Decca, angered another group using "his" style being signed to the same label), and Flatt and Scruggs weren't far behind, recording for Mercury in 1950.

The early 1950s was a creative and commercial peak: Monroe's Decca records show a marked stylistic change, becoming more haunting, more intense, more introspective charged with what has been called the "high, lonesome sound" which is the heart of the music. The Stanley Brothers and Flatt & Scruggs swapped labels in that era: the Stanley Brothers and their eerie mountain sound going to Mercury, Flatt & Scruggs beginning a nearly two decade association with Columbia and joining the Grand Ole Opry in 1955.

Dot discovered young Mac Wiseman (a Blue Grass Boy: alumnus), and his string of big early 1950s hits did more than anything—until the advent of Pat Boone—to turn it into a major label. In the meantime, Capitol latched on to Jim & Jesse and Hylo Brown later in the decade. King Records—which for a time had the largest country catalog of all—championed Don Reno & Red Smiley and the Tennessee Cutups, and later took the ubiquitous Stanley Brothers under their wing.

Just as rock and roll was devouring country music in the late 1950s—and hurting bluegrass and all traditionally oriented styles even further—a newish label called Starday was beginning to grow, and in the early 1960s was a home for a good bit of excellent bluegrass, including the Stanley Brothers and the Country Gentlemen. This corresponds with the flowering of interest in folk music, of which bluegrass (although a relatively recent phenomenon in terms of its c.1945 birth) was considered a part.

Charged by Flatt & Scruggs' success with the "Beverly Hill billies" television show theme, major labels filled their rosters with bluegrass acts: Epic took on sweet-singing Jim & Jesse Decca, in addition to Monroe, added hard-driving Jimmy Martin, and the more commercial Osborne Brothers, who came over from MGM.

The era of the bluegrass festival began in 1965, on a horse farm near Roanoke, Va., when promoter Carlton Haney gave it a go, assembling a vast array of bluegrass talent. The crowd was quite small, but Haney was a committed man, and next year's festival was bigger, and the following one bigger yet. Each succeeding year has seen the number of festivals and attendance at those festivals grow with leaps and bounds.

Meanwhile, despite sporadic successes (themes from the films "Bonnie & Clyde" and "Deliverance" for example) record sales continued to drop, and despite frequent attempts by the major labels to market the music on record more and more first-rate artists have found themselves without a major label. The bankruptcy of the combined Starday King labels in the early 1970s came at a time when they were just beginning to record some of the younger groups, both traditionalists like Larry Sparks and progressive, or "newgrass" bands like the New Grass Revival.

Still, small outfits like County, Rounder, Rebel, Old Homestead and more recently Flying Fish have been extremely successful with this music. For many of them, bluegrass and "old time" (i.e. string band or fiddle tunes) albums are their only product, yet they prosper. The majors either don't think sales which can support a small company can justify their expenses; or they simply scratch their heads, wonder how to get a fix on this obviously large but maddeningly elusive market.

Very recently ex-Starday and United Artists executive Martin Haerle began a new label, CMH, to try to succeed where the others failed, and several of the labelless big-name bluegrassers have signed on: Flatt, Wiseman, Reno, fiddler Benny Martin, the Country Gentlemen and old-time if not bluegrass banjoist Grandpa Jones. Haerle, with major label experience, is going after singles as well as LPs in trying to do what Dot Records did over two decades ago. Package and music quality are first rate on these early efforts, and he may just succeed.

Whether you've never been to a bluegrass festival or heard a bluegrass album, the bluegrass sound is still very much in evidence; in fact, it is almost inescapable, for fiddles wail and banjos ring from countless television and radio commercials and film soundtracks. The excitement of the music is obvious to all and its success (on its own terms) is undeniable. How to get a handle on it in the future is a question that more than a few music industry executives would like to get answered.

DOUG GREEN



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TOMORROW'S 200

No industry is as well endowed with innovators and creativity as is America's music-record business. Better visionaries than we would be hard put to select ten times the number we picked. But in honor of the bicentennial, 200 is the magic figure.

We'll confess, we fudged a bit. We excluded artists and composers and lawyers and recording studio operators and record promotion people and members of the publicity/public relations profession and long established industry giants who happened to announce their retirement before deadline and the geniuses of the highly volatile con-

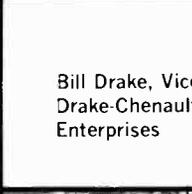
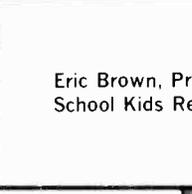
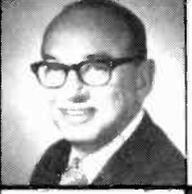
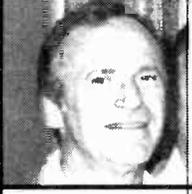
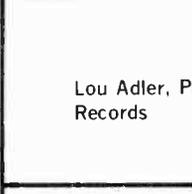
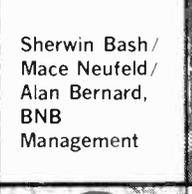
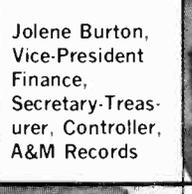
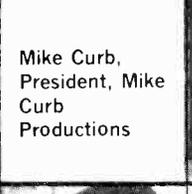
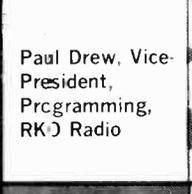
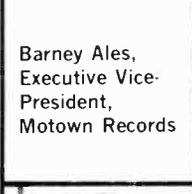
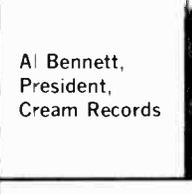
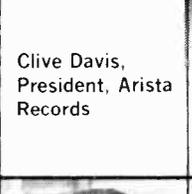
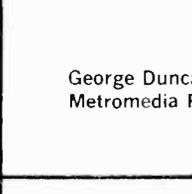
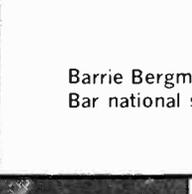
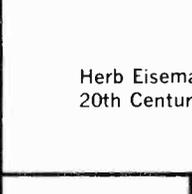
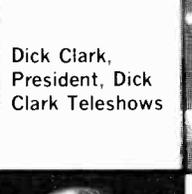
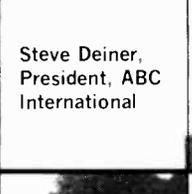
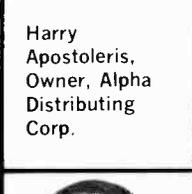
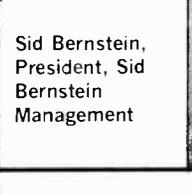
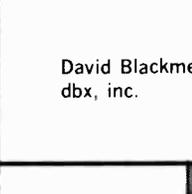
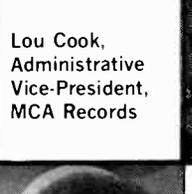
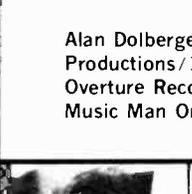
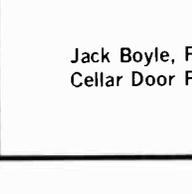
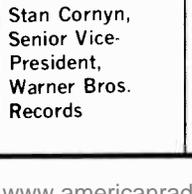
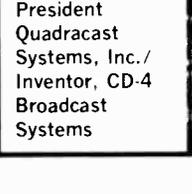
sumer electronics field and—

Who did we pick? See for yourself. If you're among the chosen few, don't take it too seriously. If you're not, don't take it too seriously either and don't call. All the editors will be out of town.

Just put this away and let's see how good we are at predictions. If our batting average is better than 50 percent, we're geniuses of course. If most of our "picks" are wrong, just remember, as we said, it's all in fun.

A Spotlight On America

JULY 4, 1976. BILLBOARD

	Ewart Abner		Steve Backer, President, Backer Productions		Jerry Bradley, Vice-President, RCA Records, Nashville		Al Coury, President, RSO Records		Tom Dowd, Vice-President, Producer, Atlantic Records
	Jules Abramson, Senior Vice-President, Marketing, Phonogram/Mercury Records		Steve Barri, Warner Bros., Records A&R		Owen Bradley, Independent Producer		Jack Craig, Vice-President, Marketing, CBS Records		Bill Drake, Vice-President, Drake-Chenault Enterprises
	Stanley Adams, President, American Society Composers, Authors, Publishers		Frank Barsalona, President, Premier Talent		Eric Brown, President, School Kids Records chain		Ed Cramer, President, Broadcast Music, Inc.		Ervin Drake, President, American Guild of Composers and Authors
	Lou Adler, President, Ode Records		Sherwin Bash/Mace Neufeld/Alan Bernard, BNB Management		Jolene Burton, Vice-President Finance, Secretary-Treasurer, Controller, A&M Records		Mike Curb, President, Mike Curb Productions		Paul Drew, Vice-President, Programming, RKO Radio
	Barney Ales, Executive Vice-President, Motown Records		Herb Belkin, Vice-President Creative Services, ABC Records		Joe Cayre, President, Caytronics		Paul David, Founder/President, Stark Record & Tape Service/Camelot chain		Henry Droz, Executive Vice-President, WEA
	Ron Alexenberg, Senior Vice-President, Epic and Associated Labels		Al Bennett, President, Cream Records		Salvatore Chiantia, President, MCA Music		Clive Davis, President, Arista Records		George Duncan, President, Metromedia Radio
	Herb Alpert, Executive Vice-President, A&M Records		Barrie Bergman, Record Bar national store chain		Albert F. Ciancimino, Vice-President, SESAC		Hal Davis, President, American Federation of Musicians		Herb Eiseman, President, 20th Century Music
	Dee Anthony, President, Bandana Productions		Al Berman, President, Harry Fox Agency		Dick Clark, President, Dick Clark Teleshows		Steve Deiner, President, ABC International		Don Ellis, Vice-President a&r, Columbia Records
	Harry Apostoleris, Owner, Alpha Distributing Corp.		Sid Bernstein, President, Sid Bernstein Management		John Cohen, Disc Records chain		Ron Delsener, Concert Promoter		Ahmet Ertegun, Board Chairman, Atlantic Records
	Dick Asher, President, CBS International		David Blackmer, President, dbx, inc.		Lou Cook, Administrative Vice-President, MCA Records		Alan Dolberger, Daydream Productions/1812 Overture Record Store/Music Man One-Stop		Nesuhi Ertegun, President, Vice-Chairman, WEA International
	Chet Atkins, Vice-President, RCA, Nashville		Neil Bogart, President, Casablanca Records		Don Cornelius, "Soul Train" TV Show/Soul Train Records		Ray Dolby, Inventor, Dolby System		Charlie Fach, Executive Vice-President and General Manager, Phonogram
	Irv Azoff, President, Front Line Management		Jack Boyle, President, Cellar Door Productions		Stan Cornyn, Senior Vice-President, Warner Bros. Records		Lou Dorren, President, Quadracast Systems, Inc./Inventor, CD-4 Broadcast Systems		Wes Farrell, President, Wes Farrell Organization



**THE
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*Long Hard
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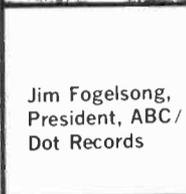
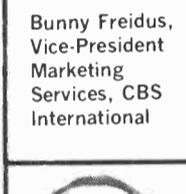
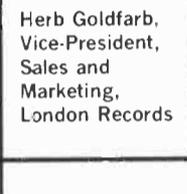
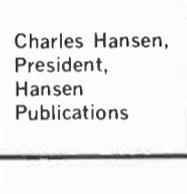
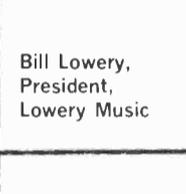
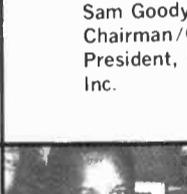
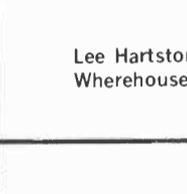
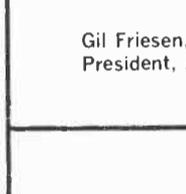
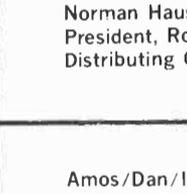
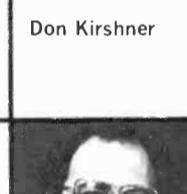
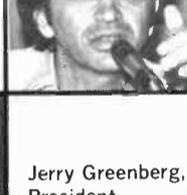
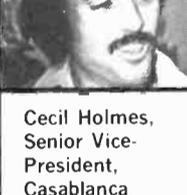
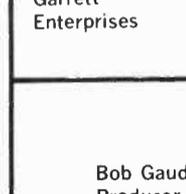
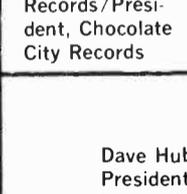
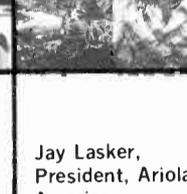
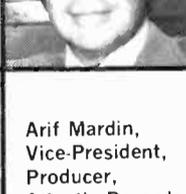
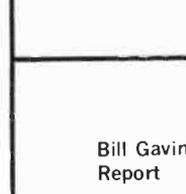
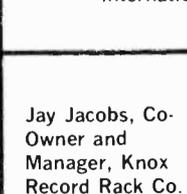
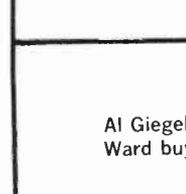
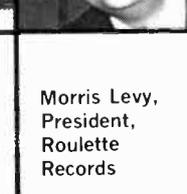
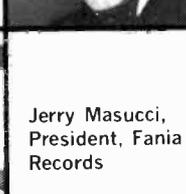


NEW ON CAPRICORN RECORDS AND TAPES, MACON, GA.

TOMORROW'S 2000

A Spotlight On America

JULY 4, 1976. BILLBOARD

 Leonard Feist, President, National Music Publishers Association	 Ken Glancy, President, RCA Records	 Bill Hall, Hall- Clement Publishing	 Ralph Kaffel, President, Fantasy/Prestige/ Milestone Records	 Stan Lewis, Owner, Stan's Record Service/ Jewel Recording
 Jim Fogelson, President, ABC/ Dot Records	 David Glew, Senior Vice- President, Atlantic Records	 Jim Halsey, President, Halsey Agency	 John Kaplan, Executive Vice- President, Purchasing, Handleman Co.	 Leiber/Stoller, Independent Producers
 Fred Foster, President and a&r Director, Monument Records	 Steve Gold/ Jerry Goldstein, Far Out Productions	 David Handleman, Board Chairman, Handleman Co.	 Jerry Kennedy, Vice-President C&W a&r, Mercury/ Phonogram Records	 Dave Lieberman, Owner, Lieberman Enterprises, Inc.
 Bunny Freidus, Vice-President Marketing Services, CBS International	 Herb Goldfarb, Vice-President, Sales and Marketing, London Records	 Charles Hansen, President, Hansen Publications	 Jack Kiernan, Vice-President Marketing, RCA Records	 Bill Lowery, President, Lowery Music
 Joel Friedman, President, WEA Corp.	 Sam Goody, Board Chairman/George Levy, President, Sam Goody, Inc.	 Lee Hartstone, President, Warehouse chain		 Phil King/Ben Karol, King- Karol record stores
 Gil Friesen, Senior Vice- President, A&M Records	 Berry Gordy Jr., Chairman of the Board, Motown Industries/Presi- dent, Motown Records	 Norman Hausfater, Vice- President, Roberts Record Distributing Co.		 Don Kirshner
 Al Gallico, President, Al Gallico Music	 Stan Gortikov, President, Recording Industry Association of America	 Amos/Dan/Ira Heilicher, Heilicher Bros./J.L. Marsh, Inc./Musicland Stores/Pickwick International		 Bob Krasnow, Warner Bros. Records
 Kenny Gamble/ Leon Huff/ Thom Bell, Philadelphia International	 Bill Graham, President, Fillmore Productions	 Tom Heiman, Peaches retail store chain/ Nehi Distributors	 Lou Kwiker, President, Handleman Co.	 Mike Maitland, President, MCA Records
 Snuff Garrett, President, Snuff Garrett Enterprises	 Jerry Greenberg, President, Atlantic Records	 Cecil Holmes, Senior Vice- President, Casablanca Records/Presi- dent, Chocolate City Records	 Lambert & Potter, Owners, Haven Records/ Independent Producers	 Jules Malamud, President, National Association of Record Merchandisers
 Bob Gaudio, Independent Producer	 Jim Greenwood, Owner/Presi- dent, Licorice Pizza retail chain	 Dave Hubert, Vice- President, A&M International		 Jay Lasker, President, Ariola America
 Bill Gavin, The Gavin Report	 George Greif, Greif-Garris Management	 Jay Jacobs, Co- Owner and Manager, Knox Record Rack Co.	 Cy Leslie, Chairman of the Board, Pickwick International	 Tony Martell, Vice-President Country, CBS Records
 Al Giegel, Montgomery Ward buyer, Chicago	 James William Guercio, Caribou Productions	 Frank Jones, Vice-President Country, Capitol Records	 Morris Levy, President, Roulette Records	 Jerry Masucci, President, Fania Records


The Bottom Line, Inc.


The Artie Wayne Organisation



Love On Love Enterprises, Inc.

JULY 4, 1976

Dear Ms. America,

Just a note of thanks for all the chances you've given
this kid from the Bronx!

Although my business takes me around the world*...., you
will always be home!!

I hope I'll be able to keep contributing to your musical
heritage.

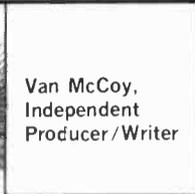
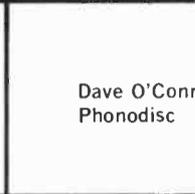
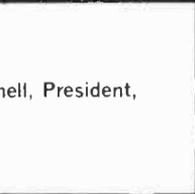
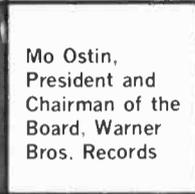
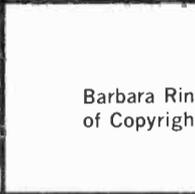
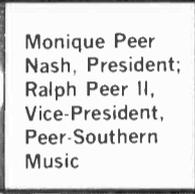
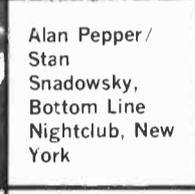
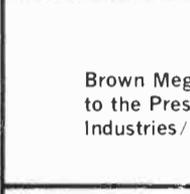
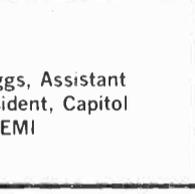
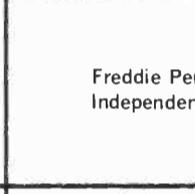
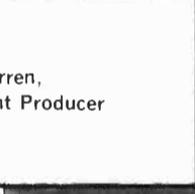
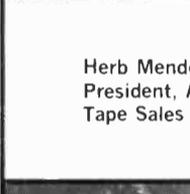
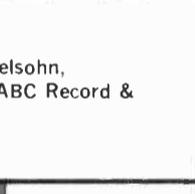
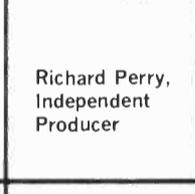
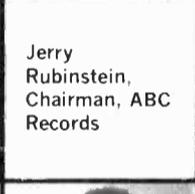
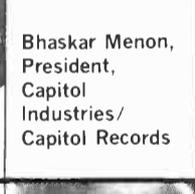
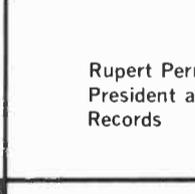
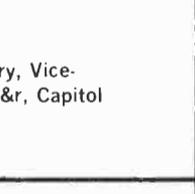
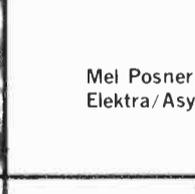
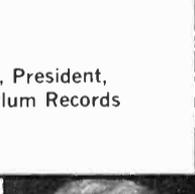
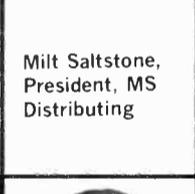
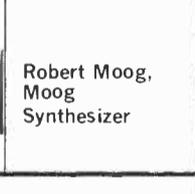
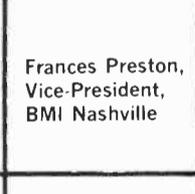
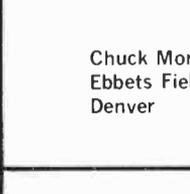
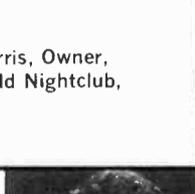
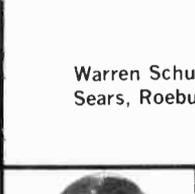
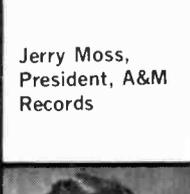
Happy Birthday...Much Love,

Artie Wayne 
"Just a Simple Publisher"

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TOMORROW'S 200

 Van McCoy, Independent Producer/Writer	 Dave O'Connell, President, Phonodisc	 Howie Richmond, President, The Richmond Organization	 Billy Sherrill, Vice-President C&W a&r, CBS Records	 Irwin Steinberg, President, Polygram Records Group
 Jarrell McCracken, Founder/Presi- dent, Word Records	 Mo Ostin, President and Chairman of the Board, Warner Bros. Records	 Barbara Ringer, Register of Copyrights	 Al Shulman, Vice-President Special Products, Columbia Records	 Tresea Sterne, Vice- President, Nonesuch Records
 Huey Meaux, Independent Producer	 Monique Peer Nash, President; Ralph Peer II, Vice-President, Peer-Southern Music	 Wesley Rose, President, Acuff/Rose, Hickory Records	 Lester Sill, President, Screen Gems/ Columbia Music	 Mike Stewart, Chairman of the Board, President, United Artists Music Publishing Group, Inc.
 Hank Medress/ Dave Appel, Independent Producers	 Alan Pepper/ Stan Snadowsky, Bottom Line Nightclub, New York	 Dave Rothfeld, Vice-President, Korvettes	 Ed Silvers, President, Warner Bros. Music	 Henry Stone, Founder/Presi- dent, TK Productions Inc.
 Brown Meggs, Assistant to the President, Capitol Industries/EMI	 Freddie Perren, Independent Producer	 Tom Rounds, President, Watermark	 Lou Simon, Executive Vice- President, Polydor	 Marv Stuart/ Curtis Mayfield, Curton Records
 Herb Mendelsohn, President, ABC Record & Tape Sales	 Richard Perry, Independent Producer	 Jerry Rubinstein, Chairman, ABC Records	 Joe Simone, President, Progress Record Distributing	 Burt Sugarman, President, Burt Sugarman, Inc.
 Bhaskar Menon, President, Capitol Industries/ Capitol Records	 Rupert Perry, Vice- President a&r, Capitol Records	 Marvin Saines, Vice-President Masterworks, CBS Records	 Rick Sklar, Vice- President Programming Operations, AM Stations, ABC Radio	 Bob Summer, Vice-President International Operations, RCA Records
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 Chuck Morris, Owner, Ebbets Field Nightclub, Denver	 Dan Pugliese, President, Springboard International	 Warren Schulstad, Buyer, Sears, Roebuck & Co.	 George Souvall, General Manager, Alta Distributing, Phoenix	 Creed Taylor, Founder/Presi- dent, CTI Records
 Jerry Moss, President, A&M Records	 Russ Regan, President, 20th Century Records	 Jimmy Schwartz, Schwartz Bros.	 Jack Stapp/Buddy Killen, President and Executive Vice-President, Tree Music Publishing	 Jack Thayer, President, NBC Radio
 Peter Munves, Classical a&r, Pickwick International	 Bob Reno, President, Midland International Records	 Marty Scott, President, Jem Records/Co-Owner, Passport Records	 Seymour Stein, Managing Director, Sire/ Chairman and President, Passport	 Tommy/Billy Thomas, Co- Owners, Palomino Club



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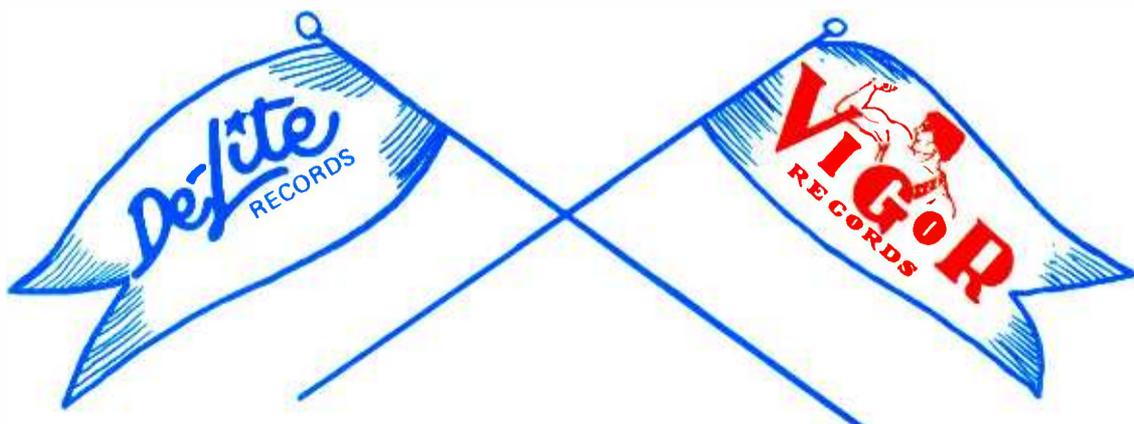
TOMORROW'S EDITION

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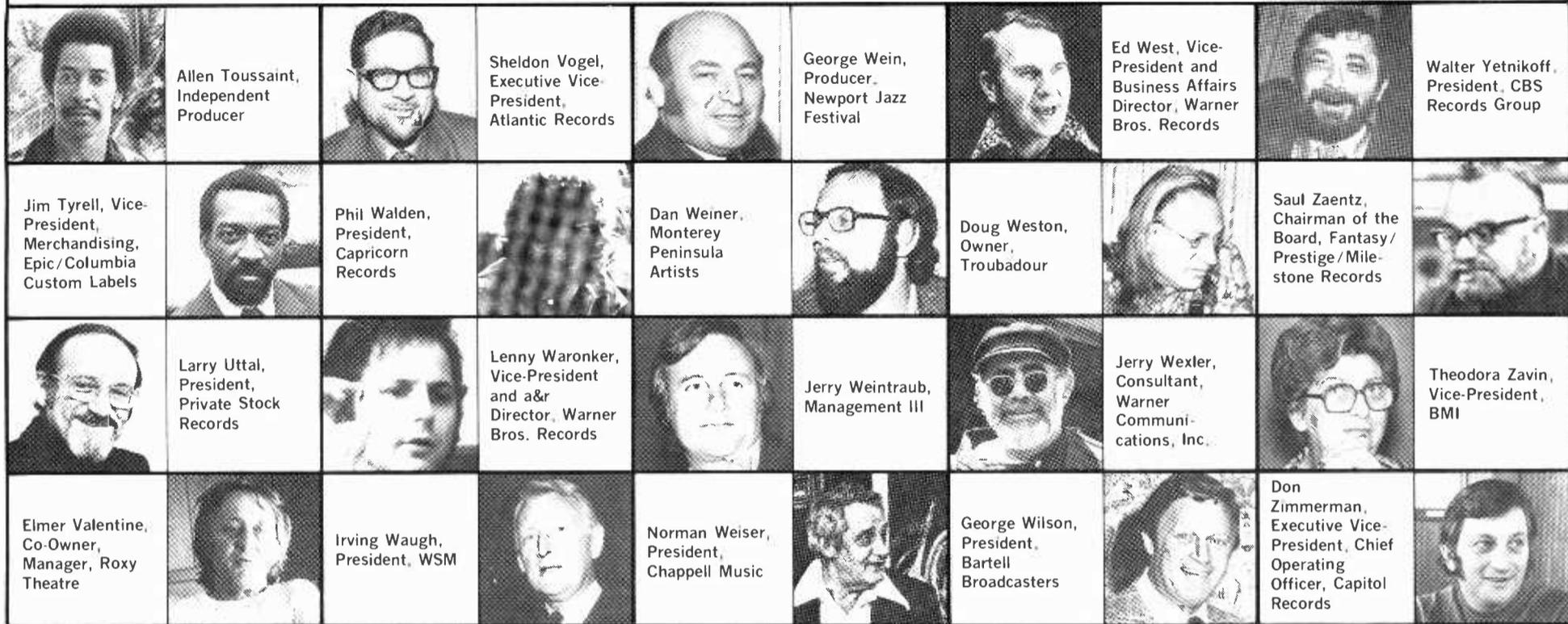
RHYTHM MAKERS

BENNY TROY

JEANNIE NAPOLI



TOMORROW'S 200



Edutainment Center

• Continued from page MR-68

video recording industry is one in which many major labels and their parent firms have a vital stake.

With technology already demonstrated such as DATE—Digital Audio Television—from the Public Broadcasting System, providing up to four channels of hi fi sound on one video carrier, at relatively minimal cost to both the network originator/transmitter or station receiver, there is no excuse for the abysmal "less-than-mono" sound in typical tv transmission or the average tv set today experts say.

The potential of AM stereo, with systems from three companies undergoing evaluation by an industry committee today, and the prior study of five discrete FM systems already in the hands of the FCC, point to the development of a new generation of home and mobile receivers and components to accommodate either configuration. Though more industry observers are putting their bets on AM stereo rather than discrete FM, approval of either by the FCC would be a good boost to the industry and a boon to consumers.

The Commerce Department expects U.S. consumer electronics entertainment products to recover from the 1974-75 economic slump with a 10 to 12% increase in 1976, projecting shipments to reach a value of \$4.3 billion. And if Americans continue to spend their current proportion of income on these items, by 1985 the future could reach \$8.7 billion. Going beyond—to the year 2000—leading industry suppliers and associations anticipate a U.S. market of \$12 to \$15 billion!

And what are some developments "just around the corner" that could help make these figures a reality, providing a prerecorded "software" disk/tape market that is estimated by RIAA today in excess of \$2 billion at retail?

A chief product is tape. Increasing competition at every level of blank audio and videotape manufacturing has brought the "consumer" advances in recording potential virtually unbelievable just a decade ago.

The performing artists . . . producer . . . engineer is also a consumer, and his or her expectations in the studio, the cutting room or at the console are translated to their homes in a demand for recording capability of equal quality.

Improvements in the quality of prerecorded tapes, typified by the recent London FFRR and Angel XDR cassettes, and original Dolby programs by Philips and DG, among others, are having their expected fallout in the blank tape market that will be heightened in the future.

Such products as the TDK Audua cassette developed from a similar open-reel formulation, the just announced Ampex Grand Master open reel consumer line evolved from its new premium mastering configuration, and Fuji Photo Film's recently bowed premium 8-track blanks are only a few examples of what lies ahead.

The jointly developed Elcaset with its improved dynamic range tape features a new "shell" with three holes in the back for automatic code selection of proper bias and equalization, eliminating the need for panel switches for the three major tape formulations. Despite the major companies committed to the system, it may well not make it in the marketplace, but certainly the Elcaset technology will lead to similar advances that will keep the blank market booming.

More than 204 million units of blank cassettes, 8-track and open-reels were sold at retail last year, a 10% gain from 1974, with retail sales (excluding audio/visual, educational, duplicator and other professional markets) up 15% to \$348.5 million—and the market is accelerating.

Audio is another focus point. The growing digital technology in every type of component from studio delay systems to CB transceivers is paving the way for much more capability in much smaller "boxes."

Certainly the increasing mobile market share of combination CB/radio/tape units, coupled with vastly improved speaker systems, will be further advanced. The digital PLL circuitry already has reduced the number of crystals needed for existing 23-channel CB reception from 13 or 14 to one, two or three.

New space-age materials in speakers are being tested and produced by an unbelievable number of manufacturers, with each successive introduction offering further breakthroughs in sound reproduction, power handling capacity and satisfaction of consumer demand for a more natural "hearing environment."

The continuing blurring of the lines between the professional, semi-pro and consumer markets, brought about by the increasing sophistication of the buyer who may be in effect represented by all three, will have much wider impact on the future "home" system as technology is translated from the cutting room to the "edutainment" room.

Then there is video. This "edutainment" room of tomorrow—literally here today—may take many shapes. RCA's Showcase 80, unveiled last May at John Wanamaker's "Bicentennial Salute to Industry" in Philadelphia, is just one concept. As explained by Tucker Madawick, RCA Consumer Electronics division vice president, industrial design, "we envision this instrument becoming the focal point of a family's entertainment and information activities."

Designed as a combination multi-screen tv receiver and closed-circuit monitor system, it incorporates a 25-inch color display unit, four 9-inch b&w monitors, an acoustic module with electronic/sensing equipment for digital readout of both time and room temperature.

While Showcase 80 incorporates neither a videocassette nor videodisk unit, the promise of competing, incompatible systems in both configurations is virtually fulfilled. The ultimate decision will be made in the open market, with those systems ultimately surviving that best satisfy consumer demand.

The interrelationship of developing tape, audio and video technology should provide the consumer electronics industry with the opportunity for undreamed of markets in the years ahead—with the "music" industry one of its biggest suppliers and beneficiaries.

A Retail Explosion

• Continued from page MR-43

operation, too, has seen a tremendous resurgence, while indie label distribution has shrunk nationally.

Discounting at retail continues from its initial inroads on both coasts inland. Small and large retail chains appear to

continue to dominate total recorded musical sales in the near future.

All signs indicate the U.S. record industry will continue to hike its multibillion dollar total by a small percentage each year.

A Pipeline Expansion

• Continued from page MR-43

some small rackjobbers even, some discount stores and others, all of whom enjoy the ease and the quickness of purchasing at a one-stop.

Yes, the one-stop may charge a little more per record for his service, and receive a functional discount from record manufacturers because of that service.

Record clubs were added to the distribution spectrum in 1955 when Columbia introduced its consumer club. RCA-Victor and Capitol followed suit with their own clubs shortly thereafter. Despite the furor that record clubs caused when first introduced in our industry—many of you no doubt will remember Jim Conkling, then president of Columbia Records, addressing various dealer meetings (I remember one on Long Island), and attempting to soothe dealers who were more than casually concerned at the prospect that they were "going to be put out of business" by the record club. Today, it's estimated that some five million persons belong to various record clubs—they're around, and so are we.

Rackjobbers came into the record business in 1957, and their sales quickly increased. Rackjobbers today account for approximately 50% of total record dollars in the United States. Although they were started principally in supermarkets and chain and grocery stores, they have since rapidly expanded in all types of retail outlets—in department stores, discount chains and variety stores as well as regular food and drug chains.

The opportunities for today and the coming years are all too numerous. Perhaps it should begin with the realization that if your city doesn't have a super mass merchandiser of records, there shortly will be such a store in your city. And the names of those stores, the young Turks in our business who have fairly revolutionized interest in music, are legion.

And side by side, along with the growth of the super mass merchandiser, is the continued growth of major department and discount stores in suburban shopping malls. Witness, for example, the anticipated addition of 150 K-marts in the next 12 months alone. Compact shopping centers are the current rage, and they presently appear to be the marketplace of the immediate future.

Within the store itself, the growth of tape, the importing of phonograph records by foreign artists, the recognition of variable pricing, the use of periphery product such as blank tape (the business which didn't exist a few years ago), along with accessories and sheet music, all auger well for the future.

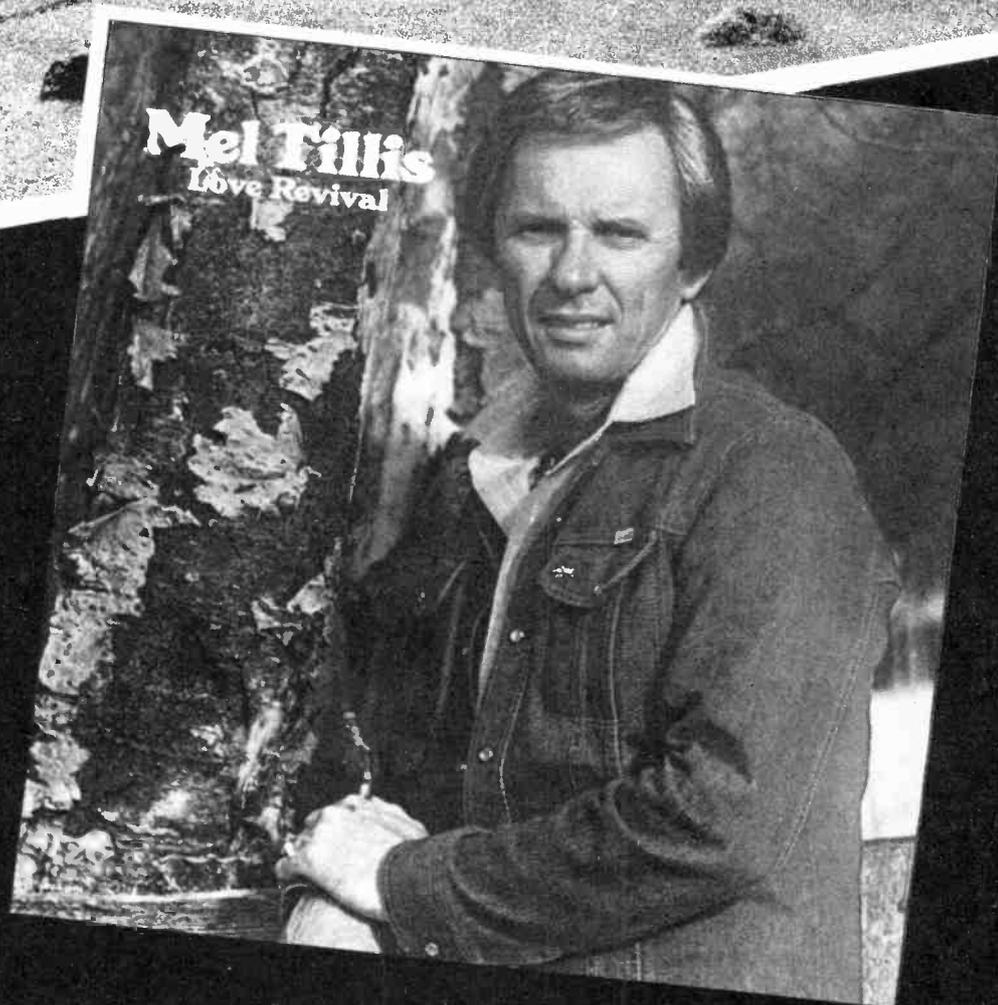
What's going to make all of this tick, of course, is management—good management that exercises its prerogatives, that knows their customer and acts with creative ingenuity.

Young Sam Goody, who two years ago didn't know much about television advertising, can now tell you about audience reach. And similarly, the young Barrie Bergman knows as much about real estate as anybody in the business.

Love Revival

MCA-40559

is a hit single



MCA-2204

and a hit album by...

Mel Tillis

Produced by Mel Tillis and John Virgin for Mel Tillis Productions, Inc.

MCA RECORDS

Best of POP

This chart is based on Billboard's year-end product recaps for the period 1956-1975, with individual products being inverted for point totals. These point totals were then tabulated, by product, and the resulting totals ranked in descending order. Excluded is seasonal product.

SINGLES

RANK, TITLE—Artist (Label), year(s) in the top 10

1. **THE TWIST**—Chubby Checker (Parkway), 60 & 61-62
2. **HEY JUDE**—Beatles (Apple), 68
3. **MACK THE KNIFE**—Bobby Darin (Atco), 59
4. **DON'T BE CRUEL/HOUND DOG**—Elvis Presley (RCA Victor), 56
5. **TOSSIN' AND TURNIN'**—Bobby Lewis (Belmont), 61
6. **I WANT TO HOLD YOUR HAND**—Beatles (Capitol), 64
7. **BATTLE OF NEW ORLEANS**—Johnny Horton (Columbia), 59
8. **I'M A BELIEVER**—Monkees (Colgems), 66-67
9. **SINGING THE BLUES**—Guy Mitchell (Columbia), 56-57
10. **RAINDROPS KEEP FALLIN' ON MY HEAD**—B.J. Thomas (Scepter), 69-70
11. **LOVE LETTERS IN THE SAND/BERNADINE**—Pat Boone (Dot), 57
12. **THEME FROM "A SUMMER PLACE"**—Percy Faith (Columbia), 60
13. **SUGAR, SUGAR**—Archies (Calendar), 69
14. **JAILHOUSE ROCK/TREAT ME NICE**—Elvis Presley (RCA Victor), 57-58
15. **AQUARIUS/LET THE SUNSHINE IN (Medley)**—5th Dimension (Soul City), 69
16. **ALONE AGAIN (Naturally)**—Gilbert O'Sullivan (MAM), 72
17. **THE FIRST TIME EVER I SAW YOUR FACE**—Roberta Flack (Atlantic), 72
18. **GREEN DOOR**—Jim Lowe (Dot), 56-57
19. **IT'S ALL IN THE GAME**—Tommy Edwards (MGM), 58
20. **LOVE ME TENDER**—Elvis Presley (RCA Victor), 56-57
21. **I HEARD IT THROUGH THE GRAPEVINE**—Marvin Gaye (Tamla), 68-69
22. **TIE A YELLOW RIBBON ROUND THE OLE OAK TREE**—Dawn (Featuring Tony Orlando) (Bell), 73
23. **AMERICAN PIE**—Don McLean (United Artists), 71-72
24. **LET'S GET IT ON**—Marvin Gaye (Tamla), 73
25. **JOY TO THE WORLD**—Three Dog Night (Dunhill), 71
26. **LOVE IS BLUE**—Paul Mauriat (Philips), 68
27. **I CAN'T STOP LOVING YOU**—Ray Charles (ABC-Paramount), 62
28. **ARE YOU LONESOME TONIGHT?**—Elvis Presley (RCA Victor), 60-61
29. **HELLO, DOLLY!**—Louis Armstrong (Kapp), 64
30. **I'LL BE THERE**—Jackson 5 (Motown), 70
31. **HEARTBREAK HOTEL/I WAS THE ONE**—Elvis Presley (RCA Victor), 56
32. **SUGAR SHACK**—Jimmy Gilmer & The Fireballs (Dot), 63
33. **BIG GIRLS DON'T CRY**—Four Seasons (Vee Jay), 62
34. **MAGGIE MAY/REASON TO BELIEVE**—Rod Stewart (Mercury), 71
35. **IT'S NOW OR NEVER**—Elvis Presley (RCA Victor), 60
36. **RHINESTONE COWBOY**—Glen Campbell (Capitol), 75
37. **MONSTER MASH**—Bobby (Boris) Pickett & The Crypt Kickers (Garpax), 62 & (Parrot), 73
38. **SATISFACTION**—Rolling Stones (London), 65
39. **SHE LOVES YOU**—Beatles (Swan), 64
40. **BALLAD OF THE GREEN BERETS**—Sgt. Barry Sadler (RCA Victor), 66
41. **HONKY TONK WOMEN**—Rolling Stones (London), 69
42. **YOU'RE SO VAIN**—Carly Simon (Elektra), 72-73

The Captain & Tennille (right). Directly below, Fifth Dimension.



Chubby Checker (right opposite).



A&M photo



Parkway Records photo



Elektra photo

Carly Simon (above). Buried in sand, Monkees.



Connie Francis (above). The Carpenters (right) and Guy Mitchell (below right).



Raybert Productions photo



A&M photo



Columbia photo

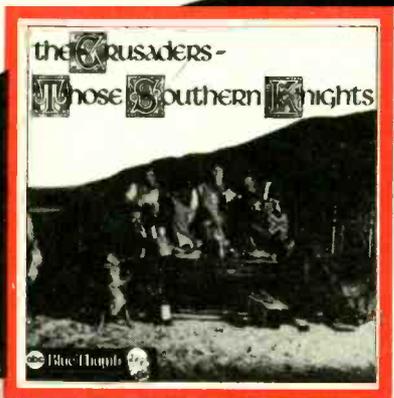
43. **LISBON ANTIGUA**—Nelson Riddle (Capitol), 56
44. **ALL SHOOK UP**—Elvis Presley (RCA Victor), 57
45. **(Sittin' On) THE DOCK OF THE BAY**—Otis Redding (Volt), 68
46. **LOVE CHILD**—Diana Ross & The Supremes (Motown), 68
47. **WAYWARD WIND**—Gogi Grant (Era), 56
48. **TAMMY**—Debbie Reynolds (Coral), 57
49. **BIG BAD JOHN**—Jimmy Dean (Columbia), 61
50. **KILLING ME SOFTLY WITH HIS SONG**—Roberta Flack (Atlantic), 73
51. **BRIDGE OVER TROUBLED WATER**—Simon & Garfunkel (Columbia), 70
52. **HONEY**—Bobby Goldsboro (United Artists), 68
53. **WINCHESTER CATHEDRAL**—New Vaudeville Band (Fontana), 66
54. **IT'S TOO LATE/I FEEL THE EARTH MOVE**—Carole King (Ode), 71
55. **I'M SORRY**—Brenda Lee (Decca), 60
56. **(They Long To Be) CLOSE TO YOU**—Carpenters (A&M), 70
57. **KNOCK THREE TIMES**—Dawn (Bell), 70-71
58. **TO SIR, WITH LOVE**—Lulu (Epic), 67
59. **AT THE HOP**—Danny & The Juniors (ABC-Paramount), 57-58
60. **PHILADELPHIA FREEDOM**—Elton John Band (MCA), 75
61. **PEPPERMINT TWIST**—Joey Dee & The Starlites (Roulette), 61-62
62. **TEDDY BEAR/LOVING YOU**—Elvis Presley (RCA Victor), 57
63. **PEOPLE GOT TO BE FREE**—Rascals (Atlantic), 68
64. **I CAN'T HELP MYSELF**—Four Tops (Motown), 65
65. **VOLARE (Nel Blu Di Pinto Di Blu)**—Domenico Modugno (Decca), 58
66. **TO KNOW HIM IS TO LOVE HIM**—Teddy Bears (Dore), 58-59
67. **ALL I HAVE TO DO IS DREAM/CLAUDETTE**—Everly Brothers (Cadence), 58
68. **THE WAY WE WERE**—Barbra Streisand (Columbia), 74
69. **LIMBO ROCK**—Chubby Checker (Parkway), 62-63
70. **EVERYDAY PEOPLE**—Sly & The Family Stone (Epic), 69
71. **ODE TO BILLIE JOE**—Bobbie Gentry (Capitol), 67
72. **CALYPSO/I'M SORRY**—John Denver (RCA), 75
73. **BRAND NEW KEY**—Melanie (Neighborhood), 71-72
74. **CROCODILE ROCK**—Elton John (MCA), 72-73
75. **DOMINIQUE**—Singing Nun (Philips), 63-64
76. **LONELY BOY**—Paul Anka (ABC-Paramount), 59
77. **ROSES ARE RED**—Bobby Vinton (Epic), 62
78. **MR. BLUE**—Fleetwoods (Dolton), 59
79. **CRIMSON AND CLOVER**—Tommy James & The Shondells (Roulette), 68-69
80. **I THINK I LOVE YOU**—Partridge Family (Bell), 70
81. **VENUS**—Frankie Avalon (Chancellor), 59
82. **HE'LL HAVE TO GO**—Jim Reeves (RCA Victor), 60
83. **WONDERLAND BY NIGHT**—Bert Kaempfert (Decca), 60-61
84. **TOM DOOLEY**—Kingston Trio (Capitol), 58
85. **MEMORIES ARE MADE OF THIS**—Dean Martin (Capitol), 55-56
86. **HE'S SO FINE**—Chiffons (Laurie), 63
87. **YOU'VE LOST THAT LOVIN' FEELIN'**—Righteous Brothers (Philly), 64-65
88. **GET BACK**—Beatles with Billy Preston (Apple), 69
89. **DAYDREAM BELIEVER**—Monkees (Colgems), 67-68
90. **WITCH DOCTOR**—David Seville (Liberty), 58
91. **WALK, DON'T RUN**—Ventures (Dolton), 60 & 64
92. **THAT'S THE WAY (I Like It)**—K.C. & The Sunshine Band (TK), 75
93. **BLUE VELVET**—Bobby Vinton (Epic), 63
94. **LET IT BE**—Beatles (Apple), 70
95. **WAKE UP LITTLE SUSIE**—Everly Brothers (Cadence), 57

(Continued on page MR-110)

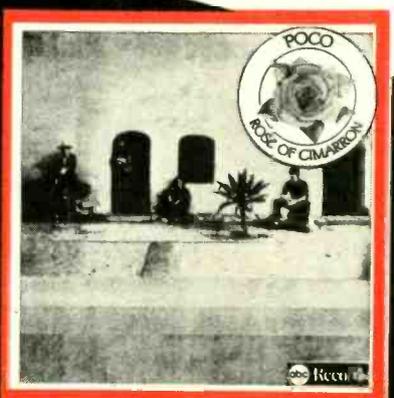
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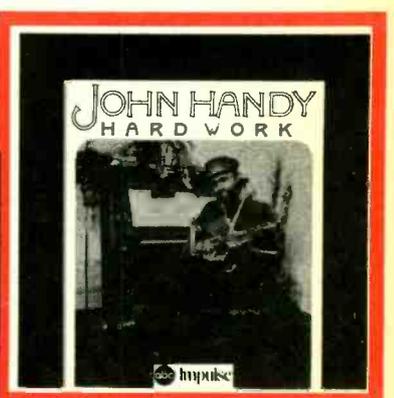
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ABCD 931



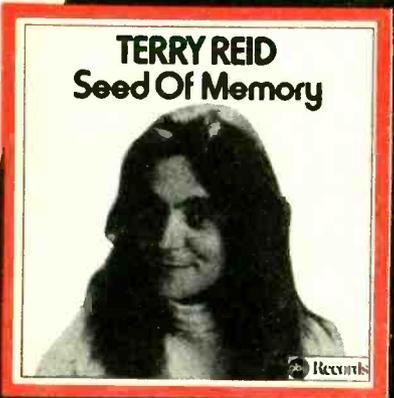
THE CRUSADERS
Those Southern Nights
BTSD-6024



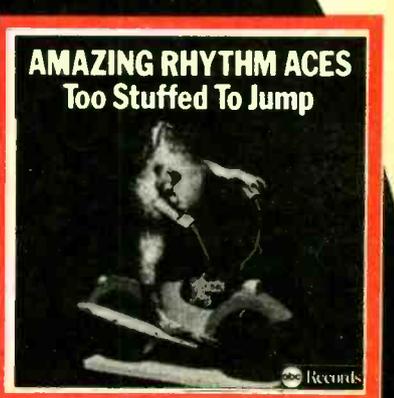
POCO
Rose of Cimarron
ABCD 946



JOHN H-ANDY
Hard Work
ASD-9314



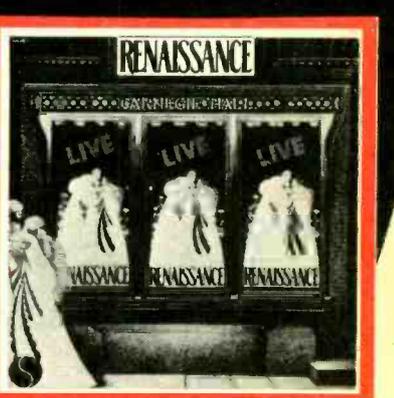
TERRY REID
Seed of Memory
ABCD 935



AMAZING RHYTHM ACES
Too Stuffed To Jump
ABCD 940



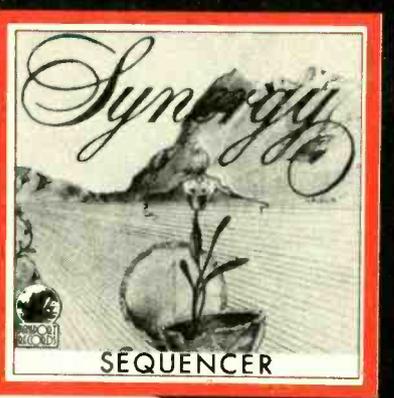
THREE DOG NIGHT
American Pastime
ABCD 928



RENAISSANCE
Live At Carnegie Hall
SASY-9902-2



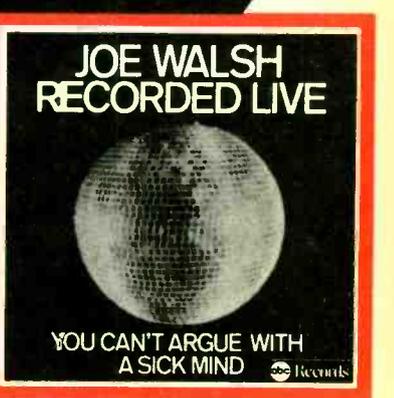
THE BECKIES
The Beckies
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JOE WALSH
You Can't Argue With A Sick Mind
ABCD 932

THE SPIRIT OF '76 AT 33 1/3

From The ABC Family of Labels on Records and Tapes



Best of POP

This chart is based on Billboard's year-end product recaps for the period 1956-1975, with individual products being inverted for point totals. These point totals were then tabulated, by product, and the resulting totals ranked in descending order. Excluded is seasonal product.

SINGLES

• Continued from page MR-108

RANK, TITLE—Artist (Label), year(s) in the top 10

96. **LIGHT MY FIRE**—Doors (Elektra), 67
97. **JUST WALKING IN THE RAIN**—Johnny Ray (Columbia), 56-57
98. **KEEP ON TRUCKIN'**—Eddie Kendricks (Tamla), 73
99. **EXODUS**—Ferrante & Teicher (United Artists), 60-61
100. **CATHY'S CLOWN**—Everly Brothers (Warner Bros.), 60
101. **YOU SEND ME/SUMMERTIME**—Sam Cooke (Keen), 57-58
102. **WINDY**—Association (Warner Bros.), 67
103. **MY SWEET LORD/ISN'T IT A PITY**—George Harrison (Apple), 70-71
104. **SMOKE GETS IN YOUR EYES**—Platters (Mercury), 58-59
105. **SOMETHIN' STUPID**—Nancy & Frank Sinatra (Reprise), 67
106. **HAPPY TOGETHER**—Turtles (White Whale), 67
107. **SO RARE**—Jimmy Dorsey (Fraternity), 57
108. **BIRD DOG/DEVOTED TO YOU**—Everly Brothers (Cadence), 58
109. **RUNAWAY**—Del Shannon (Big Top), 61
110. **THE LETTER**—Box Tops (Mala), 67
111. **MY LOVE**—Paul McCartney & Wings (Apple), 73
112. **POOR PEOPLE OF PARIS**—Les Baxter (Capitol), 56
113. **96 TEARS**—?(Question Mark) & The Mysterians (Cameo), 66
114. **WOOLY BULLY**—Sam The Sham & The Pharaohs (MGM), 65
115. **GROOVIN'**—Young Rascals (Atlantic), 67
116. **LOVE WILL KEEP US TOGETHER**—Captain & Tennille (A&M), 75
117. **THE STREAK**—Ray Stevens (Barnaby), 74
118. **THIS GUY'S IN LOVE WITH YOU**—Herb Alpert (A&M), 68
119. **HEY PAULA**—Paul & Paula (Philips), 63
120. **HOW CAN YOU MEND A BROKEN HEART?**—Bee Gees (Atco), 71
121. **STRANGER ON THE SHORE**—Mr. Acker Bilk (Atco), 62
122. **I CAN SEE CLEARLY NOW**—Johnny Nash (Epic), 72
123. **BENNIE & THE JETS**—Elton John (MCA), 74
124. **SOUL & INSPIRATION**—Righteous Brothers (Verve), 66
125. **I GET AROUND**—Beach Boys (Capitol), 64
126. **MRS. BROWN, YOU'VE GOT A LOVELY DAUGHTER**—Herman's Hermits (MGM), 65
127. **THERE! I'VE SAID IT AGAIN**—Bobby Vinton (Epic), 63-64
128. **LOUIE, LOUIE**—Kingsmen (Wand), 63-64
129. **ME & MRS. JONES**—Billy Paul (Philadelphia International), 72-73
130. **WITHOUT YOU**—Nilsson (RCA), 72
131. **FAMILY AFFAIR**—Sly & The Family Stone (Epic), 71
132. **LAST DATE**—Floyd Cramer (RCA Victor), 60-61
133. **THE THREE BELLS**—Browns (RCA Victor), 59
134. **RUNAROUND SUE**—Dion (Laurie), 61
135. **MY PRAYER**—Platters (Mercury), 56
136. **COME TOGETHER/SOMETHING**—Beatles (Apple), 69
137. **TURN! TURN! TURN!**—Byrds (Columbia), 65
138. **DOWNTOWN**—Petula Clark (Warner Bros.), 64-65
139. **SEASONS IN THE SUN**—Terry Jacks (Bell), 74
140. **IN THE YEAR 2525**—Zager & Evans (RCA), 69
141. **MY HEART HAS A MIND OF ITS OWN**—Connie Francis (MGM), 60
142. **STUCK ON YOU**—Elvis Presley (RCA Victor), 60



Mick Jagger (left) and Johnny Ray (right). Directly below, Eagles.



Atlantic photo

RCA photo



Haven photo

Righteous Brothers (left), Frankie Avalon (below directly) and Sly Stone (below).



Chancellor photo



143. **LITTLE DARLIN'**—Diamonds (Mercury), 57
144. **RETURN TO SENDER**—Elvis Presley (RCA Victor), 62
145. **I GOTCHA**—Joe Tex (Dial), 72
146. **WIPEOUT**—Surfaris (Dot), 63 & 66
147. **COME SEE ABOUT ME**—Supremes (Motown), 64-65
148. **A HORSE WITH NO NAME**—America (Warner Bros.), 72
149. **BABY LOVE**—Supremes (Motown), 64
150. **SUKIYAKI**—Kyu Sakamoto (Capitol), 63
151. **FINGERTIPS (Part II)**—Little Stevie Wonder (Tamla), 63
152. **MY BOYFRIEND'S BACK**—Angels (Smash), 63
153. **THE PURPLE PEOPLE EATER**—Sheb Wooley (MGM), 58
154. **WHERE DID OUR LOVE GO**—Supremes (Motown), 64
155. **MOONGLOW AND THEME FROM "PICNIC"**—Morris Stoloff (Decca), 56
156. **LET'S STAY TOGETHER**—Al Green (Hi), 71-72
157. **OH, PRETTY WOMAN**—Roy Orbison (Monument), 64
158. **YOU CAN'T HURRY LOVE**—Supremes (Motown), 66
159. **HELP!**—Beatles (Capitol), 65
160. **MR. LONELY**—Bobby Vinton (Epic), 64-65
161. **FLY, ROBIN, FLY**—Silver Convention (Midland International), 75
162. **WHATEVER WILL BE, WILL BE (Que Sera Sera)**—Doris Day (Columbia), 56
163. **KUNG FU FIGHTING**—Carl Douglas (20th Century), 74
164. **WE CAN WORK IT OUT**—Beatles (Capitol), 65-66
165. **APRIL LOVE**—Pat Boone (Dot), 57-58
166. **I WANT YOU BACK**—Jackson 5 (Motown), 69-70
167. **DIZZY**—Tommy Roe (ABC), 69
168. **BRANDY (You're A Fine Girl)**—Looking Glass (Epic), 72
169. **GO AWAY LITTLE GIRL**—Donny Osmond (MGM), 71
170. **INDIAN RESERVATION**—Raiders (Columbia), 71
171. **IT'S ONLY MAKE BELIEVE**—Conway Twitty (MGM), 58
172. **MONDAY, MONDAY**—Mamas & Papas (Dunhill), 66
173. **THEN CAME YOU**—Dionne Warwick & Spinners (Atlantic), 74
174. **TEQUILA**—Champs (Challenge), 58
175. **MY GUY**—Mary Wells (Motown), 64
176. **I WILL FOLLOW HIM**—Little Peggy March (PCA Victor), 63
177. **DANCING MACHINE**—Jackson 5 (Motown), 74
178. **SHERRY**—Four Seasons (Vee Jay), 62
179. **CALCUTTA**—Lawrence Welk (Dot), 61
180. **PATRICIA**—Perez Prado (RCA Victor), 58
181. **EVERYBODY'S SOMEBODY'S FOOL**—Connie Francis (MGM), 60
182. **BYE BYE LOVE**—Everly Brothers (Cadence), 57
183. **YESTERDAY**—Beatles (Capitol), 65
184. **WAR**—Edwin Starr (Gordy), 70
185. **LOVIN' YOU**—Minnie Riperton (Epic), 75
186. **STAGGER LEE**—Lloyd Price (ABC-Paramount), 59
188. **I CAN'T GET NEXT TO YOU**—Temptations (Gordy), 69
189. **JUDY IN DISGUISE (With Glasses)**—John Fred & His Playboy Band (Paula), 67-68
190. **MAMA TOLD ME (Not To Come)**—Three Dog Night (Dunhill), 70
191. **JOHNNY ANGEL**—Shelley Fabares (Colpix), 62
192. **MAKE IT WITH YOU**—Bread (Elektra), 70
193. **MIDNIGHT TRAIN TO GEORGIA**—Gladys Knight & The Pips (Buddah), 73
194. **LEAVING ON A JET PLANE**—Peter, Paul & Mary (Warner Bros.), 69-70
195. **GYPSIES, TRAMPS & THIEVES**—Cher (Kapp), 71
196. **SUMMER IN THE CITY**—Lovin' Spoonful (Kama Sutra), 66
197. **STOP! IN THE NAME OF LOVE**—Supremes (Motown), 65
198. **PONY TIME**—Cubby Checker (Parkway), 61
199. **LAST TRAIN TO CLARKSVILLE**—Monkees (Colgems), 66
200. **ONE OF THESE NIGHTS**—Eagles (Asylum), 75

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Peter Allen
Benny Andersson
(STIM)
Stig Anderson
(STIM)
Paul Anka
3 Awards
Hoyt Axton
Randy Bachman
(BMIC)
Philip Bailey
Marty Balin
Vinnie Barrett
Ary Barroso
(SBACEM)
Jeff Barry
Robert Bateman
William Beck
Thomas Bell
Chuck Berry
Leroy Bonner
Rory Bourke
David Bowie
(PRS)
L. Russell Brown
George Buschor
(GEMA)
Larry Butler
Larry Cansler
Calvin Carter
Harry Casey
Steve Cash
Jerry Chesnut
Willie Clarke
Jessi Colter
Alice Cooper
Linda Creed
Bob Crewe
3 Awards
Dash Crofts

Clifton Davis
Paul Davis
Paul Di Franco
Norman Dolph
Lamont Dozier
3 Awards
Wayne Duncan
Larry Dunn
Des Dyer
(PRS)
Bobby Eli
Scott English
Phil Everly
Mark Farner
John Farrar
(PRS) 2 Awards
Freddy Fender
Richard Finch
Charles Fox
Craig Fuller
Kenneth Gamble
Barry Gibb
(PRS)
Maurice Gibb
(PRS)
Robin Gibb
(PRS)
Norman Gimbel
Graham Gouldman
(PRS)
Al Green
Howard Greenfield
Merle Haggard
Johanna Hall
John J. Hall
Ann Hamilton
Dan Hamilton
Bruce Hawes
Larry Henley

Brian Holland
4 Awards
Eddie Holland
3 Awards
Harlan Howard
Leon Huff
David Jackson Jr.
Joseph Jefferson
Sammy Johns
Kevin Johnson
(APRA)
Marshall Jones
Vivian Keith
Richard Kerr
(PRS)
Dennis Lambert
3 Awards
Larry Lee
John Lennon
(PRS) 4 Awards
Irwin Levine
Sandy Linzer
Barbara Lomas
William Lyall
Melissa Manchester
Barry Manilow
Henry Mayer
(GEMA)
Curtis Mayfield
Linda McCartney
(PRS) 3 Awards
Paul McCartney
(PRS) 4 Awards
Van McCoy
Ralph Middlebrooks
Chips Moman
Michael Murphey
2 Awards
Peter Noah
Kenny Nolan
2 Awards
Kenny O'Dell
Marty Panzer
David Payton
Ben Peters
Barney Perry
Marvin Pierce
Anita Pointer
Bonnie Pointer
Brian Potter
3 Awards

Billy Preston
Curly Putman
Buck Ram
Ande Rand
Denny Randell
Clarence Reid
Minnie Riperton
Louis Risbrook
William Risbrook
Richard Rudolph
Leon Russell
Carole Bayer Sager
Clarence Satchell
Clive Scott
(PRS)
Jimmy Seals
Neil Sedaka
6 Awards
Billy Sherrill
3 Awards
Charles Simmons
Paul Simon
2 Awards
Eric Stewart
(PRS)
Billy Swan
Toni Tennille
Richard Thompson
Peter Townshend
(PRS)
Bjorn Ulvaeus
(STIM)
Bobby Vinton
Carlos Ward
Dick Wagner
Barry White
2 Awards
Maurice White
James Williams
Brian Wilson
Norro Wilson
Orlando Woods



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Best of POP

This chart is based on Billboard's year-end product recaps for the period 1956-1975, with individual products being inverted for point totals. These point totals were then tabulated, by product, and the resulting totals ranked in descending order. Excluded are seasonal products (e.g. Christmas) and specialty products (e.g. budget).

ALBUMS

- Pos. TITLE, Artist (Label)
1. MY FAIR LADY—Original Cast (Columbia)
 2. SOUTH PACIFIC—Soundtrack (RCA Victor)
 3. THE SOUND OF MUSIC—Soundtrack (RCA Victor)
 4. THE SOUND OF MUSIC—Original Cast (Columbia)
 5. WEST SIDE STORY—Soundtrack (Columbia)
 6. OKLAHOMA—Soundtrack (Capitol)
 7. JOHNNY'S GREATEST HITS—Johnny Mathis (Columbia)
 8. SING ALONG WITH MITCH—Mitch Miller (Columbia)
 9. CAMELOT—Original Cast (Columbia)
 10. KING AND I—Soundtrack (Capitol)
 11. GREATEST HITS—John Denver (RCA)
 12. LED ZEPPELIN—Led Zeppelin (Atlantic)
 13. TAPESTRY—Carole King (Ode)
 13. MOON RIVER AND OTHER GREAT MOVIE THEMES—Andy Williams (Columbia)
 15. PETER, PAUL, AND MARY—Peter, Paul, and Mary (Warner Bros.)
 16. WHIPPED CREAM AND OTHER DELIGHTS—Herb Alpert's Tijuana Brass (A&M)
 17. HYMNS—Tennessee Ernie Ford (Capitol)
 18. FIDDLER ON THE ROOF—Original Cast (RCA Victor)
 19. GIGI—Original Cast (MGM)
 20. THE MUSIC MAN—Original Cast (Capitol)
 21. HELLO, DOLLY—Original Cast (RCA Victor)
 22. FILM ENCORES, VOL. 1—Mantovani (London)
 23. DR. ZHIVAGO—Soundtrack (MGM)
 24. EDDIE DUCHIN STORY—Soundtrack (Decca)
 25. GOING PLACES—Herb Alpert and the Tijuana Brass (A&M)
 26. SGT. PEPPER'S LONELY HEARTS CLUB BAND—Beatles (Capitol)
 27. INSIDE SHELLEY BERMAN—Shelley Berman (Verve)
 28. TEMPTATIONS GREATEST HITS—Temptations (Gordy)
 29. HAIR—Original Cast (RCA)
 30. BLOOD, SWEAT & TEARS—Blood, Sweat & Tears (Columbia)
 31. IN-A-GADDA-DA-VIDA—Iron Butterfly (Atco)
 32. WEST SIDE STORY—Original Cast (Columbia)
 33. MY FAIR LADY—Soundtrack (Columbia)
 34. BELAFONTE AT CARNEGIE HALL—Harry Belafonte (RCA Victor)
 35. FROM THE HUNGRY i—Kingston Trio (Capitol)
 36. THE BARBRA STREISAND ALBUM—Barbra Streisand (Columbia)
 37. AROUND THE WORLD IN 80 DAYS—Soundtrack (Decca)
 38. SOUTH PACIFIC—Original Cast (Columbia)
 39. MODERN SOUND IN COUNTRY & WESTERN MUSIC, VOL. 1—Ray Charles (ABC Paramount)
 40. MOVING—Peter, Paul and Mary (Warner Bros.)
 41. DAYS OF WINE AND ROSES—Andy Williams (Columbia)
 42. SWEET BABY JAMES—James Taylor (Warner Bros.)
 43. CHICAGO—Chicago (Columbia)
 44. THE KINGSTON TRIO AT LARGE—Kingston Trio (Capitol)
 45. IF YOU CAN BELIEVE YOUR EYES & EARS—Mamas and Papas (Dunhill)
 46. I LEFT MY HEART IN SAN FRANCISCO—Tony Bennett (Columbia)
 47. CALYPSO—Harry Belafonte (Victor)
 48. MAN OF LA MANCHA—Original Cast (Kapp)

49. BEST OF THE ANIMALS—Animals (MGM)
50. TALKING BOOK—Stevie Wonder (Tamla)
51. JOAN BAEZ IN CONCERT—Joan Baez (Vanguard)
52. HEAVENLY—Johnny Mathis (Columbia)
53. LONELY BULL—Herb Alpert & The Tijuana Brass (A&M)
54. FUNNY GIRL—Original Cast (Capitol)
55. PERSUASIVE PERCUSSION, VOL. 1—Terry Snyder & The All Stars (Command)
56. TCHAIKOVSKY: PIANO CONCERTO NO. 1—Van Cliburn (RCA Victor)
57. PARSLEY, SAGE, ROSEMARY & THYME—Simon & Garfunkel (Columbia)
58. HONEY IN THE HORN—Al Hirt (RCA Victor)
59. MARY POPPINS—Soundtrack (Vista)
60. JUDY AT CARNEGIE HALL—Judy Garland (Capitol)
61. GOODBYE YELLOW BRICK ROAD—Elton John (MCA)
62. MEET THE BEATLES—Beatles (Capitol)
63. ROY ORBISON GREATEST HITS—Roy Orbison (Monument)
64. ELVIS—Elvis Presley (Victor)
65. ELTON JOHN GREATEST HITS—Elton John (MCA)
66. THE KINGSTON TRIO—Kingston Trio (Capitol)
67. SONGS OF THE FABULOUS FIFTIES—Roger Williams (Kapp)
68. THE BEST OF THE KINGSTON TRIO—Kingston Trio (Capitol)
69. BELAFONTE—Harry Belafonte (Victor)
70. BAND ON THE RUN—Paul McCartney (Apple)
71. INNERVISIONS—Stevie Wonder (Tamla)
72. THAT'S THE WAY OF THE WORLD—Earth, Wind & Fire (Columbia)
73. YOU DON'T MESS AROUND WITH JIM—Jim Corce (ABC)
74. BACK HOME AGAIN—John Denver (RCA)
75. THE SECOND BARBRA STREISAND ALBUM—Barbra Streisand (Columbia)
76. PAT'S GREATEST HITS—Pat Boone (Dot)
77. AMERICAN GRAFFITI—Soundtrack (MCA)
78. PHOEBE SNOW—Phoebé Snow (Shelter)
79. LOVE IS THE THING—Nat King Cole (Capitol)
80. IMAGINATION—Gladys Knight & The Pips (Buddah)
81. HEART LIKE A WHEEL—Linda Ronstadt (Capitol)
82. RICKY—Ricky Nelson (Imperial)
83. TODAY—New Christy Minstrels (Columbia)
84. ON THE BORDER—Eagles (Asylum)

85. MORE OF THE MONKEES—Monkees (Colgems)
86. CAPTAIN FANTASTIC & THE BROWN DIRT COWBOY—Elton John (MCA)
87. BEHIND CLOSED DOORS—Charlie Rich (Epic)
88. SONGS FOR SWINGIN' LOVERS—Frank Sinatra (Capitol)
89. ARE YOU EXPERIENCED—Jimi Hendrix Experience (Reprise)
90. THE MONKEES—Monkees (Colgems)
91. AN EVENING WITH JOHN DENVER—John Denver (RCA)
92. THE STING—Soundtrack (MCA)
93. ELVIS PRESLEY—Elvis Presley (Victor)
94. THE GRADUATE—Soundtrack (Columbia)
95. GETZ/GILBERTO—Stan Getz & Joao Gilberto (Verve)
96. AVERAGE WHITE BAND—Average White Band (Atlantic)
97. TRES HOMBRES—Z.Z. Top (London)
98. DISRAELI GEARS—Cream (Atco)
99. LAWRENCE OF ARABIA—Soundtrack (Colpix)
100. MAGICAL MYSTERY TOUR—Beatles (Capitol) *(Continued on page MR-114)*

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Columbia photo



MCA photo

Capitol photo



Line drawing from Lerner & Loewe's "My Fair Lady."



Cover from "Oklahoma" and Elton John (above). The late Janis Joplin (far left).

Asylum photo

Columbia photo

Warner Bros. photo



Linda Ronstadt, Mitch Miller, James Taylor (from left above) and Earth, Wind & Fire (below).



Lawrence Welk during recent "Autobiography" show.

Ranwood photo



Columbia photo



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Best of POP

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ALBUMS

Continued from page MR-112

101. BEATLES '65—Beatles (Capitol)
102. DARK SIDE OF THE MOON—Pink Floyd (Harvest)
103. PETER GUNN—Henry Mancini (RCA Victor)
104. MY NAME IS BARBRA—Barbra Streisand (Columbia)
105. RUBBERSOUL—Beatles (Capitol)
106. DIANA ROSS & THE SUPREMES' GREATEST HITS—Diana Ross and The Supremes (Motown)
107. BREAKFAST AT TIFFANY'S—Henry Mancini (RCA Victor)
108. PERFECT ANGEL—Minnie Riperton (Epic)
109. BACHMAN-TURNER OVERDRIVE II—Bachman-Turner Overdrive (Mercury)
110. BAYOU COUNTRY—Credence Clearwater Revival (Fantasy)
111. A MAN AND A WOMAN—Soundtrack (United Artists)
112. HARVEST—Neil Young (Reprise)
113. WHAT NOW MY LOVE—Herb Alpert & The Tijuana Brass (A&M)
114. CALCUTTA—Lawrence Welk (Dot)
115. BRIDGE OVER TROUBLED WATER—Simon & Garfunkel (Columbia)
116. STEREO 35 MM—Enoch Light & His Orchestra (Command)
117. BETWEEN THE LINES—Janis Ian (Columbia)
118. COURT AND SPARK—Joni Mitchell (Asylum)
119. MORE JOHNNY'S GREATEST HITS—Johnny Mathis (Columbia)
120. S.R.O.—Herb Alpert & The Tijuana Brass (A&M)
121. IN THE WIND—Peter, Paul & Mary (Warner Bros.)
122. EXODUS—Soundtrack (RCA Victor)
123. LED ZEPPELIN II—Led Zeppelin (Atlantic)
124. DOORS—Doors (Elektra)
125. JESUS CHRIST, SUPERSTAR—Various Artists (Decca)
126. JOHNNY CASH AT FOLSOM PRISON—Johnny Cash (Columbia)
127. HAVE YOU NEVER BEEN MELLOW—Olivia Newton-John (MCA)
128. AMERICAN PIE—Don McLean (United Artists)
129. SUNDOWN—Gordon Lightfoot (Reprise)
130. BUTTON DOWN MIND OF BOB NEWHART—Bob Newhart (Warner Bros.)
131. GOLDFINGER—Soundtrack (United Artists)
132. FUNNY GIRL—Soundtrack (Columbia)
133. TEASER AND THE FIRECAT—Cat Stevens (A&M)
134. BLUE SKY NIGHT THUNDER—Michael Murphey (Epic)
135. GREAT MOTION PICTURE THEMES—Various Artists (United Artists)
136. PAL JOEY—Soundtrack (Capitol)
137. ABBEY ROAD—Beatles (Apple)
138. CLOSE TO YOU—Carpenters (A&M)
139. REVOLVER—Beatles (Capitol)
140. SIXTY YEARS OF MUSIC AMERICA LOVES BEST, VOL. I—Assorted Artists (RCA Victor)
141. MARIA MULDAUR—Maria Muldaur (Reprise)
142. BLUE HAWAII—Elvis Presley (RCA Victor)
143. VANILLA FUDGE—Vanilla Fudge (Atco)
144. HOT ROCKS 1964-1971—Rolling Stones (London)
145. BEATLES—Beatles (Apple)
146. THE WORLD IS A GHETTO—War (United Artists)
147. MUSIC FROM EXODUS AND OTHER GREAT THEMES—Mantovani (London)
148. HERE WE GO AGAIN—Kingston Trio (Capitol)
149. SANTANA—Santana (Columbia)
150. COLOR ME BARBRA—Barbra Streisand (Columbia)

151. PEARL—Janis Joplin (Columbia)
152. PHYSICAL GRAFFITI—Led Zeppelin (Swan Song)
153. DEAR HEART—Andy Williams (Columbia)
154. I GOT A NAME—Jim Croce (ABC)
155. BLOOMING HITS—Paul Mauriat & His Orchestra (Philips)
156. KILLER—Alice Cooper (Warner Bros.)
157. SUMMER BREEZE—Seals & Crofts (Warner Bros.)
158. DONOVAN'S GREATEST HITS—Donovan (Epic)
159. GET READY—Rare Earth (Rare Earth)
160. SOLD OUT—Kingston Trio (Capitol)
161. ABRAXAS—Santana (Columbia)
162. WHAT NOW MY LOVE—Herb Alpert & The Tijuana Brass (A&M)
163. BALLADS OF THE GREEN BERETS—S/ Sgt. Barry Sadler (RCA Victor)
164. BILL COSBY IS A VERY FUNNY FELLOW, RIGHT?—Bill Cosby (Warner Bros.)
165. EXOTICA, VOL. I—Martin Denny (Liberty)
166. INTRODUCING HERMAN'S HERMITS—Herman's Hermits (MGM)
167. A SONG FOR YOU—Temptations (Gordy)
168. BARBRA STREISAND/THE THIRD ALBUM—Barbra Streisand (Columbia)
169. BOOKENDS—Simon & Garfunkel (Columbia)
170. BRAIN SALAD SURGERY—Emerson, Lake & Palmer (Manticore)
171. FIRST TAKE—Roberta Flack (Atlantic)
172. ASSOCIATION'S GREATEST HITS—Association (Warner Bros.)
173. EASY RIDER—Soundtrack (Dunhill)
174. THE PARTRIDGE FAMILY ALBUM—The Partridge Family (Bell)
175. WONDERFULNESS—Bill Cosby (Warner Bros.)
176. SOUTH OF THE BORDER—Herb Alpert & The Tijuana Brass (A&M)
177. TIME OUT—Dave Brubeck (Columbia)
178. BEATLES VI—Beatles (Capitol)
179. NO SECRETS—Carly Simon (Elektra)
180. WAR CHILD—Jethro Tull (Chrysalis)
181. BY THE TIME I GET TO PHOENIX—Glen Campbell (Capitol)
182. AMERICA—America (Warner Bros.)
183. ROMEO & JULIET—Soundtrack (Capitol)
184. BUTCH CASSIDY & THE SUNDANCE KID—Burt Bacharach/Soundtrack (A&M)

185. SHIP AHOY—O'Jays (Philly International)
186. COME FLY WITH ME—Frank Sinatra (Capitol)
187. FLOWER DRUM SONG—Original Cast (Columbia)
188. MOON RIVER—Lawrence Welk (Dot)
189. STRANGERS IN THE NIGHT—Frank Sinatra (Reprise)
190. PETER, PAUL & MARY IN CONCERT—Peter, Paul, and Mary (Warner Bros.)
191. LADY SINGS THE BLUES—Diana Ross (Motown)
192. MUSIC—Carole King (Ode)
193. OLIVER—Original Soundtrack (RCA Victor)
194. LADY SOUL—Aretha Franklin (Atlantic)
195. TOMMY—Original Soundtrack (Polydor)
196. FAITHFULLY—Johnny Mathis (Columbia)
197. JOE COCKER!—Joe Cocker (A&M)
198. TEA FOR THE TILLERMAN—Cat Stevens (A&M)
199. PROVOCATIVE PERCUSSION, VOL. I—Enoch Light & The Light Brigade (Command)
200. THREE DOG NIGHT—Three Dog Night (Dunhill)



RCA photo



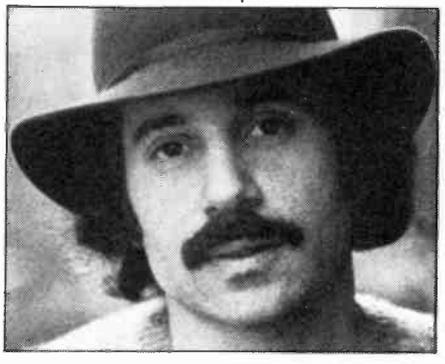
Swan Song photo



A&M photo



Mercury photo



Columbia photo

John Denver, Robert Flint of Led Zeppelin and Herb Alpert (left to right top row). Roy Orbison and Paul Simon (from left second row).



RCA photo

Mary Martin from "Sound Of Music" and Alice Cooper (far right).



Atlantic photo

SINGLES

Pos., TITLE, Artist (Label)

1946

1. **NEW SPANISH TWO STEP**—Bob Wills (Columbia)
2. **GUIAR POLKA**—Al Dexter (Columbia)
3. **DIVORCE ME C.O.D.**—Merle Travis (Capitol)
4. **ROLY-POLY**—Bob Wills (Columbia)
5. **SIoux CITY SUE**—Zeke Manners (Victor)
6. **WINE, WOMEN AND SONG**—Al Dexter (Columbia)
7. **SOMEDAY (You'll Want Me To Want You)**—Elton Britt (Victor)
8. **CINCINNATI LOU**—Merle Travis (Capitol)
9. **SIoux CITY SUE**—Hoosier Hot Shots (Decca)
10. **THAT'S HOW MUCH I LOVE YOU**—Eddy Arnold (Victor)

1947

1. **SMOKE, SMOKE, SMOKE (That Cigarette)**—Tex Williams Western Caravan (Capitol Americana)
2. **IT'S A SIN**—Eddy Arnold (Victor)
3. **SO ROUND, SO FIRM, SO FULLY PACKED**—Merle Travis (Capitol)
4. **WHAT IS LIFE WITHOUT LOVE**—Eddy Arnold (Victor)
5. **I'LL HOLD YOU IN MY HEART (Till I Can Hold You In My Arms)**—Eddy Arnold & His Tennessee Plowboys (Victor)
6. **TIMTAYSHUN**—Red Ingle Natural Seven & Jo Stafford (Capitol)
7. **NEW JOLIE BLONDE**—Red Foley (Decca)
8. **RAINBOW AT MIDNIGHT**—Ernest Tubb (Decca)
9. **NEW PRETTY BLONDE**—Moon Mullican (King)
10. **DIVORCE ME C.O.D.**—Merle Travis (Capitol)

1948

1. **BOUQUET OF ROSES**—Eddy Arnold (Victor)
2. **ANYTIME**—Eddy Arnold (Victor)
3. **JUST A LITTLE LOVIN'**—Eddy Arnold (Victor)
4. **TEXARKANA BABY**—Eddy Arnold (Victor)
5. **ONE HAS MY HEART**—Jimmy Wakely (Capitol)
6. **HUMPTY DUMPTY HEART**—Hank Thompson (Capitol)
7. **LIFE GETS TER-JUS DON'T IT**—Carson Robison (MGM)
8. **SWEETER THAN THE FLOWERS**—Moon Mullican (King)
9. **DECK OF CARDS**—T. Texas Tyler (Four Star)
10. **MY DADDY IS ONLY A PICTURE**—Eddy Arnold (Victor)

1949

1. **LOVESICK BLUES**—Hank Williams & Drifting Cowboys (MGM)
2. **DON'T ROB ANOTHER MAN'S CASTLE**—Eddy Arnold (RCA Victor)
4. **SLIPPING AROUND**—Jimmy Wakely & Margaret Whiting (Capitol)
5. **WEDDING BELLS**—Hank Williams (MGM)
6. **CANDY KISSES**—George Morgan (Columbia)
7. **WHY DON'T YOU HAUL OFF AND LOVE ME?**—Wayne Raney (King)
8. **BOUQUET OF ROSES**—Eddy Arnold (RCA Victor)
9. **I LOVE YOU SO MUCH IT HURTS**—Jimmy Wakely (Capitol)
10. **TENNESSEE SATURDAY NIGHT**—Red Foley & Cumberland Valley Boys (Decca)

1950

1. **I'm MOVIN' ON**—Hank Snow (Victor)
2. **CHATTANOOGIE SHOE SHINE BOY**—Red Foley (Decca)
3. **I'LL SAIL MY SHIP ALONE**—Moon Mullican (King)
4. **WHY DON'T YOU LOVE ME?**—Hank Williams (MGM)
5. **LONG GONE LONESOME BLUES**—Hank Williams (MGM)
6. **GOODNIGHT, IRENE**—Red Foley & Ernest Tubb (Decca)
7. **CUDDLE BUGGIN' BABY**—Eddy Arnold (Victor)
8. **(Remember Me) I'M THE ONE WHO LOVES YOU**—Stuart Hamblen (Columbia)
9. **BIRMINGHAM BOUNCE**—Red Foley (Decca)
10. **LOVEBUG ITCH**—Eddy Arnold (Victor)

1951

1. **COLD, COLD HEART**—Hank Williams (MGM)
2. **I WANT TO BE WITH YOU ALWAYS**—Lefty Frizzell (Columbia)
3. **ALWAYS LATE**—Lefty Frizzell (Columbia)
4. **RHUMBA BOOGIE**—Hank Snow (Victor)
5. **I WANNA PLAY HOUSE WITH YOU**—Eddy Arnold (Victor)
6. **THERE'S BEEN A CHANGE IN ME**—Eddy Arnold (Victor)
7. **SHOTGUN BOOGIE**—Tennessee Ernie (Capitol)
8. **HEY, GOOD LOOKIN'**—Hank Williams (MGM)
9. **MOM AND DAD'S WALTZ**—Lefty Frizzell (Columbia)
10. **GOLDEN ROCKET**—Hank Snow (Victor)

1952

1. **WILD SIDE OF LIFE**—Hank Thompson (Capitol)
2. **LET OLD MOTHER NATURE HAVE HER WAY**—Carl Smith (Columbia)
3. **JAMBALAYA**—Hank Williams (MGM)
4. **IT WASN'T GOD WHO MADE HONKY TONK ANGELS**—Kitty Wells (Decca)
5. **SLOW POKE**—Pee Wee King (Victor)
6. **INDIAN LOVE CALL**—Slim Whitman (Imperial)
7. **WONDERIN'**—Webb Pierce (Decca)
8. **DON'T JUST STAND THERE**—Carl Smith (Columbia)
9. **ALMOST**—George Morgan (Columbia)
10. **GIVE ME MORE, MORE, MORE OF YOUR KISSES**—Lefty Frizzell (Columbia)

Pos., TITLE, Artist (Label)

1953

1. **KAW-LIGA**—Hank Williams (MGM)
2. **YOUR CHEATING HEART**—Hank Williams (MGM)
3. **NO HELP WANTED**—Carlisle (Mercury)
4. **DEAR JOHN LETTER**—Jean Shepard & Ferlin Husky (Capitol)
5. **HEY, JOE**—Carl Smith (Columbia)
6. **MEXICAN JOE**—Jim Reeves (Abbott)
7. **I FORGOT MORE THAN YOU'LL EVER KNOW**—Davis Sisters (RCA Victor)
8. **IT'S BEEN SO LONG**—Webb Pierce (Decca)
9. **TAKE THESE CHAINS FROM MY HEART**—Hank Williams (MGM)
10. **FOOL SUCH AS I**—Hank Snow (Victor)

1954

1. **I DON'T HURT ANYMORE**—Hank Snow (Victor)
2. **ONE BY ONE**—Kitty Wells & Red Foley (Decca)
3. **SLOWLY**—Webb Pierce (Decca)
4. **EVEN THO**—Webb Pierce (Decca)
5. **I REALLY DON'T WANT TO KNOW**—Eddy Arnold (Victor)

The late Jim Reeves as he appeared his very first day before the movie camera for "Strike It Rich."



John Bernard photo for Reklama (Pty.) Ltd.

MCA photo

Brian D. McLaughlin photo



Columbia photo



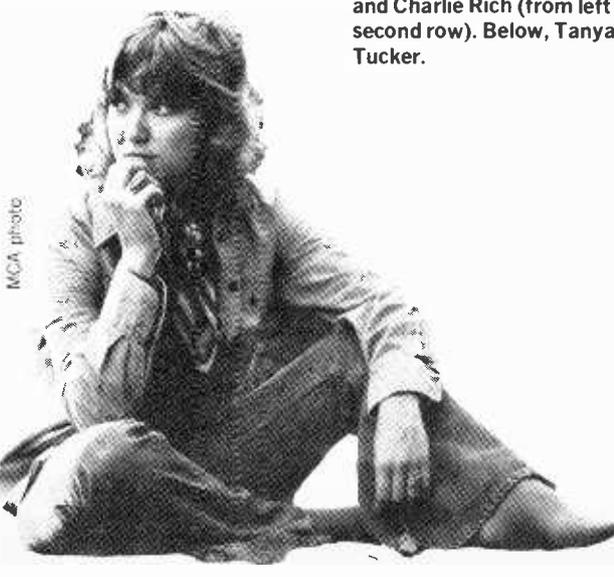
Columbia photo



Mercury photo



Lynn Anderson, Ray Price and Charlie Rich (from left second row). Below, Tanya Tucker.



MCA photo

Pos., TITLE, Artist (Label)

1955

6. **MORE AND MORE**—Webb Pierce (Decca)
7. **YOU BETTER NOT DO THAT**—Tommy Collins (Capitol)
8. **THERE STANDS THE GLASS**—Webb Pierce (Decca)
9. **ROSE MARIE**—Slim Whitman (Imperial)
10. **I'LL BE THERE**—Ray Price (Columbia)
1. **IN THE JAILHOUSE NOW**—Webb Pierce (Decca)
2. **MAKING BELIEVE**—Kitty Wells (Decca)
3. **I DON'T CARE**—Webb Pierce (Decca)
4. **LOOSE TALK**—Carl Smith (Columbia)
5. **SATISFIED MIND**—Porter Wagoner (RCA Victor)
6. **CATTLE CALL**—Eddy Arnold & Hugo Winterhalter (RCA Victor)
7. **LIVE FAST, LOVE HARD AND DIE YOUNG**—Faron Young (Capitol)
8. **IF YOU AIN'T LOVIN'**—Faron Young (Capitol)
9. **YELLOW ROSES**—Hank Snow (RCA Victor)
10. **I'VE BEEN THINKING**—Eddy Arnold (RCA Victor)

Capitol photo



Conway Twitty, Olivia Newton-John and Glen Campbell (from left top row).

Best of
COLUMBIA

Listed below are the top 10 country singles, annually, for the period 1946-1975, based on Billboard's year-end product recaps. Excluded is seasonal product.

1956

1. **CRAZY ARMS**—Ray Price (Columbia)
2. **HEARTBREAK HOTEL**—Elvis Presley (Victor)
3. **I WALK THE LINE**—Johnny Cash (Sun)
4. **BLUE SUEDE SHOES**—Carl Perkins (Sun)
5. **SEARCHING**—Kitty Wells (Decca)
6. **I WANT YOU, I NEED YOU, I LOVE YOU**—Elvis Presley (Victor)
7. **DON'T BE CRUEL**—Elvis Presley (Victor)
8. **WHY BABY WHY**—Red Sovine & Webb Pierce (Decca)
9. **I FORGOT TO REMEMBER TO FORGET**—Elvis Presley (Victor)
10. **SINGING THE BLUES**—Marty Robbins (Columbia)

1957

1. **GONE**—Ferlin Husky (Capitol)
2. **FRAULEIN**—Bobby Helms (Decca)
3. **BYE BYE LOVE**—Everly Brothers (Cadence)
4. **A WHITE SPORT COAT**—Marty Robbins (Columbia)
5. **YOUNG LOVE**—Sonny James (Capitol)
6. **FOUR WALLS**—Jim Reeves (RCA Victor)
7. **THERE YOU GO/TRAIN OF LOVE**—Johnny Cash (Sun)
8. **WAKE UP LITTLE SUSIE**—Everly Brothers (Cadence)
9. **GONNA FIND ME A BLUEBIRD**—Marvin Rainwater (MGM)
10. **JAILHOUSE ROCK**—Elvis Presley (RCA Victor)

1958

1. **OH, LONESOME ME/I CAN'T STOP LOVING YOU**—Don Gibson (RCA Victor)
2. **JUST MARRIED/STAIRWAY OF LOVE**—Marty Robbins (Columbia)
3. **GUESS THINGS HAPPEN THAT WAY/ COME IN, STRANGER**—Johnny Cash (Sun)
4. **CITY LIGHTS/INVITATION TO THE BLUES**—Ray Price (Columbia)
5. **DON'T/I BEG OF YOU**—Elvis Presley (RCA Victor)
6. **THE WAYS OF A WOMAN IN LOVE/ YOU'RE THE NEAREST THING TO HEAVEN**—Johnny Cash (Sun)
7. **BALLAD OF A TEENAGE QUEEN**—Johnny Cash (Sun)
8. **SEND ME THE PILLOW YOU DREAM ON**—Hank Locklin (RCA Victor)
9. **BLUE, BLUE DAY**—Don Gibson (RCA Victor)
10. **ALONE WITH YOU**—Faron Young (Capitol)

1959

1. **BATTLE OF NEW ORLEANS**—Johnny Horton (Columbia)
2. **THE THREE BELLS**—The Browns (RCA Victor)
3. **HEARTACHES BY THE NUMBER**—Ray Price (Columbia)
4. **WATERLOO**—Stonewall Jackson (Columbia)
5. **DON'T TAKE YOUR GUNS TO TOWN**—Johnny Cash (Columbia)
6. **WHITE LIGHTNING**—George Jones (Mercury)
7. **COUNTRY GIRL**—Faron Young (Capitol)
8. **I AIN'T NEVER**—Webb Pierce (Decca)
9. **WHEN IT'S SPRINGTIME IN ALASKA**—Johnny Horton (Columbia)
10. **BILLY BAYOU**—Jim Reeves (RCA Victor)

1960

1. **PLEASE HELP ME, I'M FALLING**—Hank Locklin (RCA Victor)
2. **HE'LL HAVE TO GO**—Jim Reeves (RCA Victor)
3. **ALABAMA**—Cowboy Copas (Starday)
4. **ONE MORE TIME**—Ray Price (Columbia)
5. **ABOVE AND BEYOND**—Buck Owens (Capitol)
6. **ANOTHER**—Roy Drusky (Decca)
7. **JUST ONE TIME**—Don Gibson (RCA Victor)
8. **ON THE WINGS OF A DOVE**—Ferlin Husky (Capitol)
9. **EL PASO**—Marty Robbins (Columbia)
10. **EXCUSE ME (I Think I've Got A Heartache)**—Buck Owens (Capitol)

1961

1. **I FALL TO PIECES**—Ray Price (Decca)
2. **FOOLIN' AROUND**—Don Gibson (Capitol)
3. **WINDOW UP ABOVE**—George Jones (Mercury)

(Continued on page MR-116)

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Best of COUNTRY

Listed below are the top 10 country albums, annually, for the period 1965-1975, based on Billboard's year-end product recaps. Excluded are seasonal products (e.g. Christmas) and specialty products (e.g. budget).

ALBUMS

Pos., TITLE, Artist (Label)

1965

1. I'VE GOT A TIGER BY THE TAIL—Buck Owens (Capitol)
2. CONNIE SMITH—(RCA Victor)
3. THE JIM REEVES WAY—(RCA Victor)
4. RETURN OF ROGER MILLER—(Smash)
5. I DON'T CARE—Buck Owens & His Buckaroos (Capitol)
6. YOU'RE THE ONLY WORLD I KNOW—Sonny James (Capitol)
7. THE FABULOUS SOUND OF FLATT & SCRUGGS—Lester Flatt & Earl Scruggs (Columbia)
8. THE BEST OF JIM REEVES—(RCA Victor)
9. TOGETHER AGAIN/MY HEART SKIPS A BEAT—Buck Owens & His Buckaroos (Capitol)
10. THE EASY WAY—Eddy Arnold (RCA Victor)

1966

1. MY WORLD—Eddy Arnold (RCA Victor)
2. ROLL OUT THE RED CARPET FOR BUCK OWENS & HIS BUCKAROOS—(Capitol)
3. DISTANT DRUMS—Jim Reeves (RCA Victor)
4. I WANT TO GO WITH YOU—Eddy Arnold (RCA Victor)
5. CARNEGIE HALL CONCERT WITH BUCK OWENS & HIS BUCKAROOS—(Capitol)
6. BEHIND THE TEAR—Sonny James (Capitol)
7. ROGER MILLER/GOLDEN HITS—(Smash)
8. I LIKE 'EM COUNTRY—Loretta Lynn (Decca)
9. I LOVE YOU DROPS—Bill Anderson (Decca)
10. THE LAST WORD IN LONESOME IS ME—Eddy Arnold (RCA Victor)

1967

1. THERE GOES MY EVERYTHING—Jack Greene (Decca)
2. THE BEST OF EDDY ARNOLD—(RCA Victor)
3. TOUCH MY HEART—Roy Price (COLUMBIA)
4. LONELY AGAIN—Eddy Arnold (RCA Victor)
5. ALL THE TIME—Jack Greene (Decca)
6. SOMEBODY LIKE ME—Eddy Arnold (RCA Victor)
7. DON'T COME HOME A DRINKIN'—Loretta Lynn (Decca)
8. OPEN UP YOUR HEART—Buck Owens & His Buckaroos (Capitol)
9. THE BEST OF SONNY JAMES—(Capitol)
10. DANNY BOY—Ray Price (Columbia)

1968

1. BY THE TIME I GET TO PHOENIX—Glen Campbell (Capitol)
2. GENTLE ON MY MIND—Glen Campbell (Capitol)
3. PROMISES, PROMISES—Lynn Anderson (Chart)
4. BEST OF EDDY ARNOLD—(RCA Victor)
5. HEY LITTLE ONE—Glen Campbell (Capitol)
6. THE COUNTRY WAY—Charley Pride (RCA Victor)
7. HONEY—Bobby Goldsboro (United Artists)
8. NEW PLACE IN THE SUN—Glen Campbell (Capitol)
9. EVERLOVIN' WORLD OF EDDY ARNOLD—(RCA Victor)
10. JOHNNY CASH AT FOLSOM PRISON—(Columbia)

1969

1. WICHITA LINEMAN—Glen Campbell (Capitol)
2. JOHNNY CASH AT FOLSOM PRISON—(Columbia)
3. STAND BY YOUR MAN—Tammy Wynette (Epic)
4. JEWELS—Waylon Jennings (RCA)
5. CHARLEY PRIDE IN PERSON—(RCA)
6. YOUR SQUAW IS ON THE WARPATH—Loretta Lynn (Decca)
7. THE SENSATIONAL CHARLEY PRIDE—(RCA)
8. JOHNNY CASH AT SAN QUENTIN—(Columbia)
9. SAME TRAIN, DIFFERENT TIME—Merle Haggard (Capitol)
10. GALVESTON—Glen Campbell (Capitol)

1970

1. THE BEST OF CHARLEY PRIDE—(RCA)
2. OKIE FROM MUSKOGEE—Merle Haggard & The Strangers (Capitol)
3. JUST PLAIN CHARLEY—Charley Pride (RCA)
4. TAMMY WYNETTE'S GREATEST HITS—(Epic)
5. HELLO, I'M JOHNNY CASH—(Columbia)
6. CHARLEY PRIDE'S 10TH ALBUM—(RCA)
7. FIGHTN' SIDE OF ME—Merle Haggard & The Strangers (Capitol)

Pos., TITLE, Artist (Label)

8. TAMMY'S TOUCH—Tammy Wynette (Epic)
9. THE WAYS TO LOVE A MAN—Tammy Wynette (Epic)
10. MY WOMAN, MY WOMAN, MY WIFE—Marty Robbins (Columbia)

1971

1. ROSE GARDEN—Lynn Anderson (Columbia)
2. FOR THE GOOD TIMES—Ray Price (Columbia)
3. I WON'T MENTION IT AGAIN—Ray Price (Columbia)
4. HAG—Merle Haggard (Capitol)
5. YOU'RE MY MAN—Lynn Anderson (Columbia)
6. FROM ME TO YOU—Charley Pride (RCA)
7. WHEN YOU'RE HOT, YOU'RE HOT—Jerry Reed (RCA)
8. HELP ME MAKE IT THROUGH THE NIGHT—Sammi Smith (MEGA)
9. I'M JUST ME—Charley Pride (RCA)
10. MAN IN BLACK—Johnny Cash (Columbia)

1972

1. BEST OF CHARLEY PRIDE VOL. 2—(RCA)
2. CHARLEY PRIDE SINGS HEART SONGS—(RCA)
3. EASY LOVING—Freddie Hart (Capitol)
4. FOR THE GOOD TIMES—Ray Price (Columbia)
5. REAL MCCOY—Charlie McCoy (Monument)
6. HAPPIEST GIRL IN THE WHOLE U.S.A.—Donna Fargo (Dot)
7. CRY—Lynn Anderson (Columbia)
8. A SUNSHINY DAY WITH CHARLEY PRIDE—(RCA)
9. HOW CAN I UNLOVE YOU—Lynn Anderson (Columbia)
10. WE GO TOGETHER—Tammy Wynette & George Jones (Epic)

1973

1. BEHIND CLOSED DOORS—Charlie Rich (Epic)
2. INTRODUCING—Johnny Rodriguez (Mercury)
3. SATIN SHEETS—Jeanne Pruett (MCA)
4. ALOHA FROM HAWAII VIA SATELLITE—Elvis Presley (RCA)
5. ENTERTAINER OF THE YEAR—Loretta Lynn (MCA)
6. CHARLIE MCCOY—Charlie McCoy (Monument)
7. THE BEST OF MERLE HAGGARD—Merle Haggard (Capitol)
8. THE HAPPIEST GIRL IN THE WHOLE U.S.A.—Donna Fargo (Dot)
9. SONG OF LOVE—Charley Pride (RCA)
10. JESUS WAS A CAPRICORN—Kris Kristofferson (Monument)

1974

1. BEHIND CLOSED DOORS—Charlie Rich (Epic)
2. LET ME BE THERE—Olivia Newton-John (MCA)
3. VERY SPECIAL LOVE SONGS—Charlie Rich (Epic)
4. THERE WON'T BE ANYMORE—Charlie Rich (RCA)
5. IF YOU LOVE ME LET ME KNOW—Olivia Newton-John (MCA)
6. YOU'VE NEVER BEEN THIS FAR BEFORE/BABY'S GONE—Conway Twitty (MCA)
7. A LEGENDARY PERFORMER VOL. I.—Elvis Presley (RCA)
8. STOP & SMELL THE ROSES—Mac Davis (Columbia)
9. SPIDERS & SNAKES—Jim Stafford (MGM)
10. BACK HOME AGAIN—John Denver (RCA)

1975

1. BACK HOME AGAIN—John Denver (RCA)
2. HEART LIKE A SHELL—Linda Ronstadt (Capitol)
3. BEFORE THE NEXT TEARDROP FALLS—Freddie Fender (ABC/Dot)
4. HAVE YOU NEVER BEEN MELLOW—Olivia Newton-John (MCA)
5. I'M JESSIE COLTER—Jessie Colter (Capitol)
6. MERLE HAGGARD & THE STRANGERS—(Capitol)
7. AN EVENING WITH JOHN DENVER—John Denver (RCA)
8. KEEP MOVIN' ON—Merle Haggard (Capitol)
9. LINDA ON MY MIND—Conway Twitty (MCA)
10. SONGS OF FOX HOLLOW—Tom T. Hall (Mercury)

SINGLES

Pos., TITLE, Artist (Label)

• Continued from page MR-115

4. TENDER YEARS—George Jones (Mercury)
5. THREE HEARTS IN A TANGLE—Roy Drusky (Decca)
6. HELLO WALLS—Faron Young (Capitol)
7. DON'T WORRY—Marty Robbins (Columbia)
8. HEARTBREAK U.S.A.—Kitty Wells (Decca)
9. SEA OF HEARTBREAK—Don Gibson (RCA Victor)
10. ON THE WINGS OF A DOVE—Ferin Husky (Capitol)

1962

1. WOLVERTON MOUNTAIN—Claude King (Columbia)
2. MISERY LOVES COMPANY—Porter Wagoner (RCA Victor)
3. SHE THINKS I STILL CARE—George Jones (United Artists)
4. CHARLIE'S SHOES—Billy Walker (Columbia)
5. ADIOS AMIGO—Jim Reeves (RCA Victor)
6. A WOUND TIME CAN'T ERASE—Stonewall Jackson (Columbia)

Pos., TITLE, Artist (Label)

7. SHE'S GOT YOU—Patsy Cline (Decca)
8. WALK ON BY—Leroy Van Dyke (Mercury)
9. TROUBLE'S BACK IN TOWN—Wilburn Brothers (Decca)
10. LOSING YOUR LOVE—Jim Reeves (RCA Victor)

1963

1. STILL—Bill Anderson (Decca)
2. ACT NATURALLY—Buck Owens (Capitol)
3. RING OF FIRE—Johnny Cash (Columbia)
4. WE MUST HAVE BEEN OUT OF OUR MINDS—George Jones & Melba Montgomery (United Artists)
5. LONESOME 7-7203—Hawshaw Hawkins (King)
6. TALK BACK TREMBLING LIPS—Ernest Ashworth (Hickory)
7. ABILENE—George Hamilton IV (RCA Victor)
8. DON'T LET ME CROSS OVER—Carl Butler (Columbia)
9. SIX DAYS ON THE ROAD—Dave Dudley (Golden Wing)
10. YOU COMB HER HAIR—George Jones (United Artists)

1964

1. MY HEART SKIPS A BEAT—Buck Owens (Capitol)
2. WELCOME TO MY WORLD—Jim Reeves (RCA Victor)
3. TOGETHER AGAIN—Buck Owens (Capitol)
4. I GUESS I'M CRAZY—Jim Reeves (RCA Victor)
5. I DON'T LOVE YOU ANYMORE—Charlie Louvin (Capitol)
6. SAGINAW MICHIGAN—Lefty Frizzell (Columbia)
7. BURNING MEMORIES—Ray Price (Columbia)
8. UNDERSTAND YOUR MAN—Johnny Cash (Columbia)
9. DANG ME—Roger Miller (Smash)
10. MEMORY # 1—Webb Pierce (Decca)

1965

1. WHAT'S HE DOING IN MY WORLD—Eddy Arnold (RCA Victor)
2. I'VE GOT A TIGER BY THE TAIL—Buck Owens (Capitol)
3. YES MR. PETERS—Roy Drusky & Priscilla Mitchell (Mercury)
4. BRIDGE WASHED OUT—Warner Mack (Decca)
5. THE OTHER WOMAN—Ray Price (Columbia)
6. THEN AND ONLY THEN—Connie Smith (RCA Victor)
7. BEFORE YOU GO—Buck Owens (Capitol)
8. KING OF THE ROAD—Roger Miller (Smash)
9. YOU'RE THE ONLY WORLD I KNOW—Sonny James (Capitol)
10. I'LL KEEP HOLDING ON—Sonny James (Capitol)

1966

1. ALMOST PERSUADED—David Houston (Epic)
2. THINK OF ME—Buck Owens (Capitol)
3. WAITIN' IN YOUR WELFARE LINE—Buck Owens (Capitol)
4. I WANT TO GO WITH YOU—Eddy Arnold (RCA Victor)
5. SWINGING DOORS—Merle Haggard (Capitol)
6. DISTANT DRUMS—Jim Reeves (RCA Victor)
7. GIDDYUP GO—Red Sovine (Starday)
8. OPEN UP YOUR HEART—Buck Owens (Capitol)
9. TAKE GOOD CARE OF HER—Sonny James (Capitol)
10. I LOVE YOU DROPS—Bill Anderson (Decca)

1967

1. ALL THE TIME—Jack Greene (Decca)
2. WALK THROUGH THIS WORLD WITH ME—George Jones (Musicor)
3. IT'S SUCH A PRETTY WORLD TODAY—Wynn Stewart (Capitol)
4. I'LL NEVER FIND ANOTHER YOU—Sonny James (Capitol)
5. WHERE DOES THE GOOD TIMES GO—Sonny James (Capitol)
6. I DON'T WANNA PLAY HOUSE—Tammy Wynette (Epic)
7. YOUR GOOD GIRL'S GONNA GO BAD—Tammy Wynette (Epic)
8. THERE GOES MY EVERYTHING—Jack Greene (Decca)
9. IT'S THE LITTLE THINGS—Sonny James (Capitol)
10. MY ELUSIVE DREAMS—David Houston & Tammy Wynette (Epic)

1968

1. FOLSOM PRISON BLUES—Johnny Cash (Columbia)
2. SKIP A ROPE—Henson Cargill (Monument)
3. D-I-V-O-R-C-E—Tammy Wynette (Epic)
4. MAMA TRIED (The Ballad From "Killers Three")—Merle Haggard (Capitol)
5. WORLD OF OUR OWN—Sonny James (Capitol)
6. I WANNA LIVE—Glen Campbell (Capitol)
7. ONLY DADDY THAT'LL WALK THE LINE—Waylon Jennings (RCA Victor)
8. HEAVEN SAYS HELLO—Sonny James (Capitol)
9. HONEY—Bobby Goldsboro (United Artists)
10. HARPER VALLEY P.T.A.—Jeannie C. Riley (Plantation)

1969

1. MY LIFE—Bill Anderson (Decca)
2. DADDY SANG BASS—Johnny Cash (Columbia)
3. I'LL SHARE MY WORLD WITH YOU—George Jones (Musicor)
4. HUNGRY EYES—Merle Haggard & The Strangers (Capitol)
5. STATUE OF A FOOL—Jack Greene (Decca)
6. (Margie's At) THE LINCOLN PARK INN—Bobby Bare (RCA Victor)
7. ONLY THE LONELY—Sonny James (Capitol)
8. I LOVE YOU MORE TODAY—Conway Twitty (Decca)

Pos., TITLE, Artist (Label)

9. DARLING, YOU KNOW I WOULDN'T LIE—Conway Twitty (Decca)
10. THE WAYS TO LOVE A MAN—Tammy Wynette (Epic)

1970

1. HELLO DARLIN'—Conway Twitty (Decca)
2. FOR THE GOOD TIMES/GRAZIN' IN GREENER PASTURES—Ray Price (Columbia)
3. TENNESSEE BIRDWALK—Jack Blanchard & Misty Morgan (Wayside)
4. DON'T KEEP ME HANGIN' ON—Sonny James (Capitol)
5. IS ANYBODY GOIN' TO SAN ANTOINE?—Charley Pride (RCA Victor)
6. WONDER COULD I LIVE THERE ANYMORE—Charley Pride (RCA Victor)
7. IT'S JUST A MATTER OF TIME—Sonny James (Capitol)
8. MY LOVE—Sonny James (Capitol)
9. FIGHTIN' SIDE OF ME—Merle Haggard & The Strangers (Capitol)
10. HE LOVES ME ALL THE WAY—Tammy Wynette (Epic)

1971

1. EASY LOVING—Freddie Hart (Capitol)
2. I WON'T MENTION IT AGAIN—Ray Price (Columbia)
3. HELP ME MAKE IT THROUGH THE NIGHT—Sammi Smith (Mega)
4. THE YEAR THAT CLAYTON DELANEY DIED—Tom T. Hall (Mercury)
5. WHEN YOU'RE HOT, YOU'RE HOT—Jerry Reed (RCA)
6. EMPTY ARMS—Sonny James (Capitol)
7. I'M JUST ME—Charley Pride (RCA)
8. HOW CAN I UNLOVE YOU—Lynn Anderson (Columbia)
9. GOOD LOVIN' (Makes It Right)—Tammy Wynette (Epic)
10. HOW MUCH MORE CAN SHE STAND—Conway Twitty (Decca)

1972

1. MY HANG UP IS YOU—Freddie Hart (Capitol)
2. THE HAPPIEST GIRL IN THE WHOLE U.S.A.—Donna Fargo (Dot)
3. IT'S FOUR IN THE MORNING—Faron Young (Mercury)
4. IT'S GONNA TAKE A LITTLE BIT LONGER—Charley Pride (RCA)
5. IF YOU LEAVE ME TONIGHT I'LL CRY—Jerry Wallace (Decca)
6. CAROLYN—Merle Haggard & The Strangers (Capitol)
7. KISS AN ANGEL GOOD MORNING—Charley Pride (RCA)
8. CHANTILLY LACE/THINK ABOUT IT DARLIN'—Jerry Lee Lewis (Mercury)
9. ONE'S ON THE WAY—Loretta Lynn (Decca)
10. WOMAN (SENSUOUS WOMAN)—Don Gibson (Hickory)

1973

1. YOU'VE NEVER BEEN THIS FAR BEFORE—Conway Twitty (MCA)
2. BEHIND CLOSED DOORS—Charlie Rich (Epic)
3. SATIN SHEETS—Jeanne Pruett (MCA)
4. TEDDY BEAR SONG—Barbara Fairchild (Columbia)
5. AMANDA—Don Williams (JMI)
6. YOU'RE THE BEST THING THAT'S HAPPENED TO ME—Ray Price (Columbia)
7. WHY ME—Kris Kristofferson (Monument—Columbia)
8. EVERYBODY'S HAD THE BLUES—Merle Haggard (Capitol)
9. SHE NEEDS SOMEONE TO HOLD HER—Conway Twitty (MCA)
10. THE LORD KNOWS I'M DRINKING—Cal Smith (MCA)

1974

1. THERE WON'T BE ANYMORE—Charlie Rich (RCA)
2. IF WE MAKE IT THROUGH DECEMBER—Merle Haggard (Capitol)
3. I LOVE—Tom T. Hall (Mercury)
4. THE GRAND TOUR—George Jones (Epic)
5. RUB IT IN—Billy "Crash" Craddock (ABC)
6. JOLENE—Dolly Parton (RCA)
7. MARIE LAVEAU—Bobby Bare (RCA)
8. A VERY SPECIAL LOVE SONG—Charlie Rich (Epic)
9. IF YOU LOVE ME (Let Me Know)—Olivia Newton-John (MCA)
10. ANOTHER LONELY SONG—Tammy Wynette (Epic)

1975

1. RHINESTONE COWBOY—Glen Campbell (Capitol)
2. RECONSIDER ME—Narvel Felts (ABC/ Dot)
3. BLUE EYES CRYING IN THE RAIN—Willie Nelson (Columbia)
4. LOVE IN THE HOT AFTERNOON—Gene Watson (Capitol)
5. WASTED DAYS & WASTED NIGHTS—Freddie Fender (ABC/Dot)
6. FEELIN'S—Loretta Lynn & Conway Twitty (MCA)
7. IT'S TIME TO PAY THE FIDDLER—Cal Smith (MCA)
8. YOU'RE MY BEST FRIEND—Don Williams (ABC/Dot)
9. WRONG ROAD AGAIN—Crystal Gayle (United Artists)
10. LIZZIE & THE RAINMAN—Tanya Tucker (MCA)

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Best of SOUL SINGLES

Listed below are the top 10 rhythm & blues singles, annually, for the period 1946-1963 and 1965-1975. (There were no rhythm & blues charts published by Billboard during 1964); based on Billboard's year-end product recaps. Excluded is seasonal product.

SINGLES

Pos., TITLE, Artist (Label)

1946

1. HEY-BA-BA-RE-BOP—Lionel Hampton (Decca)
2. CHOO CHOO CH'BOOGIE—Louis Jordan (Decca)
3. STONE COLD DEAD IN THE MARKET—Louis Jordan & Ella Fitzgerald (Decca)
4. THE GYPSY—Ink Spots (Decca)
5. R. M. BLUES—Roy Milton (Juke Box/Specialty)
6. BUZZ ME—Louis Jordan (Decca)
7. DRIFTING BLUES—Johnny Moor & His Three Blazers (Philo)
8. SALT PORK, W. VA.—Louis Jordan (Decca)
9. I KNOW—The Jubilaires & Andy Kirk Ork. (Decca)
10. AIN'T THAT JUST LIKE A WOMAN?—Louis Jordan (Decca)

1947

1. AIN'T NOBODY HERE BUT US CHICKENS—Louis Jordan (Decca)
2. BOOGIE WOOGIE BLUE PLATE—Louis Jordan (Decca)
3. I WANT TO BE LOVED—Savannah Churchill (Manor)
4. JACK, YOU'RE DEAD—Louis Jordan (Decca)
5. OLD MAID BOOGIE—Eddie Vinson Ork. (Mercury)
6. SNATCH AND GRAB IT—Julie Lee & Her Boy Friends (Capitol Americana)
7. LET THE GOOD TIMES ROLL—Louis Jordan (Decca)
8. TEXAS AND PACIFIC—Louis Jordan (Decca)
9. HE'S A REAL GONE GUY—Nellie Lutcher (Capitol Americana)
10. HURRY ON DOWN—Nellie Lutcher (Capitol Americana)

1948

1. LONG GONE—Sonny Thompson (Miracle)
2. GOOD ROCKIN' TONIGHT—Wynonie Harris (King)
3. TOMORROW NIGHT—Lonnie Johnson (King)
4. PRETTY MAMA BLUES—Ivory Joe Hunter (4 Star)
5. I CAN'T GO ON WITHOUT YOU—Bull Moose Jackson (King)
6. MESSIN' AROUND—Memphis Slim (Miracle)
7. MY HEART BELONGS TO YOU—Arbee Stidham (Victor)
8. CORN BREAD—Hal Singer Sextette (Savoy)
9. RUN, JOE—Louis Jordan (Decca)
10. BLUES AFTER HOURS—Pee Wee Crayton (Modern)

1949

1. THE HUCKLEBUCK—Paul Williams (Savoy)
2. TROUBLE BLUES—Charles Brown (Aladdin)
3. SATURDAY NIGHT FISH FRY—Louis Jordan & Tympany Five (Decca)
4. AIN'T NOBODY'S BUSINESS—Jimmy Witherspoon (Supreme)
5. LITTLE GIRL, DON'T CRY—Bull Moose Jackson (King)
6. TELL ME SO—The Orioles (Jubilee)
7. DRINKIN' WIND, SPO-DEE-O-DEE—Stick McGhee & Buddies (Atlantic)
8. HOLD ME, BABY—Amos Milburn (Aladdin)
9. CHICKEN SHACK BOOGIE—Amos Milburn (Aladdin)
10. BOOGIE CHILLIN'—John Lee Hooker (Modern)

1950

1. PINK CHAMPAGNE—Joe Liggins (Specialty)
2. DOUBLE CROSSING BLUES—Johnny Otis, Little Esther, Mel Walker (Savoy)
3. I NEED YOU SO—Ivory Joe Hunter (MGM)
4. HARD LUCK BLUES—Roy Brown (DeLuxe)
5. CUPID'S BOOGIE—Little Esther, Johnny Otis, Mel Walker (Savoy)
6. I ALMOST LOST MY MIND—Ivory Joe Hunter (MGM)
7. WELL, OH, WELL—Tiny Bradshaw (King)
8. BLUE LIGHT BOOGIE—Louis Jordan (Decca)
9. FOR YOU MY LOVE—Larry Darnell (Regal)
10. MISTRUSTIN' BLUES—Johnny Otis, Little Esther, Mel Walker (Savoy)

1951

1. SIXTY MINUTE MAN—Dominoes (Federal)
2. BLACK NIGHT—Charles Brown (Aladdin)
3. TEARDROPS FROM MY EYES—Ruth Brown (Atlantic)
4. CHAINS OF LOVE—Joe Turner (Atlantic)
5. DON'T YOU KNOW I LOVE YOU—Clovers (Atlantic)
6. PLEASE SEND ME SOMEONE TO LOVE—Percy Mayfield (Specialty)

Pos., TITLE, Artist (Label)

7. I'M WAITING JUST FOR YOU—Lucky Millinder (King)
8. GLORY OF LOVE—Five Keys (Aladdin)
9. ROCKEY 88—Jackie Brenston (Chess)
10. ROCKIN' BLUES—Johnny Otis, Mel Walker (Savoy)

1952

1. LAWDY, MISS CLAWDY—Lloyd Price (Specialty)
2. HAVE MERCY, BABY—Dominoes (Federal)
3. FIVE, TEN, FIFTEEN HOURS—Ruth Brown (Atlantic)
4. GOIN' HOME—Fats Domino (Imperial)
5. NIGHT TRAIN—Jimmy Forrest (United)
6. MY SONG—Johnny Ace (Duke)
7. ONE MINT JULEP—Clovers (Atlantic)
8. TING A LING—Clovers (Atlantic)
9. THREE O' CLOCK BLUES—B.B. King (RPM)
10. JUKE—Little Walter (Checker)

1953

1. (Mama) HE TREATS YOUR DAUGHTER MEAN—Ruth Brown (Atlantic)

RCA photo



20th Century photo



Tamla photo



Pos., TITLE, Artist (Label)

2. SHAKE A HAND—Faye Adams (Herald)
3. HOUND DOG—Willie Mae Thorton (Peacock)
4. CRYING IN THE CHAPEL—Orioles (Jubilee)
5. CLOCK—Johnny Ace (Duke)
6. I DON'T KNOW—Willie Mabon (Chess)
7. GOOD LOVIN'—Clovers (Atlantic)
8. BABY, DON'T DO IT—Five Royales (Apollo)
9. HELP ME, SOMEBODY—Five Royales (Apollo)
10. PLEASE LOVE ME—B.B. King (RPM)

1954

1. WORK WITH ME, ANNIE—Midnighters (Federal)
2. HONEY LOVE—Drifters (Atlantic)
3. WHAT A DREAM—Ruth Brown (Atlantic)
4. YOU'LL NEVER WALK ALONE—Roy Hamilton (Epic)
5. SHAKE, RATTLE AND ROLL—Joe Turner (Atlantic)
6. THINGS THAT I USED TO DO—Guitar Slim (Specialty)
7. HURTS ME TO MY HEART—Faye Adams (Herald)
8. ANNIE HAD A BABY—Midnighters (Federal)
9. LOVEY DOVEY—Clovers (Atlantic)



Motown photo

The Supremes (above), Sam Cooke (above left) and Barry White (left below).

T-neck photo



Enterprise photo



Marvin Gaye (outlined), Isley Brothers (above) and Isaac Hayes (immediately above).

Pos., TITLE, Artist (Label)

10. SEXY WAYS—Midnighters (Federal)

TOP RHYTHM & BLUES SINGLES OF 1955

1. PLEDGING MY LOVE—Johnny Ace (Duke)
2. AIN'T THAT A SHAME—Fats Domino (Imperial)
3. MAYBELLENE—Chuck Berry (Chess)
4. EARTH ANGEL—Penquins (Dootone)
5. I'VE GOT A WOMAN—Ray Charles (Atlantic)
6. WALLFLOWER—Etta James (Modern)
7. ONLY YOU—Platters (Mercury)
8. MY BABE—Little Walter (Chess)
9. SINCERELY—Moonglows (Chess)
10. UNCHAINED MELODY—Roy Hamilton (Epic)

1956

1. HONKY TONK—Bill Doggett (King)
2. I'M IN LOVE AGAIN—Fats Domino (Imperial)
3. LONG TALL SALLY—Little Richard (Specialty)
4. FEVER—Little Willie John (King)
5. GREAT PRETENDER—Platters (Mercury)
6. WHY DO FOOLS FALL IN LOVE—Teen Agers (Gee)
7. I WANT YOU TO BE MY GIRL—Teen Agers (Gee)
8. MY PRAYER—Platters (Mercury)
9. BLUE SUEDE SHOES—Carl Perkins (Sun)
10. LET THE GOOD TIMES ROLL—Shirley & Lee (Aladdin)

1957

1. JAILHOUSE ROCK/TREAT ME NICE—Elvis Presley (RCA Victor)
2. SEARCHIN'/YOUNG BLOOD—Coasters (Atco)
3. YOU SEND ME—Sam Cooke (Keen)
4. WAKE UP LITTLE SUSIE—Everly Brothers (Cadence)
5. ALL SHOOK UP—Elvis Presley (RCA Victor)
6. BLUE MONDAY—Fats Domino (Imperial)
7. HONEYCOMB—Jimmie Rodgers (Roulette)
8. DIANA—Paul Anka (ABC-Paramount)
9. SILHOUETTES—Rays (Cameo)
10. COME GO WITH ME—Del Vikings (Dot)

1958

1. WHAT AM I LOVING FOR/HANG UP MY ROCK & ROLL SHOES—Chuck Willis (Atlantic)
2. ROCK-IN' ROBIN—Bobby Day (Class)
3. DON'T/I BEG OF YOU—Elvis Presley (RCA Victor)
4. LOOKING BACK/DO I LIKE IT—Nat King Cole (Capitol)
5. ALL I HAVE TO DO IS DREAM—Everly Brothers (Cadence)
6. IT'S ALL IN THE GAME—Tommy Edwards (MGM)
7. JUST A DREAM—Jimmy Clanton (Ace)
8. YAKETY YAK—Coasters (Atco)
9. WITCH DOCTOR—David Seville (Liberty)
10. LITTLE STAR—Elegants (Apt)

1959

1. STAGGER LEE—Lloyd Price (ABC-Paramount)
2. IT'S JUST A MATTER OF TIME—Brook Benton (Mercury)
3. KANSAS CITY—Wilbert Harrison (Fury)
4. LONELY TEARDROPS—Jackie Wilson (Brunswick)
5. PERSONALITY—Lloyd Price (ABC-Paramount)
6. I CRIED A TEAR—LaVern Baker (Atlantic)
7. TRY ME (I Need You)—James Brown & The Famous Flames (Federal)
8. THERE GOES MY BABY—Drifters (Atlantic)
9. WHAT'D I SAY—Ray Charles (Atlantic)
10. THANK YOU PRETTY BABY—Brook Benton (Mercury)

1960

1. KIDDIO—Brook Benton (Mercury)
2. BABY—Brook Benton & Dinah Washington (Mercury)
3. FOOL IN LOVE—Ike & Tina Turner (Sue)
4. THE TWIST—Chubby Checker (Parkway)
5. CHAIN GANG—Sam Cooke (RCA Victor)
6. MONEY—Barrett Strong (Anna)
7. LET'S GO, LET'S GO, LET'S GO—Hank Ballard & The Midnighters (King)
8. FINGER POPPIN' TIME—Hank Ballard & The Midnighters (King)
9. A WOMAN, A LOVER, A FRIEND—Jackie Wilson (Brunswick)
10. SAVE THE LAST DANCE FOR ME—Drifters (Atlantic)

1961

1. TOSSIN' AND TURNIN'—Bobby Lewis (Beltone)
2. IT'S GONNA WORK OUT FINE—Ike & Tina Turner (Sue)
3. DON'T CRY NO MORE—Bobby Bland (Duke)
4. HIDEAWAY—Freddy King (Federal)
5. SHOP AROUND—The Miracles (Tamla)
6. MY TRUE STORY—Jive Five (Beltone)
7. I LIKE IT LIKE THAT—Chris Kenner (Instant)
8. STAND BY ME—Ben E. King (Atco)
9. MOTHER-IN-LAW—Ernie K-Doe (Minit)
10. ALL IN MY MIND—Maxine Brown (Nomar)

(Continued on page MR-120)

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Thank God and you, America.

Sincerely,

A handwritten signature in black ink, appearing to read "Merle Haggard". The signature is written in a cursive style with a large initial "M" and a long, sweeping tail.

Merle Haggard

Best of SOUL

Listed below are the top 10 rhythm & blues albums, annually, for the period 1966-1975, based on Billboard's year-end recaps. Excluded are seasonal products (e.g. Christmas) and specialty products (e.g. budget).

ALBUMS

Pos., TITLE, Artist (Label)

1966

1. **LOU RAWLS LIVE**—(Capitol)
2. **TEMPTIN' TEMPTATIONS**—(Gordy)
3. **GETTIN' READY**—Temptations (Gordy)
4. **LOW RAWLS SOULIN'**—(Capitol)
5. **CRYING TIME**—Ray Charles (ABC)
6. **THE MIRACLES GOING TO A GO-GO**—(Tamla)
7. **SUPREMES A GO GO**—(Motown)
8. **UP TIGHT**—Stevie Wonder (Tamla)
9. **SOUL ALBUM**—Otis Redding (Volt)
10. **THE EXCITING WILSON PICKETT**—(Atlantic)

1967

1. **THE TEMPTATIONS' GREATEST HITS**—(Gordy)
2. **I NEVER LOVE A MAN THE WAY I LOVE YOU**—Aretha Franklin (Atlantic)
3. **THE TEMPTATIONS LIVE!**—(Gordy)
4. **CARRYIN' ON**—Lou Rawls (Capitol)
5. **THE FOUR TOPS LIVE!**—(Motown)
6. **DIANA ROSS & THE SUPREMES' GREATEST HITS**—(Motown)
7. **HERE WHERE THERE IS LOVE**—Dionne Warwick (Scepter)
8. **THE SUPREMES SING HOLLAND-DOZIER-HOLLAND**—(Motown)
9. **ARETHE ARRIVES**—Aretha Franklin (Atlantic)
10. **WITH A LOT O' SOUL**—Temptations (Gordy)

1968

1. **LADY SOUL**—Aretha Franklin (Atlantic)
2. **IN A MELLOW MOOD**—Temptations (Gordy)
3. **A DAY IN THE LIFE**—Wes Montgomery (A&M)
4. **ARETHA NOW**—Aretha Franklin (Atlantic)
5. **THE HISTORY OF OTIS REDDING**—(Volt)
6. **ARE YOU EXPERIENCED**—Jimi Hendrix Experience (Reprise)
7. **THE TEMPTATIONS' GREATEST HITS**—(Gordy)
8. **THE ELECTRIFYING EDDIE HARRIS**—(Atlantic)
9. **DIIONE WARWICK'S GOLDEN HITS, PART I**—(Scepter)
10. **DOCK OF THE BAY**—Otis Redding (Volt)

1969

1. **CLOUD NINE**—Temptations (Gordy)
2. **ICE MAN COMETH**—Jerry Butler (Mercury)
3. **STAND**—Sly & The Family Stone (Epic)
4. **SOUL '69**—Aretha Franklin (Atlantic)
5. **MEMPHIS UNDERGROUND**—Herbie Mann (Atlantic)
6. **TCB**—Diana Ross & the Supremes & the Temptations (Motown)
7. **LIVE AT THE COPA**—Temptations (Gordy)
8. **HOT BUTTERED SOUL**—Isaac Hayes (Enterprise)
9. **PROMISES, PROMISES**—Dionne Warwick (Scepter)
10. **GRAZIN' IN THE GRASS**—Friends of Distinction (RCA)

1970

1. **THE ISAAC HAYES MOVEMENT**—(Enterprise)
2. **STAND**—Sly & the Family Stone (Epic)
3. **GET READY**—Rare Earth (Rare Earth)
4. **STILL WATER**—Four Tops (Motown)
5. **THIS GIRL'S IN LOVE WITH YOU**—Aretha Franklin (Atlantic)
6. **PSYCHEDELIC SHACK**—Temptations (Gordy)
7. **I WANT YOU BACK**—Jackson 5 (Motown)
8. **SWISS MOVEMENT**—Les McCann & Eddie Harris (Atlantic)
9. **ABC**—Jackson 5 (Motown)
10. **COMPLETELY WELL**—B.B. King (BluesWay)

1971

1. **TO BE CONTINUED**—Isaac Hayes (Enterprise)
2. **CHAPTER TWO**—Roberta Flack (Atlantic)
3. **WHAT'S GOING ON**—Marvin Gaye (Tamla)
4. **CURTIS**—Curtis Mayfield (Curton)
5. **ARETHA LIVE AT FILLMORE WEST**—Aretha Franklin (Atlantic)
6. **MAYBE TOMORROW**—Jackson 5 (Motown)
7. **SHAFT**—Soundtrack/Isaac Hayes (Enterprise)
8. **THE SKY'S THE LIMIT**—Temptations (Gordy)
9. **MELTING POT**—Booker T. & the MG's (Stax)
10. **ABRAXAS**—Santana (Columbia)

1972

1. **REVOLUTION OF THE MIND/LIVE AT THE APOLLO**—James Brown (Polydor)
2. **LET'S STAY TOGETHER**—Al Green (Hi)
3. **SHAFT**—Soundtrack/Isaac Hayes (MGM/Enterprise)

Pos., TITLE, Artist (Label)

4. **STYLISTICS**—(Avco)
5. **A LONELY MAN**—Chi-Lites (Brunswick)
6. **ALL DAY MUSIC**—War (United Artists)
7. **STILL BILL**—Bill Withers (Sussex)
8. **FIRST TAKE**—Roberta Flack (Atlantic)
9. **THERE'S A RIOT GOIN' ON**—Sly & The Family Stone (Epic)
10. **SOLID ROCK**—Temptations (Gordy)

1973

1. **I'M STILL IN LOVE WITH YOU**—Al Green (Hi) (London)
2. **THE WORLD IS A GHETTO**—War (United Artists)
3. **TALKING BOOK**—Stevie Wonder (Tamla) (Motown)
4. **LADY SINGS THE BLUES**—Diana Ross (Motown)
5. **ROUND 2**—Stylistics (Avco)
6. **CALL ME**—Al Green (Hi) (London)
7. **I'VE GOT SO MUCH TO GIVE**—Barry White (20th Century)
8. **BACK STABBERS**—O'Jays (Philadelphia Int'l) (Columbia)
9. **360 DEGREES OF BILLY PAUL**—Billy Paul (Philadelphia Int'l) (Columbia)
10. **NEITHER ONE OF US (Wants To Be The First To Say Goodbye)**—Gladys Knight & The Pips (Soul) (Motown)

1974

1. **SHIP AHOY**—O'Jays (Philadelphia International)
2. **IMAGINATION**—Gladys Knight & The Pips (Buddah)
3. **HEADHUNTERS**—Herbie Hancock (Columbia)
4. **THE PLAYBACK**—James Brown (Polydor)
5. **LIVIN' FOR YOU**—Al Green (Hi)
6. **SKIN TIGHT**—Ohio Players (Mercury)
7. **LOVE IS THE MESSAGE**—MFSB (Philadelphia International)
8. **LET'S GET IT ON**—Marvin Gaye (Tamla)
9. **INNERVISIONS**—Stevie Wonder (Tamla)
10. **OPEN OUR EYES**—Earth, Wind & Fire (Columbia)

1975

1. **THAT'S THE WAY OF THE WORLD**—Earth, Wind, & Fire (Columbia)
2. **FIRE**—Ohio Players (Mercury) (Phonogram)
3. **A SONG FOR YOU**—Temptations (Motown)
4. **SUN GODDESS**—Ramsey Lewis (Columbia)
5. **EXPLORES YOUR MIND**—Al Green (Hi) (London)
6. **TO BE TRUE**—Harold Melvin & The Blue Notes (Philadelphia Int'l) (Epic/Columbia)
7. **FLYING START**—Blackbyrds (Fantasy)
8. **MISTER MAGIC**—Grover Washington, Jr. (Dudu) (Motown)
9. **REFUSIZED**—Rufus Featuring Chaka Khan (ABC)
10. **FULLFILLINGNESS' FIRST FINALE**—Stevie Wonder (Tamla) (Motown)

SINGLES

• Continued from page MR-118

Pos., TITLE, Artist (Label)

1962

1. **SOUL TWIST**—King Curtis (Enjoy)
2. **I CAN'T STOP LOVING YOU**—Ray Charles (ABC/Paramount)
3. **TWIST AND SHOUT**—Isley Brothers (Wand)
4. **BRING IT ON HOME TO ME**—Sam Cooke (RCA Victor)
5. **LOST SOMEONE**—James Brown & The Famous Flames (King)
6. **MASHED POTATO TIME**—Dee Dee Sharp (Cameo)
7. **ANY DAY NOW**—Chuck Jackson (Wand)
8. **SNAP YOUR FINGERS**—Joe Henderson (Todd)
9. **PARTY NIGHTS**—Claudine Clark (Chancellor)
10. **YOU'LL LOSE A GOOD THING**—Barbara Lynn (Jamie)

1963

1. **PART TIME LOVE**—Little Johnny Taylor (Galaxy)
2. **MOCKINGBIRD**—Inez Foxx (Symbol)
3. **BOBBY WORKOUT**—Jackie Wilson (Brunswick)
4. **FINGERTIPS (Part II)**—Little Stevie Wonder (Tamla)
5. **HEAT WAVE**—Martha & The Vandellas (Gordy)
6. **PRIDE AND JOY**—Marvin Gaye (Tamla)
7. **THE LOVE OF MY MAN**—Theola Gilgore (Serock)
8. **CRY BABY**—Garnett Mimms & The Enchanters (United Artists)
9. **YOU'VE REALLY GOT A HOLD ON ME**—Miracles (Tamla)
10. **HELLO STRANGER**—Barbara Lewis (Atlantic)

There were no Rhythm & Blues Singles charts published by Billboard during 1964.

1965

1. **I CAN'T HELP MYSELF**—Four Tops (Motown) (Atlantic)
2. **IN THE MIDNIGHT HOUR**—Wilson Pickett (Atlantic)
3. **SHOTGUN**—Jr. Walker & The All Stars (Soul)
4. **I DO LOVE YOU**—Billy Stewart (Chess)
5. **YES, I'M READY**—Barbara Mason (Atlantic)
6. **PAPA'S GOT A BRAND NEW BAG**—James Brown (King)

Pos., TITLE, Artist (Label)

7. **THE TRACK OF MY TEARS**—Miracles (Tamla)
8. **WE'RE GONNA MAKE IT**—Little Milton (Checker)
9. **TONIGHT'S THE NIGHT**—Solomon Burke (Atlantic)

1966

1. **HOLD ON! I'M COMIN'**—Sam & Dave (Stax)
2. **COOL JERK**—Capitols (Karen)
3. **BABY SCRATCH MY BACK**—Slim Harpo (Excelllo)
4. **AIN'T TOO PROUD TO BEG**—Temptations (Gordy)
5. **BAFEFOOTIN'**—Robert Parker (Nola)
6. **634-5789**—Wilson Pickett (Atlantic)
7. **UP TIGHT**—Stevie Wonder (Tamla)
8. **WHEN A MAN LOVES A WOMAN**—Percy Sledge (Atlantic)
9. **WHAT BECOMES OF THE BROKENHEARTED**—Jimmy Ruffin (Soul)
10. **BEAUTY IS ONLY SKIN DEEP**—Temptations (Gordy)

1967

1. **RESPECT**—Aretha Franklin (Atlantic)
2. **SOUL MAN**—Sam & Dave (Stax)
3. **I NEVER LOVED A MAN THE WAY I LOVE YOU**—Aretha Franklin (Atlantic)
4. **MAKE ME YOURS**—Bettye Swann (Money)
5. **I WAS MADE TO LOVE HER**—Stevie Wonder (Tamla)
6. **COLD SWEAT**—James Brown & The Famous Flames (King)
7. **ARE YOU LONELY FOR ME**—Freddie Scott (Shout)
8. **TELL IT LIKE IT IS**—Aaron Neville (Parlo)
9. **SWEET SOUL MUSIC**—Arthur Conley (Atco)
10. **(Your Love Keeps Lifting Me) HIGHER AND HIGHER**—Jackie Wilson (Brunswick)

1968

1. **SAY IT LOUD—I'M BLACK AND I'M PROUD**—James Brown (King)
2. **SLIP AWAY**—Clarence Carter (Atlantic)
3. **(Sittin' On The) DOCK OF THE BAY**—Otis Redding (Volt)
4. **GRAZING IN THE GRASS**—Hugh Masekela (Uni)
5. **YOU'RE ALL I NEED TO GET BY**—Marvin Gaye & Tammi Terrell (Tamla)
6. **STAY IN MY CORNER**—Dells (Cadet)
7. **WE'RE A WINNER**—Impressions (ABC)
8. **I WISH IT WOULD RAIN**—Temptations (Gordy)
9. **TIGHTEN UP**—Archie Bell & The Drells (Atlantic)
10. **LOVER'S HOLIDAY**—Peggy Scott & JoJo Benson (SSS International)

1969

1. **WHAT DOES IT TAKE TO WIN YOUR LOVE**—Jr. Walker & The All Stars (Soul)
2. **I CAN'T GET NEXT TO YOU**—Temptations (Gordy)
3. **MOTHER POPCORN, Part 1**—James Brown (King)
4. **TOO BUSY THINKING ABOUT MY BABY**—Marvin Gaye (Tamla)
5. **IT'S YOUR THING**—Isley Brothers (T-Neck)
6. **ONLY THE STRONG SURVIVE**—Jerry Butler (Mercury)
7. **CHOKIN' KIND**—Joe Simon (Sound Stage 7)
8. **HOT FUN IN THE SUMMERTIME**—Sly & The Family Stone (Epic)
9. **JEALOUS KIND OF FELLOW**—Garland Green (Uni)
10. **GRAZING IN THE GRASS**—Friends of Distinction (RCA)

1970

1. **I'LL BE THERE**—Jackson 5 (Motown)
2. **LOVE ON A TWO WAY STREET**—Moments (Stang)
3. **SIGNED, SEALED, DELIVERED (I'm Yours)**—Stevie Wonder (Tamla)
4. **THE LOVE YOU SAVE**—Jackson 5 (Motown)
5. **THANK YOU (Falletin Me Be Mice Elf Agin)**—Sly & The Family Stone (Epic)
6. **RAINY NIGHT IN GEORGIA**—Brook Benton (Cotillion)
7. **BALL OF CONFUSION (That's What the World Is Today)**—Temptations (Gordy)
8. **TURN BACK THE HANDS OF TIME**—Tyrone Davis (Dakar)
9. **COLE, COOKE & REDDING/SUGAR SUGAR**—Wilson Pickett (Atlantic)
10. **EXPRESS YOURSELF**—Charles Wright & The Watts 103rd Street Rhythm Band (Warner Bros.)

1971

1. **MR. BIG STUFF**—Jean Knight (Stax)
2. **WHAT'S GOING ON**—Marvin Gaye (Tamla)
3. **WANT ADS**—Honey Cone (Hot Wax)
4. **TIRED OF BEING ALONE**—Al Green (Hi)
5. **SPANISH HARLEM**—Aretha Franklin (Atlantic)
6. **JUST MY IMAGINATION (Running Away With Me)**—Temptations (Gordy)
7. **BRIDGE OVER TROUBLED WATER**—Aretha Franklin (Atlantic)
8. **THIN LINE BETWEEN LOVE AND HATE**—Persuaders (Atco)

Pos., TITLE, Artist (Label)

9. **NEVER CAN SAY GOODBYE**—Jackson 5 (Motown)
10. **MAKE IT FUNKY, Part 1**—James Brown (Polydor)

1972

1. **LET'S STAY TOGETHER**—Al Green (Hi)
2. **I'LL TAKE YOU THERE**—Staple Singers (Stax)
3. **IF LOVING YOU IS WRONG, I DON'T WANT TO BE RIGHT**—Luther Ingram (Koko)
4. **IN THE RAIN**—Dramatics (Volt)
5. **OH GIRL**—Chi-Lites (Brunswick)
6. **BACK STABBERS**—O'Jays (Philadelphia International)
7. **THAT'S THE WAY I FEEL ABOUT 'CHA**—Bobby Womack (United Artists)
8. **EVERYBODY PLAYS THE FOOL**—Main Ingredient (RCA)
9. **DO THE FUNKY PENGUIN**—Rufus Thomas (Stax)
10. **I GOTCHA**—Joe Tex (Dial)

1973

1. **LET'S GET IT ON**—Marvin Gaye (Tamla)
2. **SUPERSTITION**—Stevie Wonder (Tamla)
3. **NEITHER ONE OF US (Wants To Be The First To Say Goodbye)**—Gladys Knight and the Pips (Soul)
4. **ME AND MRS. JONES**—Billy Paul (Philadelphia International)
5. **WHY CAN'T WE LIVE TOGETHER**—Timmy Thomas (Glades)
6. **ONE OF A KIND (Love Affair)**—Spinners (Atlantic)
7. **LOVE TRAIN**—O'Jays (Philadelphia International)
8. **DOING IT TO DEATH**—Fred Wesley & The JB's (People)
9. **MIDNIGHT TRAIN TO GEORGIA**—Gladys Knight and the Pips (Buddah)
10. **LOVE JONES**—Brighter Side of Darkness (20th Century)

1974

1. **FEEL LIKE MAKING LOVE**—Roberta Flack (Atlantic)
2. **BOOGIE DOWN**—Eddie Kendricks (Tamla)
3. **JUNGLE BOOGIE**—Kool and the Gang (De-Lite)
4. **BEST THING THAT EVER HAPPENED TO ME**—Gladys Knight & The Pips (Buddah)
5. **LOOKIN' FOR LOVE**—Bobby Womack (United Artists)
6. **ROCK YOUR BABY**—George McCrae (T.K.)
7. **THE PLAYBACK**—James Brown (Polydor)
8. **MIGHTY LOVE, Part I**—Spinners (Atlantic)
9. **DANCING MACHINE**—Jackson 5 (Motown)
10. **SEXY MAMA**—Moments (Stang)

1975

1. **FIGHT THE POWER PT. I**—Isley Brothers (T-Neck) (Epic/Columbia)
2. **FIRE**—Ohio Players (Mercury) (Phonogram)
3. **GET DOWN TONIGHT**—K.C. & The Sunshine Band (TK)
4. **LOVE WON'T LET ME WAIT**—Major Harris (Atlantic)
5. **I BELONG TO YOU**—Love Unlimited (20th Century)
6. **LOOK AT ME (I'm In Love)**—Moments (Stand—All Platinum)
7. **THE HUSTLE**—Van McCoy & The Soul City Symphony (Avco)
8. **ROCKIN' CHAIR**—Gwen McCrae (Cat—TK)
9. **PICK UP THE PIECES**—Average White Band (Atlantic)
10. **SHINING STAR**—Earth, Wind & Fire (Columbia)

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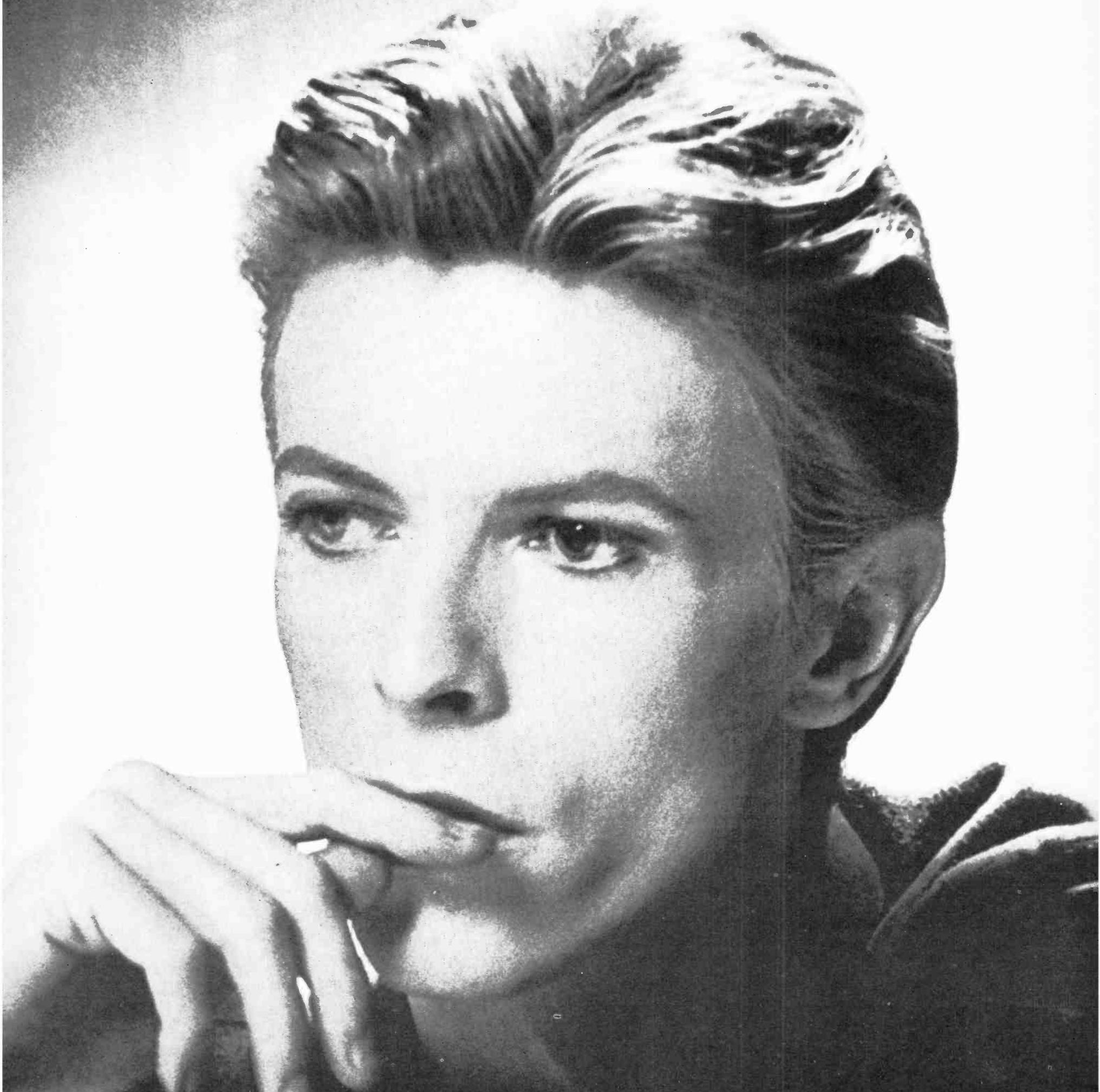
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"Golden Years," plus the unreleased, "John I'm Only Dancing."

AVAILABLE NOW.

RCA Records

Best of POP

A Spotlight On America

JULY 4, 1976, BILLBOARD

This chart is based on Billboard's year-end product recaps for the period 1946-1975, with individual products being inverted for point totals. These point totals were then tabulated, by artist, and the resulting totals ranked in descending order. Excluded from tabulation are seasonal products (e.g. Christmas) and specialty products (e.g. budget).

ARTISTS

1. BEATLES
2. ELVIS PRESLEY
3. FRANK SINATRA
4. KINGSTON TRIO
5. HERB ALPERT & THE TIJUANA BRASS
6. ELTON JOHN
7. JOHNNY MATHIS
8. PERRY COMO
9. BARBRA STREISAND
10. JOHN DENVER
11. ROLLING STONES
12. TEMPTATIONS
13. DIANA ROSS & THE SUPREMES
14. ANDY WILLIAMS
15. STEVIE WONDER
16. THREE DOG NIGHT
17. PETER, PAUL & MARY
18. MITCH MILLER
19. SIMON & GARFUNKEL
20. NAT KING COLE
21. HARRY BELAFONTE
22. NEIL DIAMOND
23. PAT BOONE
24. HENRY MANCINI
25. BEACH BOYS
26. CREEDENCE CLEARWATER REVIVAL
27. SLY & THE FAMILY STONE
28. CHICAGO
29. MAMAS & THE PAPAS
30. TENNESSEE ERNIE FORD
31. EVERLY BROTHERS
32. PLATTERS
33. LED ZEPPELIN
34. JIM CROCE
35. TOM JONES
36. ROY ORBISON
37. HERMAN'S HERMITS
38. ROBERTA FLACK
39. ROGER WILLIAMS
40. RAY CHARLES
41. TONY BENNETT
42. TOMMY JAMES & THE SHONDELLS
43. BILL COSBY
44. MONKEES
45. CONNIE FRANCIS
46. LAWRENCE WELK
47. GLEN CAMPBELL
48. RICKY NELSON
49. BOBBY DARIN
50. PAUL McCARTNEY & WINGS
51. DOORS
52. AL GREEN
53. JACKSON 5
54. MANTOVANI
55. EAGLES
56. ASSOCIATION
57. PAUL ANKA
58. ARETHA FRANKLIN
59. TONY ORLANDO & DAWN
60. WAR
61. GRAND FUNK RAILROAD
62. CARPENTERS
63. JOAN BAEZ
64. RIGHTEOUS BROTHERS
65. FIFTH DIMENSION
66. BILLY VAUGHN
67. CHUBBY CHECKER
68. CAROLE KING
69. VAUGHN MONROE
70. FOUR TOPS
71. PATTI PAGE
72. AL HIRT
73. SAMMY KAYE
74. CAT STEVENS
75. DOOBIE BROTHERS
76. FRANKIE LAINE
77. SHELLEY BERMAN
78. CREAM
79. EDDIE FISHER
80. DINAH SHORE
81. PETULA CLARK
82. DEAN MARTIN

83. GLADYS KNIGHT & THE PIPS
84. SHIRELLES
85. AMERICA
86. BREAD
87. JAMES TAYLOR
88. EARTH, WIND & FIRE
89. ENOCH LIGHT & THE LIGHT BRIGADE
90. BLOOD, SWEAT & TEARS
91. DORIS DAY
92. NEIL SEDAKA
93. OLIVIA NEWTON-JOHN
94. JOHNNY HORTON
95. DIANA ROSS
96. YOUNG RASCALS
97. IRON BUTTERFLY
98. STYLISTICS
99. B. J. THOMAS
100. MARVIN GAYE
101. LLOYD PRICE
102. MARTY ROBBINS
103. HELEN REDDY
104. SANTANA
105. BRENDA LEE
106. KINGSMEN
107. ISAAC HAYES
108. FREDDY MARTIN
109. BOB DYLAN
110. JIMI HENDRIX EXPERIENCE
111. GUESS WHO
112. TOMMY ROE
113. ROSEMARY CLOONEY
114. ISLEY BROTHERS
115. HIGHWAYMEN
116. FRANKIE VALLI
117. SAM COOKE
118. BING CROSBY
119. BOBBY VINTON
120. MOODY BLUES
121. S/SGT. BARRY SADLER
122. MINNIE RIPERTON
123. FREDDY FENDER
124. FOUR SEASONS
125. FERRANTE & TEICHER
126. PERCY FAITH
127. MAC DAVIS
128. BEE GEES
129. SEALS & CROFTS
130. DAVID BOWIE
131. ROGER MILLER
132. RAY STEVENS
133. BOX TOPS
134. OTIS REDDING
135. LES BAXTER
136. AWB
137. KAY KYSER
138. MR. ACKER BILK
139. CHARLIE RICH
140. KAY STARR
141. SERGIO MENDES & BRAZIL '66
142. KOOL & THE GANG
143. JANIS IAN
144. JETHRO TULL
145. DIONNE WARWICK
146. ANIMALS
147. COASTERS
148. LOGGINS & MESSINA
149. PINK FLOYD
150. EDDY HOWARD
151. JOHNNIE RAY
152. RARE EARTH
153. ALICE COOPER
154. BILLY PRESTON
155. FRANKIE AVALON
156. NEW CHRISTY MINSTRELS
157. AMES BROTHERS
158. CHEECH & CHONG
159. LOVIN' SPOONFUL
160. JOHNNY CASH
161. BACHMAN-TURNER OVERDRIVE
162. LES PAUL & MARY FORD
163. FRANKIE CARLE
164. TERRY SNYDER & THE ALL STARS
165. CHUCK BERRY
166. LOUIS ARMSTRONG
167. FOUR LADS
168. DRIFTERS
169. NILSSON
170. GORDON LIGHTFOOT
171. MARY WELLS
172. FOUR ACES
173. O'JAYS
174. DEEP PURPLE
175. JOHNNY NASH
176. BOBBY SHERMAN
177. SWEET

178. SAM THE SHAM & THE PHARAOHS
179. Z. Z. TOP
180. LESLEY GORE
181. EDGAR WINTER GROUP
182. RAY CONNIFF
183. JAY & THE AMERICANS
184. DONOVAN
185. GORDON JENKINS
186. PARTRIDGE FAMILY
187. PREZ PRADO
188. JR. WALKER & THE ALL STARS
189. BILL WITHERS
190. MARTHA & THE VANDELLAS
191. EMERSON, LAKE & PALMER
192. VAN CLIBURN
193. NANCY SINATRA
194. JOHNNY RIVERS
195. TONY MARTIN
196. RASCALS
197. CROSBY, STILLS, NASH & YOUNG
198. CHER
199. STEPPENWOLF
200. BROOK BENTON

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Early Beatles (right), Johnny Mathis (left), Andy Williams and (below right) Mel Schacher of Grand Funk.



Columbia photo



Capitol photo



Columbia photo



Capitol photo



Reprise photo



Columbia photo



Mercury photo



Uni photo

Left to right below: Chicago, Patti Page and Neil Diamond.

The late Jimi Hendrix (directly left).

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Best of COUNTRY

This chart is based on Billboard's year-end product recaps for the period 1946-1975, with individual products being inverted for point totals. These point totals were then tabulated, by artist, and the resulting totals ranked in descending order. Excluded from tabulation are seasonal products (e.g. Christmas) and specialty products (e.g. budget) country artists

ARTISTS

1. EDDY ARNOLD
2. BUCK OWENS
3. MERLE HAGGARD
4. RAY PRICE
5. JOHNNY CASH
6. SONNY JAMES
7. JIM REEVES
8. CHARLEY PRIDE
9. LORETTA LYNN
10. TAMMY WYNETTE
11. CONWAY TWITTY
12. WEBB PIERCE
13. MARTY ROBBINS
14. BILL ANDERSON
15. GEORGE JONES
16. ELVIS PRESLEY
17. GLEN CAMPBELL
18. JERRY LEE LEWIS
19. FARON YOUNG
20. CHARLIE RICH
21. KITTY WELLS
22. WAYLON JENNINGS
23. FREDDIE HART
24. LYNN ANDERSON
25. HANK WILLIAMS, SR.
26. HANK SNOW
27. PORTER WAGONER
28. DON GIBSON
29. DAVID HOUSTON
30. CARL SMITH
31. CONWAY TWITTY & LORETTA LYNN
32. JACK GREENE
33. TOM T. HALL
34. ROY CLARK
35. CONNIE SMITH
36. BOBBY BARE
37. RED FOLEY
38. ERNEST TUBB
39. ROBER MILLER
40. OLIVIA NEWTON-JOHN
41. MEL TILLIS
42. DONNA FARGO
43. JOHNNY RODRIGUEZ
44. STONEWALL JACKSON
45. ROY DRUSKY
46. DON WILLIAMS
47. LEFTY FRIZZELL
48. TANYA TUCKER
49. WARNER MACK
50. PORTER WAGONER & DOLLY PARTON
51. HANK THOMPSON
52. HANK WILLIAMS, JR.
53. RONNIE MILSAP
54. DOLLY PARTON
55. JOHN DENVER
56. PATSY CLINE
57. ERNEST ASHWORTH
58. HANK LOCKLIN
59. CAL SMITH
60. FERLIN HUSKY
61. BILLY "CRASH" CRADDOCK
62. EVERLY BROTHERS
63. MERLE TRAVIS
64. FREDDY FENDER
65. JOHNNY HORTON
66. JERRY REED
67. WILBURN BROTHERS
68. CHARLIE McCOY
69. SKEETER DAVIS
70. JERRY WALLACE
71. GEORGE HAMILTON IV
72. AL DEXTER
73. BOB WILLS
74. GEORGE MORGAN
75. BILLY WALKER
76. JEAN SHEPARD
77. LINDA RONSTADT
78. WILLIE NELSON
79. MICKEY GILLEY
80. WYNN STEWART
81. DAVE DUDLEY
82. LESTER FLATT & EARL SCRUGGS
83. ANNE MURRAY
84. STATLER BROTHERS

85. TEX RITTER
86. BOBBY HELMS
87. JEANNIE C. RILEY
88. CLAUDE KING
89. GENE AUTRY
90. DOTTIE WEST
91. LEROY VAN DYKE
92. JIMMY DEAN
93. TEX WILLIAMS
94. JIMMY WAKELY
95. JESSI COLTER
96. WILMA LEE & STONEY COOPER
97. DEL REEVES
98. GEORGE JONES & TAMMY WYNETTE
99. SAMMI SMITH
100. MOON MULLICAN
101. BOBBY GOLDSBORO
102. FREDDY WELLER
103. KRIS KRISTOFFERSON
104. TOMMY OVERSTREET
105. T. G. SHEPARD
106. JOHNNY CASH & JUNE CARTER
107. JIMMY WAKELY & MARGARET WHITING
108. CHARLIE LOUVIN
109. PEE WEE KING
110. TENNESSEE ERNIE FORD
111. JEANNE PRUETT
112. BURL IVES
113. HENSON CARGILL
114. COWBOY COPAS
115. RED SOVINE
116. JIM ED BROWN
117. NARVEL FELTS
118. JOE STAMPLEY
119. NED MILLER
120. CLAUDE GRAY
121. THE BROWNS
122. RED FOLEY & ERNEST TUBB
123. JOHNNY & JACK
124. STUART HAMBLÉN
125. SLIM WHITMAN
126. JEANNIE SEELY
127. JOHNNY PAYCHECK
128. BARBARA FAIRCHILD
129. RICKY NELSON
130. GENE WATSON
131. FLOYD TILLMAN
132. ELTON BRITT
133. HOOSIER HOT SHOTS
134. JIM STAFFORD
135. WARREN SMITH
136. BILLY EDD WHEELER
137. MAC DAVIS
138. SPADE COOLEY
139. GARY STEWART
140. CRYSTAL GAYLE
141. RED FOLEY & KITTY WELLS
142. BRENDA LEE
143. RED SOVINE & WEBB PIERCE
144. B. J. THOMAS
145. LEON ASHLEY
146. SUSAN RAYE
147. JACK BLANCHARD & MISTY MORGAN
148. CARL PERKINS
149. GEORGE JONES & MELBA MONTGOMERY
150. HAWKSHAW HAWKINS
151. JIMMY NEWMAN

152. DAVID HOUSTON & TAMMY WYNETTE
153. MARION WORTH
154. MELBA MONTGOMERY
155. JIMMIE RODGERS
156. JAN HOWARD
157. EMMYLOU HARRIS
158. CHARLIE WALKER
159. CARL BUTLER
160. T. TEXAS TYLER
161. HARDEN TRIO
162. JOHNNY BOND
163. CHET ATKINS
164. WILMA BURGESS
165. RED SIMPSON
166. DOTTIE WEST & DON GIBSON
167. JERRY JORDAN
168. BILL PHILLIPS
169. GEORGE JONES & GENE PITNEY
170. BOBBIE GENTRY & GLEN CAMPBELL
171. BILLY SWAN
172. SIMON CRUM
173. DANNY DAVIS & THE NASHVILLE BRASS
174. FRANKIE MILLER
175. MARGIE SINGLETON & FARON YOUNG
176. LEWIS PRUITT
177. JOHNNY DARRELL
178. ZEKE MANNERS
179. MARVIN RAINWATER
180. SHEB WOOLEY
181. LOUVIN BROTHERS
182. BILLIE JO SPEARS
183. DICK CURLESS
184. DELMORE BROTHERS
185. RED INGLE NATURAL SEVEN & JO STAFFORD
186. RAY STEVENS
187. NORMA JEAN
188. ERIC WEISSBERG & STEVE MANDELL
189. DAVID WILLS
190. DAVID ALLAN COE
191. TOMMY COLLINS
192. MOM & DADS
193. DICK THOMAS
194. BOBBIE GENTRY
195. C. W. McCALL
196. ERNEST TUBB & LORETTA LYNN
197. BOB GILLION
198. ROY ACUFF
199. NAT STUCKEY
200. GRANDPA JONES

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Charley Pride



Eddy Arnold



Epic photo



Capitol photo

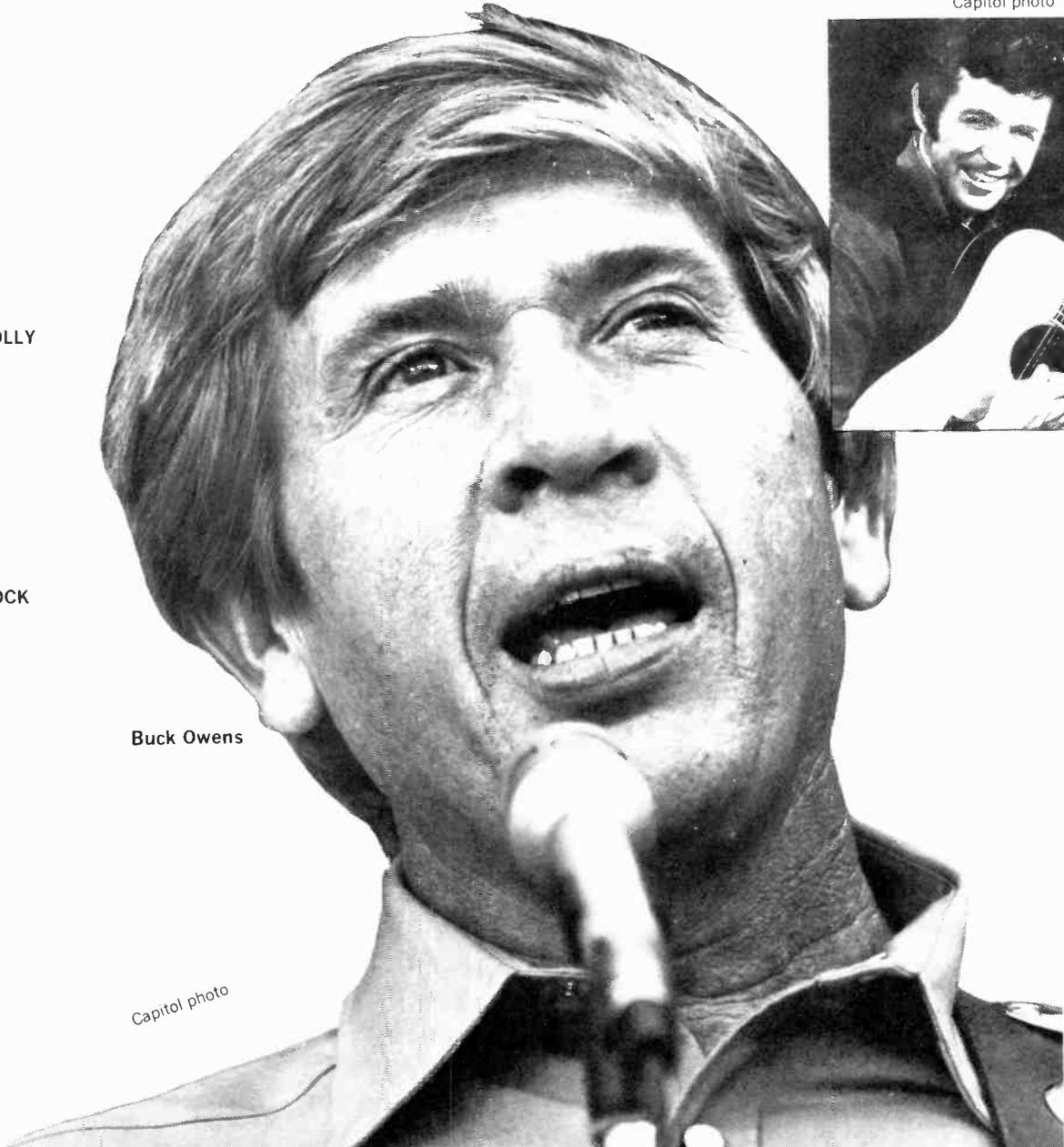
Tammy Wynette (above), Sonny James (directly left), Merle Haggard (directly below) and Loretta Lynn (bottom right).



Capitol photo



MCA photo



Buck Owens

Capitol photo



JOHNNY CARVER
BRIAN COLLINS
BILLY "CRASH" CRADDOCK
NARVEL FELTS
CHRIS GANTRY
ROY HEAD
BARBARA MANDRELL
JIM MUNDY
KATHY OWENS
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ROY CLARK
RANDY CORNOR
SIR DOUG & THE TEXAS TORNADOES
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CARL MANN
TOMMY OVERSTREET
RAY PILLOW
EDDY RAVEN
JERIS ROSS
RED STEAGALL
DIANA TRASK
LEROY VAN DYKE
DON WILLIAMS

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Best of SOUL

This chart is based on Billboard's year-end product recaps for the period 1946-1975, with individual products being inverted for point totals. These point totals were then tabulated, by artist, and the resulting totals ranked in descending order. Excluded from tabulation are seasonal products (e.g. Christmas) and specialty products (e.g. budget).

ARTISTS

1. TEMPTATIONS
2. JAMES BROWN
3. ARETHA FRANKLIN
4. STEVIE WONDER
5. GLADYS KNIGHT & THE PIPS
6. DIANA ROSS & THE SUPREMES
7. LOUIS JORDAN
8. MARVIN GAYE
9. AL GREEN
10. JACKSON 5
11. RAY CHARLES
12. SMOKEY ROBINSON & THE MIRACLES
13. FOUR TOPS
14. ISLEY BROTHERS
15. SLY & THE FAMILY STONE
16. LOU RAWLS
17. FATS DOMINO
18. WILSON PICKETT
19. BROOK BENTON
20. ISAAC HAYES
21. O'JAYS
22. SAM COOKE
23. SPINNERS
24. DIONNE WARWICK
25. BARRY WHITE
26. B. B. KING
27. DELLS
28. OTIS REDDING
29. JACKIE WILSON
30. JERRY BUTLER
31. BOBBY WOMACK
32. CURTIS MAYFIELD
33. OHIO PLAYERS
34. ELVIS PRESLEY
35. EARTH, WIND & FIRE
36. JR. WALKER & THE ALL STARS
37. NAT KING COLE
38. SAM & DAVE
39. PLATTERS
40. WES MONTGOMERY
41. IMPRESSIONS
42. BOBBY (BLUE) BLAND
43. JOHNNY TAYLOR
44. EDDIE KENDRICKS
45. CLOVERS
46. LLOYD PRICE
47. RAMSEY LEWIS TRIO
48. KOOL & THE GANG
49. BILL WITHERS
50. NANCY WILSON
51. JOE SIMON
52. ROBERTA FLACK
53. DINAH WASHINGTON
54. DRIFTERS
55. CHI-LITES
56. WAR
57. STYLISTICS
58. IKE & TINA TURNER
59. JOE TEX
60. LITTLE RICHARD
61. MOMENTS
62. DIANA ROSS
63. MARTHA & THE VANDELLAS
64. BOOKER T. & THE M G's
65. STAPLE SINGERS
66. ETTA JAMES
67. AMOS MILBURN
68. ROY MILTON
69. MARVIN GAYE & TAMMI TERRELL
70. COASTERS
71. RUFUS featuring CHAKA KHAN
72. GENE CHANDLER
73. EVERLY BROTHERS
74. BLOODSTONE
75. MARVELLETTES
76. JOHNNY ACE
77. RUTH BROWN
78. CHUCK BERRY
79. BILLY PAUL
80. CHUCK WILLIS

81. CHUBBY CHECKER
82. FRIENDS OF DISTINCTION
83. AVERAGE WHITE BAND
84. RUFUS THOMAS
85. JOE TURNER
86. HANK BALLARD & THE MOONLIGHTERS
87. BILLY PRESTON
88. NEW BIRTH
89. DRAMATICS
90. JOE LIGGINS & HIS HONEYDRIPPERS
91. LOVE UNLIMITED
92. BLUE MAGIC
93. MAIN INGREDIENT
94. ROY HAMILTON
95. LAVERN BAKER
96. HONEY CONE
97. MFSB
98. CHARLES BROWN
99. SHIRELLES
100. FIFTH DIMENSION
101. QUINCY JONES
102. BULL MOOSE JACKSON
103. DELFONICS
104. IVORY JOE HUNTER
105. SANTANA
106. HERBIE HANCOCK
107. SOLOMON BURKE
108. MARY WELLS
109. LIONEL HAMPTON
110. CLARENCE CARTER
111. BILL BLACK'S COMBO
112. BEN E. KING
113. GROVER WASHINGTON, JR.
114. RARE EARTH
115. GRAHAM CENTRAL STATION
116. PERCY SLEDGE
117. ERNIE K-DOE
118. TYRONE DAVIS
119. HUGH MASEKELA
120. BARBARA MASON
121. LITTLE WILLIE JOHN
122. CLYDE McPHATTER
123. JOHNNY OTIS, LITTLE ESTHER & MEL WALKER
124. BLACKBYRDS
125. NELLIE LUTCHER
126. WYNONIE HARRIS
127. ROY BROWN
128. CARLA THOMAS
129. HAROLD MELVIN & THE BLUENOTES
130. DOMINOES
131. VAN McCOY & THE SOUL CITY SYMPHONY
132. JULIE LEE
133. BILL COSBY
134. BILLY STEWART
135. BARBARA LEWIS
136. B. T. EXPRESS
137. LITTLE MILTON
138. OTIS REDDING & CARLA THOMAS
139. DONNY HATHAWAY
140. EDDIE FLOYD
141. EDDIE HARRIS
142. DAVID RUFFIN
143. DONALD BYRD
144. ROSCOE GORDON

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163. MILLIE JACKSON
164. FIVE ROYALES
165. PERCY MAYFIELD
166. ARCHIE BELL & THE DRELLS
167. MAJOR HARRIS
168. O. C. SMITH
169. CRUSADERS
170. UNDISPUTED TRUTH
171. GEORGE McCRAE
172. ORIGINALS
173. RICHARD PRYOR
174. LITTLE WALTER
175. ARTHUR CONLEY
176. FOUR SEASONS

177. LUCKY MILLINDER
178. MILLS BROTHERS
179. BILL DOGGETT
180. MARV JOHNSON
181. BIG JAY McNEELY
182. YOUNG RASCALS
183. LAMONT DOZIER
184. BAR-KAYS
185. LES McCANN & EDDIE HARRIS
186. FREDDY KING
187. JIMI HENDRIX EXPERIENCE
188. SHIRLEY & COMPANY
189. FIVE STAIRSTEPS
190. GWEN McCRAE
191. KING FLOYD
192. BETTY WRIGHT
193. JOE MORRIS
194. CAPITOLS
195. INTRUDERS
196. JOHN LEE HOOKER
197. LEE DORSEY
198. BETTYE SWANN
199. LARRY DARNELL
200. SLIM HARPO

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Atlantic photo



Aretha Franklin (left), Temptations (directly below) and Al Green (right).

Motown photo



Below (from left): Little Richard, Ike & Tina Turner and Stevie Wonder.

Las Vegas News Bureau photo



UA photo



Motown photo



Hi photo



Neil Diamond

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Best of JAZZ

This chart is based on Billboard's year-end product recaps for the period 1969-1975, with individual products being inverted for point totals. These point totals were then tabulated, by product, and the resulting totals ranked in descending order. Excluded are seasonal and budget product.

ALBUMS

- Pos., TITLE, Artist (Label)
1. BITCHES BREW—Miles Davis (Columbia)
 2. BLACK BYRD—Donald Byrd (Blue Note)
 3. BODY HEAT—Quincy Jones (A&M)
 4. SWEETNIGHTER—Weather Report (Columbia)
 5. MEMPHIS UNDERGROUND—Herbie Mann (Atlantic)
 6. HOT BUTTERED SOUL—Isaac Hayes (Enterprise/Stax)
 7. HEADHUNTERS—Herbie Hancock (Columbia)
 8. ISAAC HAYES MOVEMENT—Isaac Hayes (Enterprise)
 9. DEODATO 2—Deodato (CTI)
 10. YOU'VE GOT IT BAD, GIRL—Quincy Jones (A&M)
 11. MISTER MAGIC—Grover Washington, Jr. (Kudu)
 12. LAND OF MAKE BELIEVE—Chuck Mangione (Mercury)
 13. CHAPTER TWO—Roberta Flack (Atlantic)
 14. BUDDY & SOUL—Buddy Rich Big Band (World Pacific)
 15. GULA MATARI—Quincy Jones (A&M)
 16. CRYSTAL ILLUSIONS—Sergio Mendes & Brasil '66 (A&M)
 17. SECOND CRUSADE—Crusaders (Blue Thumb)
 18. SECOND MOVEMENT—Eddie Harris & Les McCann (Atlantic)
 19. PRELUDE—Deodato (CTI)
 20. ALL THE KING'S HORSES—Grover Washington, Jr. (Kudu)
 21. SPECTRUM—Billy Cobham (Atlantic)
 22. PIECES OF DREAMS—Stanley Turrentine (Fantasy)
 23. SOUL BOX—Grover Washington, Jr. (Kudu)
 24. BAD BENSON—George Benson (CTI)
 25. LIGHT AS A FEATHER—Chick Corea (Polydor)
 26. SUN GODDESS—Ramsey Lewis (Columbia)
 27. CLOSER TO IT!—Brian Auger's Oblivion Express (RCA)
 28. SOUTHERN COMFORT—Crusaders (ABC/Blue Thumb)
 29. THRUST—Herbie Hancock (Columbia)
 30. BODY TALK—George Benson (CTI)
 31. FLYING START—Blackbyrds (Fantasy)
 32. DON'T MESS WITH MR. T—Stanley Turrentine (CTI)
 33. FOOL ON THE HILL—Sergio Mendes & Brasil '66 (A&M)
 34. STEPPING INTO TOMORROW—Donald Byrd (Blue Note)
 35. BLACKS & BLUES—Bobbi Humphrey (Blue Note)
 36. SOULFUL STRUT—Young-Holt Unlimited (Brunswick)
 37. EXPANSIONS—Lonnie Liston Smith & The Cosmic Echoes (Flying Dutchman)
 38. SUPERSAX PLAYS BYRD—Supersax (Capitol)
 39. TWO—Bob James (CTI)
 40. A DAY IN THE LIFE—Wes Montgomery (A&M)
 41. SMACKWATER JACK—Quincy Jones (A&M)
 42. SWISS MOVEMENT—Les McCann & Eddie Harris (Atlantic)
 43. CHASE AWAY THE CLOUDS—Chuck Mangione (A&M)
 44. STREET LADY—Donald Byrd (Blue Note)
 45. MOTHER NATURE'S SON—Ramsey Lewis (Cadet)
 46. SHAFT, Soundtrack—Isaac Hayes (Enterprises/Stax-Volt)
 47. TO BE CONTINUED—Isaac Hayes (Enterprise/Stax-Volt)
 48. NO MYSTERY—Return To Forever featuring Chick Corea (Polydor)

- Pos., TITLE, Artist (Label)
49. PUSH PUSH—Herbie Mann (Embryo/Atlantic)
 50. STONE SOUL—Mongo Santamaria (Columbia)
 51. BLACK MOSES—Isaac Hayes (Enterprise/Stax-Volt)
 52. IN THE POCKET—Stanley Turrentine (Fantasy)
 53. WALKING IN SPACE—Quincy Jones (A&M)
 54. UPENDO NI PAMOJOS—Ramsey Lewis Trio (Columbia)
 55. ROAD SONG—Wes Montgomery (A&M)
 56. MILES DAVIS AT FILLMORE—Miles Davis (Columbia)
 57. SATIN DOLL—Bobbi Humphrey (Blue Note)
 58. MR. BOJANGLES—Sonny Stitt (Cadet)
 59. CRUSADERS I—Crusaders (Blue Thumb/Famous)
 60. THE WORM—Jimmy McGriff (Solid State)
 61. '73—Ahmad Jamal (20th Century)
 62. ONE—Bob James (CTI)
 63. CROSSWINDS—Billy Cobham (Atlantic)
 64. INNER CITY BLUES—Grover Washington, Jr. (Kudu/CTI)
 65. MERCY, MERCY—Buddy Rich Big Band (World Pacific)
 66. COUNTRY PREACHER—Cannonball Adderley (Capitol)
 67. SUNFLOWER—Milt Jackson (CTI)
 68. SUGAR—Stanley Turrentine (CTI)



Clockwise: Quincy Jones, Herbie Mann, George Benson, Billy Cobham and (large profile) Miles Davis.

- Pos., TITLE, Artist (Label)
69. QUIET FIRE—Roberta Flack (Atlantic)
 70. SILVER CYCLES—Eddie Harris (Atlantic)
 71. WES MONTGOMERY'S GREATEST HITS—Wes Montgomery (A&M)
 72. LAYERS—Les McCann (Atlantic)
 73. A DIFFERENT DRUMMER—Buddy Rich (RCA)
 74. DISCOTHEQUE—Herbie Mann (Atlantic)
 75. BEST OF RAMSEY LEWIS—Ramsey Lewis (Cadet)
 76. JACK JOHNSON—Miles Davis Soundtrack (Columbia)
 77. SAY IT LOUD—Lou Donaldson (Blue Note)
 78. UNSUNG HEROES—Crusaders (ABC/Blue Thumb)
 79. TODAY—Stan Kenton (Phase4/London)
 80. MEMPHIS TWO STEP—Herbie Mann (Embryo/Atlantic)
 81. BLACK TALK—Charles Earland (Prestige)
 82. AQUARIUS—Charlie Byrd (Columbia)
 83. WHERE HAVE I KNOWN YOU BEFORE—Return To Forever featuring Chick Corea (Polydor)
 84. ON THE CORNER—Miles Davis (Columbia)
 85. FIRST TAKE—Roberta Flack (Atlantic)
 86. TJADER—Cal Tjader (Fantasy)
 87. MYSTERIOUS TRAVELLER—Weather Report (Columbia)
 88. TALK TO THE PEOPLE—Les McCann (Atlantic)

- Pos., TITLE, Artist (Label)
89. IS IT IN—Eddie Harris (Atlantic)
 90. BUDDY RICH IN LONDON—Buddy Rich (RCA)
 91. HYMN OF THE SEVENTH GALAXY—Chick Corea (Polydor)
 92. STRAIGHT LIFE—Freddie Hubbard (CTI)
 93. YE ME LE—Sergio Mendes & Brasil '66 (A&M)
 94. SEXTANT—Herbie Hancock (Columbia)
 95. SOUL ZODIAC—Nat Adderley (Capitol)
 96. MIDNIGHT BAND: THE FIRST MINUTE OF A NEW DAY—Gil Scott-Heron & Brian Jackson (Arista)
 97. B. B. KING LIVE AT COOK COUNTY JAIL—B. B. King (ABC)
 98. M. F. HORN—Maynard Ferguson (Columbia)
 99. BLACK EYED BLUES—Esther Phillips (Kudu)
 100. MOOG: THE ELECTRIC ECLECTICS OF DICK HYMAN—Dick Hyman (Command)
 101. THE AGE OF STEAM—Gerry Mulligan (A&M)
 102. THEM CHANGES—Ramsey Lewis (Cadet)
 103. BEST TO HERBIE MANN—Herbie Mann (Atlantic)
 104. STRANGE FRUIT—Billie Holiday (Atlantic)
 105. GET UP WITH IT—Miles Davis (Columbia)

- Pos., TITLE, Artist (Label)
106. KARMA—Pharoah Sanders (ABC/Impulse)
 107. TURTLE BAY—Herbie Mann (Atlantic)
 108. MISSISSIPPI GAMBLER—Herbie Mann (Atlantic)
 109. BRIDGE OVER TROUBLED WATER—Paul Desmond (A&M)
 110. SKY DIVE—Freddie Hubbard (CTI)
 111. IN A SILENT WAY—Miles Davis (Columbia)
 112. TOTAL ECLIPSE—Billy Cobham (Atlantic)
 113. HIGH VOLTAGES—Eddie Harris (Atlantic)
 114. TEARS OF JOY—Don Ellis (Columbia)
 115. CHAPTER ONE—Gato Barbieri (Impulse)
 116. OLD SOCKS, NEW SHOES . . . NEW SOCKS, OLD SHOES—Jazz Crusaders (Chisa/Motown)
 117. MILES DAVIS' GREATEST HITS—Miles Davis (Columbia)
 118. PHOEBE SNOW—Phoebie Snow (Shelter)
 119. SUN SHIP—John Coltrane (Impulse)
 120. DON ELLIS AT FILLMORE—Don Ellis (Columbia)
 121. HERBIE MANN LIVE AT THE WHISKEY A GO GO—Herbie Mann (Atlantic)
 122. SCRATCH—Crusaders (ABC/Blue Thumb)
 123. THE GREATEST BYRD—Charlie Byrd (Columbia)
 124. MORNING STAR—Hubert Laws (CTI)

- Pos., TITLE, Artist (Label)
125. STANLEY CLARKE—Stanley Clarke (Nemperor)
 126. JEWELS OF THOUGHT—Pharoah Sanders (Impulse)
 127. CONCERT IN JAPAN—John Coltrane (Impulse)
 128. LIGHT MY FIRE—Woody Herman (Cadet)
 129. BLACK DROPS—Charles Earland (Prestige/Fantasy)
 130. TALE SPINNIN'—Weather Report (Columbia)
 131. HOLD ON, I'M COMIN'—Herbie Mann (Atlantic)
 132. LOVE IS THE MESSAGE—MFSB (Philadelphia International)
 133. M. F. HORN—Maynard Horn (Columbia)
 134. THE ELECTRIFYING EDDIE HARRIS—Eddie Harris (Atlantic)
 135. VISIONS—Grant Green (Blue Note)
 136. STONE FLUTE—Herbie Mann (Embryo)
 137. ECHOES OF A FRIEND—McCoy Tyner (Milestone)
 138. LIVE AT MONTREUX—Les McCann (Atlantic)
 139. LIVING BLACK—Charles Earland (Prestige/Fantasy)
 140. FIRST LIGHT—Freddie Hubbard (CTI)
 141. HOT DOG—Lou Donaldson (Blue Note)
 142. RAMSEY LEWIS THE PIANO PLAYER—Ramsey Lewis (Cadet)
 143. BIG BAD JOE—Gene Ammond (Prestige)
 144. CHERRY—Stanley Turrentine with Milt Jackson (CTI)
 145. BACK TO THE ROOTS—Ramsey Lewis (Cadet/Chess Janus)
 146. LIVE AT NEWPORT—Eddie Harris (Atlantic)
 147. ANOTHER VOYAGE—Ramsey Lewis Trio (Cadet)
 148. VIVA TIRADO—El Chicano (Kapp)
 149. CARNEGIE HALL—Hubert Laws (CTI)
 150. I AM SONG—Cleo Laine (RCA)
 151. INDIANOLA MISSISSIPPI SEEDS—B. B. King (ABC)
 152. INVITATION TO OPENNESS—Les McCann (Atlantic)
 153. WINTER IN AMERICA—Gil Scott-Heron & Brian Jackson (Strata-East)
 154. BEST OF SERGIO MENDES & BRASIL '66—(A&M)
 155. IN A SILENT WAY—Miles Davis (Columbia)
 156. IN CONCERT—Miles Davis (Columbia)
 157. STRAIGHT AHEAD—Brian Auger's Oblivion Express (RCA)
 158. THE PRICE YOU GOT TO PAY TO BE FREE—Cannonball Adderley (Capitol)
 159. WHITE RABBIT—George Benson (CTI)
 160. BEST OF EDDIE HARRIS—Eddie Harris (Atlantic)
 161. I NEED SOME MONEY—Eddie Harris (Atlantic)
 162. THEMBI—Pharoah Sanders (ABC/Impulse)
 163. COME ON DOWN—Eddie Harris (Atlantic)
 164. FUNKY SERENITY—Ramsey Lewis (Columbia)
 165. WHO IS THE BITCH, ANYWAY?—Marlena Shaw (Blue Note)
 166. FREE SPEECH—Eddie Harris (Atlantic)
 167. LIVE AT THE EAST—Pharoah Sanders (Impulse)
 168. SUPERFUNK—Funk, Inc. (Prestige)
 169. HANGIN' OUT—Funk, Inc. (Prestige)
 170. ELEVENTH HOUSE WITH LARRY CORYELL—(Vanguard)
 171. HIGH ENERGY—Freddie Hubbard (Columbia)
 172. THE BRECKER BROTHERS—Brecker Brothers (Arista)
 173. WILDFLOWER—Hank Crawford (Kudu)
 174. THE CHICAGO THEME—Hubert Laws (CTI)
 175. BIG FUN—Miles Davis (Columbia)
 176. THE BLACKBYRDS—Blackbyrds (Fantasy)
 177. ALL IN LOVE IS FAIR—Nancy Wilson (Capitol)
 178. 2 GENERATIONS—Dave Brubeck (Atlantic)
 179. THE BADDEST TURRENTINE—Stanley Turrentine (CTI)
 180. THE AURA WILL PREVAIL—George Duke (BASF/MPS)
 181. OOOH, SO GOOD'N BLUE—Taj Mahal (Columbia)
 182. A TEAR TO A SMILE—Roy Ayers Ubiquity (Polydor)

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Best of CLASSICAL

This chart is a composite of Billboard's year-end recaps for the period 1969-1975. Additional titles were received through a survey of major record labels for products prior to 1969.

ALBUMS

(In alphabetical order.)

- AFTER THE BALL: A Treasury Of Turn-Of-The-Century Popular Songs**—Joan Morris, William Bolcom (Nonesuch)
- ALBENIZ: Iberia (Complete)**—Alicia de Larrocha, piano (London)
- ALBINONI: Adagio & Other Pieces**—Academy Of St. Martin-In-The-Fields (Marriner) (Angel)
- ANTIPHONAL MUSIC OF GABRIELLI**—Chicago, Cleveland and Philadelphia Brass Ensembles (Columbia)
- BACH: Brandenburg Concertos**—Ristenpart (Nonesuch)
- BACH: Brandenburg Concertos**—Paillard Chamber Orchestra (Paillard) (Erato) (RCA)
- BACH: Brandenburg Concertos**—Munich Bach Orchestra (Richter) (DGG)
- BACH: Complete Flute Sonatas**—Rampal, flute (Odyssey) (Columbia)
- BACH'S GREATEST HITS**—Various Artists (Columbia)
- BACH LIVE AT THE FILMORE EAST**—Virgil Fox (Decca)
- BACH ORGAN FAVORITES, VOL. 1**—E. Power Biggs (Columbia)
- BARBER: Scenes From Antony & Cleopatra**—New Philharmonic Orchestra (Schippers) (RCA)
- BEETHOVEN'S GREATEST HITS**—Various Artists (Columbia)
- BEETHOVEN: Piano Concertos**—Ashkenazy, piano, Chicago Symphony Orchestra (Solti) (London)
- BEETHOVEN: 3 Sonatas**—Glenn Gould (Columbia)
- BEETHOVEN: Sonatas 31 & 33**—Ashkenazy, piano (London)
- BEETHOVEN: The Nine Symphonies (Complete)**—New York Philharmonic Orchestra (Bernstein) (Columbia)
- BEETHOVEN: Complete Symphonies**—Cleveland Symphony Orchestra (Szell) (Columbia)
- BEETHOVEN: Complete Symphonies**—Berlin Philharmonic Orchestra (Von Karajan) (DGG)
- BEETHOVEN: Nine Symphonies (Complete)**—Chicago Symphony Orchestra (Solti) (London)
- BEETHOVEN: Symphony No. 5 "Fate"**—New York Philharmonic Orchestra (Bernstein) (Columbia)
- BEETHOVEN: Symphony No. 5 "Fate"**—Vienna Philharmonic Orchestra (Kleiber) (DGG)
- BEETHOVEN: Symphony No. 9**—Chicago Symphony Orchestra (Solti) (London)
- BEETHOVEN: Triple Concerto in C**—Oistrakh, Rostropovitch, Richter, Berlin Philharmonic Orchestra (Von Karajan) (Angel)
- BELLINI: I Puritani**—Sutherland, Pavarotti, London Symphony Orchestra (Bonygne) (London)
- BELLINI: Norma**—Sutherland, Horne, Various Artists, London Symphony (Bonygne) (London)
- BELLINI & DONIZETTI HEROINES**—Beverly Sills, Vienna Volksoper Orchestra (Jalas) (Westminster)
- BERLIOZ: Les Troyen**—Vickers, Veasey, Chorus & Orchestra of the Royal Opera House Covent Garden (Davis) (Philips)
- BERLIOZ: Romeo & Juliet**—Kern, Tear, Shirley-Quirk, London Symphony (Davis) (Philips)



London photo



RCA photo



RCA photo

Bicentennial Parade photo



Clockwise (starting immediately above): Aaron Copland (with knife) celebrates 75th birthday with National Music Council president Dr. Merle Montgomery (left) and J. Kenneth Kansas, chairman of the Bicentennial Parade of American Music. Leontyne Price, Georg Solti, Arthur Fiedler, Zubin Mehta and Leonard Bernstein conducting the New York Philharmonic.



London photo



Columbia photo

- BERLIOZ: Sinfonia**—Swingle Singers, New York Philharmonic (Berlo) (Columbia)
- BERLIOZ: Symphonie Fantastique**—Chicago Symphony Orchestra (Solti) (London)
- BERLIOZ: Symphonie Fantastique**—Concertgebouw Orchestra (Davis) (Philips)
- BERLIOZ: Te Deum**—Tagliavini, Wandsworth School Boy's Chorus, London Symphony & Chorus (Davis) (Philips)
- BERNSTEIN'S GREATEST HITS**—New York Philharmonic (Bernstein) (Columbia)
- BERNSTEIN'S GREATEST HITS, Vol. 2**—New York Philharmonic (Bernstein) (Columbia)
- BERNSTEIN: Symphonie Dances From West Side Story**
- RUSSO: Three Pieces For Blues Band & Orchestra**—Siegel Schwall Band, San Francisco Symphony Orchestra (Ozawa) (DGG)
- E POWER BIGGS' GREATEST HITS**—E. Power Biggs (Columbia)
- E. POWER BIGGS PLAYS SCOTT JOPLIN**—E. Power Biggs (Columbia)
- BIZET: Carmen**—M. Horn, J. McCracken, L. Bernstein (DGG)
- BOITO: Meffistofele**—Triegle, Domingo, Caballe, London Symphony & Ambrosian Opera Chorus (Rudel) (Angel)
- ANNA BOLENA**—Beverly Sills (ABC)
- BRAHMS: Double Concerto**—Oistrakh, Rostropovich, Cleveland Orchestra (Boulez) (Columbia)
- CHOPIN: Etudes**—Ashkenazy (London)
- CHOPIN'S GREATEST HITS**—Various Artists (Columbia)
- THE CHOPIN I LOVE**—Artur Rubinstein (RCA)
- MY FAVORITE CHOPIN**—Van Cliburn (RCA)
- NEW RECORDINGS OF CHOPIN**—Vladimir Horowitz (Columbia)
- CHOPIN: Piano Concerto No. 2**—Rubinstein, Philadelphia Orchestra (Ormandy) (RCA)
- CHOPIN: Sonatas No. 2 & 3**—Van Cliburn (RCA)
- CLASSIC FILM SCORES FOR BETTE DAVIS**—National Philharmonic of London (Gerhardt) (RCA)
- CLASSICAL BARBRA**—Barbra Streisand (Columbia)
- A CLOCKWORK ORANGE**—Soundtrack (Warner Brothers)
- THE COPELAND ALBUM**—New York Philharmonic (Bernstein) (Columbia)
- DELIBES: Lakme**—Sutherland, Various Artists, Monte Carlo Opera Orchestra (Bonygne) (London)
- DONIZETTI: Lucia di Lamermoor**—Sills, Birgonzi, London Symphony Orchestra (Schippers) (ABC)
- DONIZETTI: Lucia di Lamermoor**—Sutherland, London Symphony Orchestra (Bonygne) (London)
- DONIZETTI: Maria Stuarti**—Sills, Farrell, Burrows, Quilico (ABC)
- DONIZETTI: Roberto Devereux**—Sills, Woff, Royal Philharmonic Orchestra, Ambrosian Opera Chorus (MacKerras) (Westminster) (ABC)
- ELIZABETH & ESSEX FILM SCORES**—National Philharmonic Orchestra (Gerhardt) (RCA)
- FANTASY FILM WORLD OF BERNARD HERRMANN**—National Philharmonic Orchestra (Herrmann) (London)
- GERSHWIN: Porgy & Bess**—Cleveland Orchestra & Chorus (Maazel) (London)
- GLORY OF GABRIELLI**—E. Power Biggs (Columbia)
- GOLDEN DANCE HITS OF 1600**—Collegium Terpsichore (DGG)
- GOUNOD: Romeo & Juliet**—Freni, Corelli, Paris Opera Orchestra (Lombard) (Angel)
- GRIEG: Concerto in A minor**
- LIZST: Concerto No. 1**—Van Cliburn, piano, Philadelphia Symphony Orchestra (Ormandy) (RCA)

(Continued on page MR-132)

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Best of CLASSICAL

This chart is a composite of Billboard's year-end recaps for the period 1969-1975. Additional titles were received through a survey of major record labels for products prior to 1969.

ALBUMS

(In alphabetical order.)

A Spotlight On America

JULY 4, 1976, BILLBOARD

- HALEVY: La Juive (Highlights)**—Arroyo, Moffa, Tucker, Giaiotti, New Philharmonia Orchestra (de Almeida) (RCA)
- HANDEL: Messiah**—London Symphony Orchestra & Chorus (Davis) (Philips)
- HANDEL: Sonatas for Flutes & Harpsichords (Complete)**—Rampal, flute, LaCroix, harpsichord (Odyssey)
- HAPPY BIRTHDAY LUDWIG**—Various Artists (Columbia)
- HAYDN: Complete Symphonies, Vol. 9**—Philharmonia Hungarica (Dorati) (London)
- HEAVY ORGAN**—Virgil Fox (Decca)
- HEIFETZ ON TV**—Jascha Heifetz (RCA)
- HIGHLIGHTS: METROPOLITAN OPERA GALA, VOL. 1 HONORING SIR RUDOLF BING**—Various Artists (DGG)
- HOLST: The Planets**—Boston Symphony Orchestra (Steinberg) (DGG)
- HOLST: The Planets**—Los Angeles Philharmonic Orchestra (Mehta) (London)
- HOROWITZ ON TELEVISION**—Vladimir Horowitz (Columbia)
- THE INTIMATE GUITAR**—Segovia (RCA)
- CHARLES IVES: 100th Anniversary**—Bernstein, Schuller, Biggs, Smith, Stokowski-Kirkpatrick, Ives (Columbia)
- SCOTT JOPLIN: Palm Leaf Rag**—Southland Stingers with Ralph Grierson (Angel)
- SCOTT JOPLIN: Piano Rags, Vol. 1**—Joshua Rifkin (Nonesuch)
- SCOTT JOPLIN: Piano Rags, Vol. 2**—Joshua Rifkin (Nonesuch)
- SCOTT JOPLIN: Piano Rags, Vol. 3**—Joshua Rifkin (Nonesuch)
- SCOTT JOPLIN: The Easy Winners**—Perlman, Previn (Angel)
- SCOTT JOPLIN: The Red Back Book**—New England Conservatory Ragtime Ensemble, Gunther Schuller (Angel)
- MORE SCOTT JOPLIN RAGS**—New England Conservatory Ragtime Ensemble (Schuller) (Golden Crest)
- JOY OF MUSIC**—New York Philharmonic Orchestra (Bernstein) (Columbia)
- KING OF THE HIGH C'S**—Luciano Pavarotti (London)
- KORNGOLD: Die Tote Stadt**—Neblett, Kollo, Prey, The Munich Radio Orchestra (Leinsdorf) (RCA)
- THE BEST OF MARIO LANZA**—(RCA)
- MAHLER: Des Knaben Wunderhorn**—New York Philharmonic Orchestra (Bernstein) (Columbia)
- MAHLER: Symphony No. 1**—London Symphony Orchestra (Horenstein) (Nonesuch)
- MAHLER: 5th Symphony**—Chicago Symphony Orchestra (Solti) (London)
- MAHLER: Symphony #7**—Chicago Symphony Orchestra (Solti) (London)
- MASS**—Leonard Bernstein (Columbia)
- MASCAGNI: L'Amico Fritz**—Freni, Pavarotti, Royal Opera House Orchestra, (Gavagenni) (Angel)
- MAHLER: Symphony #10**—New Philharmonic Orchestra (Wyn Morris) (Philips)
- MAHLER: 8th Symphony**—Chicago Symphony Orchestra (Solti) (London)
- MASSENET: Manon**—Sills, Gedda, Souzay, New Philharmonia (Rudel) (ABC)
- MASSENET: Werther**—De Los Angeles, Gedda, Various Artists, Orchestra de Paris (Pretre) (Angel)
- MENDELSSOHN: Elijah**—Various Artists, New Philharmonia Orchestra & Chorus (De Burgos) (Angel)
- MISSA LUBA**—Troubadours du Roi Baufoiun (Philips)
- MOOG STRIKES BACH**—Hans Wurman (RCA)
- MOONDOG (Louis Thomas Hardin)**—60 New York Studio Musicians (Hardin) (Columbia)
- MOSTLY MOZART: Alicia de Larrocha**—(London)
- MOUSSORGSKY: Pictures At An Exhibition**—Richter, Szell (Odyssey)
- MOUSSORGSKY: Pictures At An Exhibition**—Isao Tomita (RCA)
- MOZART: Complete Piano Music**—Walter Gieseking (Seraphim)
- MOZART: Concertos 17 & 21 (Elvira Madigan)**—Camerta of the Acadenica of the Salzburg Mozarteum (Anda) (DGG)
- MOZART: Cosi Fan Tutte**—Lorengar, Berganza, Berbie, Davies, Kause, Bacquier, London Philharmonic Orchestra (Solti) (London)
- MOZART'S GREATEST HITS**—Various Artists (Columbia)
- MUSIC OF ERIK SATIE: Velvet Gentleman**—Camarata Contemporary Chamber Group (Deram)
- MY FAVORITE ENCORES**—Van Cliburn (RCA)
- ORFF: Carmina Burana**—Cleveland Orchestra & Chorus (Michael Tilson Thomas) (Columbia)
- ORFF: Carmina Burana**—Janowitz, Fischer-Dieskau, Stolze, Schoenberg Children's Chorus, Orchestra & Chorus of the German Opera, Berlin (Jochim) (DGG)
- ORMANDY'S GREATEST HITS, VOL. 4**—Philadelphia Symphony Orchestra (Ormandy) (Columbia)
- PACHELBEL KANON: The Record That Made It Famous And Other Baroque Favorites**—Stuttgart Chamber Orchestra (Munchinger) (London)
- PAGANINI: Violin Concerto No. 3**—Henryk Szering (Philips)
- THE CHRISTOPHER PARKENING ALBUM**—(Angel)
- PAVARETTI IN CONCERT**—Luciano Pavarotti, Orchestra di Teatro Comunale Bologna (Bonygne) (London)
- PIANO MUSIC BY GEORGE GERSHWIN**—William Bolcom (Nonesuch)
- ROSA PONSELLE AS NORMA & OTHER FAMOUS HEROINES**—(RCA)
- LEONTYNE PRICE SINGS MOZART ARIAS**—(RCA)PRIMO TENORE—
- Luciano Pavarotti (London)PROKOFIEV: Peter & The Wolf**—
- Peter Ustinov, narrator, Philharmonia Orchestra (Von Karajan) (Angel)PROKOFIEV: Peter & The Wolf**
- TCHAIKOVSKY: Nutcracker Suite**—
- New York Philharmonic Orchestra (Bernstein) (Columbia)**
- PROKOFIEV: Romeo & Juliet (Complete Ballet)**—Cleveland Orchestra (Maazel) (Nonesuch)
- PUCCINI: La Boheme**—Pavarotti, Freni, Von Karajan (London)
- PUCCINI: Madam Butterfly**—Vienna Philharmonic Orchestra, Freni, Pavarotti (Karajan) (London)
- PUCCINI: Tosca**—Price, Domingo, Milnes, New Philharmonia Orchestra (Mehta) (RCA)
- PUCCINI: Turndot**—Sutherland, Pavarotti, Caballe, Chiaurov, Crause, Pears, Mehta (London)
- RACHMANINOFF: Vespers**—U.S.S.R. Russian Chorus & Soloists (Melodiya)
- RAMPAL: A Festival of Flute Concertos**—Paillard Chamber Orchestra (Paillard) I Solisti Veniti (Scimone) (Erato)
- SUITE FOR FLUTE & JAZZ PIANO**—Jean-Pierre Rampal (flute), Claude Bolling (piano) (Columbia)

- RIDRIGO: Concerto Di Aranjuez**—John Williams, Guitar, English Chamber Orchestra (Barenboim) (Columbia)
- ROSSINI: The Siege of Corinth**—London Symphony Orchestra (Schippers) (Angel)
- ROSSINI: William Tell (Complete Opera)**—Caballe, Gardelli (Angel)
- ROYAL FAMILY OF OPERA**—Various Artists (London)
- SAINT SAENS: Piano Concerti**—(Seraphim)
- SATIE: Piano Music, Vol. 1**—Aldo Ciccolini (Angel)
- SCENES AND ARIAS FROM FRENCH OPERA**—Beverly Sills (Westminster)
- SCHUMANN: Kreisleriana**—Vladimir Horowitz (Columbia)
- THE SEA HAWK**—National Philharmonic Orchestra Of London (Gerhardt) (RCA)
- SHOSTAKOVICH: Symphony No. 13 (Babi Yar)**—Philadelphia Orchestra (Ormandy) (RCA)
- PLAISIR D'AMOUR**—Beverly Sills, Columbia Symphony Orchestra (Kostelanetz) (Columbia)
- SINFONIAS**—Waldo de los Rios (United Artists)
- SNOWFLAKES ARE DANCING: THE NEWEST SOUNDS OF DEBUSSY**—Isao Tomita (RCA)
- SONGS BY STEPHEN FOSTER**—(Nonesuch)
- SOVIET ARMY CHORUS & BAND**—(Angel)
- SELECTIONS FROM 2001: A SPACE ODYSSEY**—Philadelphia Orchestra (Ormandy), New York Philharmonic (Bernstein) (Columbia)
- STEINER: Gone With The Wind**—National Philharmonic Orchestra (Gerhardt) (RCA)
- MAX STEINER: Now Voyager**—National Philharmonic Orchestra (Gerhardt) (RCA)
- R. STRAUSS: Also Sprach Zarathustra**—Philadelphia Symphony Orchestra (Ormandy) (Columbia)
- R. STRAUSS: Also Sprach Zarathustra**—Berlin Philharmonic Orchestra (Von Karajan) (DGG)
- R. STRAUSS: Also Sprach Zarathustra**—Berlin Philharmonic Orchestra (Boehm) (DGG)
- R. STRAUSS: Also Sprach Zarathustra**—Los Angeles Philharmonic Orchestra (Mehta) (London)
- R. STRAUSS: Also Sprach Zarathustra**—Concertgebouw Orchestra of Amsterdam (Haitink) (Philips)
- R. STRAUSS: Also Sprach Zarathustra**—Chicago Symphony Orchestra (Reiner) (RCA)
- R. STRAUSS: Der Rosenkavalier**—Crespin, Donath, Vienna Philharmonic Orchestra (Solti) (London)
- R. STRAUSS' GREATEST HITS**—Philadelphia Orchestra (Ormandy) (Columbia)
- R. STRAUSS: Salome**—Caballe, Resnik, London Symphony Orchestra (Leinsdorf) (RCA)
- STRAVINSKY: Le Sacre Du Printemps**—Cleveland Symphony Orchestra (Boulez) (Columbia)
- STRAVINSKY: The Firebird (Complete Original 1910 Version)**—New York Philharmonic Orchestra (Boulez) (Columbia)
- STRAVINSKY: Rite Of Spring**—Chicago Symphony Orchestra (Solti) (London)
- SWITCHED ON BACH**—Walter Carlos, Benjamin Folkman (Columbia)
- SWITCHED ON BACH II**—Walter Carlos (Columbia)
- TCHAIKOVSKY: 1812 Overture**—Morman Tabernacle Choir, Philadelphia Symphony Orchestra (Ormandy) (Columbia)
- TCHAIKOVSKY: 1812 Overture**—Los Angeles Philharmonic Orchestra (Mehta) (London)
- TCHAIKOVSKY: 1812 Overture**—Minneapolis Symphony Orchestra (Dorati) (Mercury)
- TCHAIKOVSKY: 1812 Overture**—New Philharmonic Orchestra (Buketoff) (RCA)
- TCHAIKOVSKY: 1812 Overture**
- BEETHOVEN: Wellington's Victory**—Philadelphia Symphony Orchestra (Ormandy) (RCA)
- TCHAIKOVSKY'S GREATEST HITS**—New York Philharmonic Orchestra (Bernstein), Philadelphia Symphony Orchestra (Ormandy) (Columbia)
- TCHAIKOVSKY: Piano Concerto No. 1**—Lazar Berman, piano, Berlin Philharmonic Orchestra (Von Karajan) (DGG)
- TCHAIKOVSKY: Piano Concerto No. 1**—Van Cliburn, piano, (RCA)
- TCHAIKOVSKY: Symphony No. 6**—Philadelphia Symphony Orchestra (Ormandy) (RCA)
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- SCOTT JOPLIN: Treemonisha (Original Cast)**—Houston Grand Opera (Schuller) (DGG)
- BEVERLY SILLS SINGS VICTOR HERBERT**—(Angel)
- 2001: A SPACE ODYSSEY (Soundtrack)**—MGM)
- VAUGHN WILLIAMS: Sea Symphony**—Armstrong, Case, London Philharmonic Orchestra & Choir (Boult) (Angel)
- VAUGHN WILLIAMS: Sinfonia Antartica**—London Symphony Orchestra (Previn) (RCA)
- VERDI: Aida**—Price, Vickers, Gorr, Merrill, Tozzi, Rome Opera House Orchestra & Chorus (Solti) (London)
- VERDI: Attila**—Royal Philharmonic Orchestra & Chorus (Gardelli) (Philips)
- VERDI: Giovanna D'Arco**—Cabelle, Domingo, London Symphony Orchestra (Levine) (Angel)
- VERDI HEROINES**—Leontyne Price (RCA)
- VERDI: I Lombardi**—Royal Philharmonic Orchestra & Chorus (Gardelli) (Philips)
- VERDI: I Vespri Siliciani**—Arroyo, Domingo, Milnes, Raimondi, New Philharmonia Orchestra (Levine) (RCA)
- VERDI: La Traviata**—Lorengar, Avagall, Fischer-Dieskau, Deutsche Opera, Berlin (Maazel) (London)
- VERDI: La Traviata**—Sills, Gedda, Panera, Alldis Choir, Royal Philharmonia Orchestra (Ceccato) (Angel)
- VERDI: Otello**—McCracken, Jones, Fischer-Dieskau, New Philharmonia Orchestra (Barbirolli) (Angel)
- VERDI: Requiem**—Vienna Philharmonic Orchestra (Solti) (London)
- VERDI: Rigoletto**—Sutherland, Pavarotti, London Symphony Orchestra (Bonygne) (London)
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- A VON KARAJAN FESTIVAL**—Berlin Philharmonic Orchestra (Von Karajan) (DGG)
- WAGNER: Die Meistersinger Von Nurnberg**—Adam, Donath, Dresden State Opera (Von Karajan) (Angel)
- WAGNER: Ring Des NIBELUNGEN**—Windgassen, Nilsson, Vienna Philharmonic Orchestra (Solti) (London)
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ENYMASSE MUSIC

By PAUL GREIN

Joe Cohen, manager of the 20,000-seat Madison Square Garden in New York City, traces the beginning of the trend to major venues to the middle and late 1960s. "In 1968 the new Garden opened, and there was an explosion in the development of indoor facilities. Huge arenas popped up in San Diego, Philadelphia, Atlanta, Indianapolis, Cleveland, Cincinnati, Los Angeles, Oakland, Phoenix and Tucson."

Claire Rothman, manager of the 19,000-seat Forum in Los Angeles, seconds the point by saying, "When I got in the business acts wouldn't play large halls. Now they're playing large stadiums."

Many major venues are reporting more variety in programming than in past years. While, in the words of Los Angeles-based promoter David Forest, "rock 'n' roll shows are the basic, successful one-nighters right now," there is some diversification into other formats.

Cohen reports that he is dabbling more into r&b and Spanish shows since New York City is so heavily minority-oriented. "There are, he explains, more Hispanic people in New York City than the total population of such major cities as Detroit."

Everyone seems to feel that concert presentations, which have expanded greatly in recent years, will continue to do so. Cohen even foresees the day when Broadway directors and producers like Bob Fosse and Michael Bennett (of "Chorus Line") will enter the concert field.

Art Whalen, assistant manager of Detroit's 16,000-seat Olympia Stadium, feels that concert-goers today are asking for more of a theatrical element. "Alice Cooper performed for us and was wild—the fans wanted more. And Pink Floyd's tour

rate concert presentations are as popular as ever, "Chicago used lot of effects and John Denver had rear-screen projectors on a previous tour."

Jack Globenfelt, manager of the 16,500-seat Nassau Coliseum 30 miles from Madison Square Garden, feels that "everyone is trying to outdo everyone else. The Wings tour needed five trucks, which is as many as an ice show. It had lighting, sound, a laser show, a movie screen and a projector. This hasn't taxed our space and power limits, but it could if it keeps going."

Tom Fields of Fields Associates has commented that tour presentations first brought in sound, then lighting, then simple and now complex sets, all without giving production companies any more lead time. "They're sending out larger and larger shows without giving more lead time, so you have to put your people on overtime, and you still don't have enough time to do the job properly."

Skyrocketing costs are another problem facing major venues. New York promoter Ron Delsener has said that "with rental and service charges, venues like the Forum and Madison Square Garden get nearly 50% of the gross. Acts make less at facilities like this than in smaller arenas, but they make up for it in press coverage."



Richard Braaton photo



Kennedy Center (lower left), Tony Bennett and War.

Las Vegas News Bureau photo

Far Out photo

that had an airplane crashing into the front seats added another dimension."

Whalen stresses that while acid rock is losing ground in favor of such easier-sounding artists as the Eagles, John Denver, Neil Diamond and Elton John, elabo-

Manager Cohen of the Garden responds that "the Garden, like the Forum, gets no tax breaks, and runs up a tax of \$2,900,000 a year. It costs us \$40,000 just to open the door at the Garden, so at an average rental of \$30,000 on a weekend or \$27,000 on a weekday we're losing money. But that's the most rent we can charge and stay in business. The Garden, after all, cost \$65 million to build."

The economic picture has had some other disturbing effects. Globenfelt reports that the number of potential headliners is dropping. "Everybody's being more cautious. Acts that would have been headliners are filling second slots or going into a package."

As ticket prices continue to climb, the problem of ticket scalping also worsens. Fortunately, arenas are increasingly able to cope with this problem. Olympia Stadium hands out line tickets upon arrival, uses police to monitor the line, and holds off on distributing tickets until six to eight hours before the show so kids can't get in line over and over. It also allows only six to eight tickets to be purchased at a time, and has undercover police selling and buying tickets. Madison Square Garden reports that mail orders cut down on scalping, and it also has promoters hold tickets until the last minute to prevent counterfeiting. Nassau has police make arrests inside and outside of those who resell.

Major venues for the most part try to finesse potential problems with smoking and drinking. Bruce Lahti, promotion director for the Olympia Stadium says, "You can't police everyone—you'd need one on one to do that." Kids can buy beer, wine and liquor on the premises, but there's no smoking. No Winstons or anything." Cohen of the Garden feels that "if they're not bothering anyone, we don't get involved. But for safety, no bottles are allowed. We sell paper cups of beer."

Nassau's Globenfelt feels that harder rock shows have a
(Continued on page MR-146)

SONG FOR THE U.S.A.

Words & Music by JOE TYLESHEVSKI

Verse I

Chords: Eb, Fmi7, Eb(G-BASS), Fmi7(Ab-BASS), Eb(Bb-BASS), Bb7, Eb

Red, white and blue our Star Spangled Banner waving high and proud in the breeze.

Chords: Eb, Fmi7, Eb(G-BASS), Fmi7(Ab-BASS), Eb(Bb-BASS), Bb7, Eb

This is the U-nit-ed States of A-mer-i-ca, Our sweet land of lib-er-ty.

Chords: Bb, Eb, Cmi, F7, Bb7

God Bless ev-ery moun-tain top, ev-ery mea-dow and val-ley and stream.

Chords: Eb, Fmi7, Gmi, Ab, Eb(Bb-BASS), Bb7, Eb

God Bless the trees, and the birds and the bees and the riv-ers that flow to the sea.

Refrain

Chords: Bb, Eb, Cmi, F7, Bb7

In our quest for peace and free-dom, We shall re-tain our vic-to-ry.

Chords: Eb, Fmi7, Gmi, Ab, Eb, Bb, Eb

We'll be true to the red, white and blue and to our A-mer-i-can dream.

- VERSE 2. -

Red, white and blue our Star Spangled Banner waving high and proud in the breeze, Streaming with pride over our countryside as a tribute to our heritage.

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"NOT NEEDY—JUST GREEDY"

Challenges in the mass entertainment market

By LARRY OPPEN

With fairs and amusement parks all playing entertainment during the same period of the year, competition in the marketplace is very stiff, particularly since there are more facilities across the country than celebrity entertainers to cover them. This is the consensus of talent buyers who are having difficulty in obtaining commitments from contemporary acts this year because it's a sellers market and name artists are going for phenomenal fees and signing with facilities that will pay the price.

Many of the buyers are blaming the agencies which are looking for guarantees coupled with percentages, while fairs and parks, because of their free grandstand policies, can only work on a flat fee basis.

Gary Zahlen, vice president of entertainment at Magic Mountain, explains that he usually works with four or five reputable agents when he goes out to buy talent, in order to fill his available weeks, and attempts to lay out his shows so it makes sense both from the standpoint of entertainment and appeal to the public. "But we run into problems when some of the agencies play the facilities against each other," he says, "and there are a lot of people in the industry who are allowing themselves to be hyped."

"These talent buyers don't know the market value or price and end up paying more for the acts than they're worth. What they don't realize is that they're hurting themselves as well as others because there isn't an artist around that would go back to the same house every year for less than a previous appearance. So if a facility bought an act worth \$15,000 last year for \$25,000, the artist's market value was met prematurely, and the next year, when the act asks for more money, the person who overbought, as well as other facilities trying to get the tal-

ent, have to either pass or pay the higher price."

Based on these observations, Zahlen feels that the fairs, which buy once a year, are more of a competitive factor than the other theme parks like Disneyland, Six Flags or Knott's Berry Farm, which are familiar with market value because they work with it year-round.

The problem is that there are just so many leisure time dollars in the marketplace that can be expended for entertainment, and those dollars are earmarked and distributed accordingly, with the exception of impulse purchases. In his opinion, although fairs work on a flat fee

basis the same as the theme parks do, the prices are more lucrative for entertainers and many of them have found this out in the last three or four years. Since the fairs are open for a shorter period of time than the parks, many artists who wouldn't have considered the idea ten years ago, are playing them first.

Country acts, however, are still playing parks, and Six Flags Over Texas will be bringing them in because the artists are willing to book up front in advance and the public will travel to amusement parks because of the total entertainment package offered. Appearing there will be such names as Conway Twitty, Bill Anderson, Lynn Anderson, Freddy Fender, The Oak Ridge Boys and Mel Tillis. Six Flags over Mid-America and Astroworld, which is running 15% higher in attendance than last year, will feature Hamilton, Jo Frank and Reynolds, Johnny Rodriguez, Charlie Rich, The Blackwood Singers and Tanya Tucker.

The state fairs in the meantime are having problems of their own, according to Paul Cowen of the Colorado State Fair in Pueblo, who reports that he's having difficulty getting commitments and contracts from name talent. "We work on a free grandstand basis," he says, "so we can't pay percentages to the entertainers. This makes it impossible to play Elton John, Neil Diamond or The Beach Boys who can do a college concert tour and walk away with millions of dollars. We can't afford that kind of money so there's no way we can compete. With all the money that can be made elsewhere, the acts are going to them."

His budget can't stretch to \$50,000 a day for a name act, and even if it could, although \$50,000 can buy a good name, it still couldn't entice draws like John Denver or The Eagles. Even if the fair went to a paid grandstand, it would have to sell 15,000 seats to pay for a celebrity name in order to present superstars with \$120,000. But the grandstand can only seat 7,000, and at the most another 7,000 with the patrons sitting on the track. However, Colorado doesn't have the population

to draw from so even if they were able to sell admission, the potential is too low to attract a big act.

"We're actually having trouble getting contracts back and I think it's a trend that may just be starting," he says. "At least most of the agents are convincing me that prices are going nowhere but up. For example, we played Mac Davis and Tony Orlando and Dawn two years ago for \$7,500. Now they're all talking \$30,000."

The Ohio State Fair isn't expecting a lot of competition from the other state fairs this year because of a late August 26 start. According to John Evans, general manager, the only competition expected will be from Kings Island in Cincinnati, Cedar Point, which is 100 miles from Columbus, and a large county fair that plays during the same week that he does and draws 350,000 through the gate.

"We won't be using Red White & Blue Bicentennial as far as bringing in talent this year," he says, "because we're going into September which is the latest date we've ever played, and according to our thoughts and those of other fair people I've spoken to, the celebrations will be dropping off when the kids go back to school. So we won't hit the theme as hard as some of the others will be doing July 4th."

Dennis Condon, Magic Mountain's director of entertainment, thinks that for the most part, amusement parks and fairs are coming to realize what celebrity entertainment can do for gate attendance. He feels that probably the reason that fairs are having trouble getting signatures this year is because the parks are bidding against them and are becoming more viable places to play.

"Acts like Blood, Sweat & Tears, Elvin Bishop and Sha-Na-Na, which haven't normally played parks before, are beginning to look at us because we're offering pretty good money and large audiences. Even though we're not going to the fairs' budgets, the agents are starting to weigh our offers more seriously against the fairs because there are now fifteen to twenty of us bidding for the same acts that the fairs are trying to get."

While Magic Mountain is noted for its preference to contemporary acts, Knott's Berry Farm, which has been the mainstay for country acts for much of its 55-year history, has curtailed that trend somewhat and is presenting more pop recording artists in its Good Time Theater. However, Bill Hollingshead, celebrity talent manager for the park, reports that his guidelines and conditions narrow him down more than the rock promoters who can put three or four acts into a concert situation. "We try to catch the whole family," he says, "and have a broader market to appeal to. Because of this, we aren't attempting to attract 14 to 18 or 18 to 24-year-old age groups, so anybody who would come in with a heavy metal band with lots of decibels, just couldn't play here. While they might be a good draw, we don't want to make a short-term profit as a tradeoff for a long-term loss of our good built-up clientele."



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Television has never fulfilled its promise, as far as music is concerned. Today, when people think of tv, they think of Walter Cronkite or they think of Rick Barry or Roger Staubach . . . or "All In The Family."

Today, the best of music shows may be lucky enough to rank in the top 25.

As a rule, music doesn't make it on tv.

"Elton John is very unhappy with tv sound," says David Bell, who produces all of the tv product originating from John Reid Enterprises and usually commutes from Scotland to the U.S. once a month for a few days. "He's had a few unfortunate experiences."

In a recent speech at the television assembly of the 54th annual convention of the NAB, Sen. Vance Hartke said that the "impact" tv "will have made on the electoral this year in the form of televised debates and candidate interviews cannot be replaced as a means of educating the voters." He talked of violence on tv drama shows and of the failure of tv stations to exercise independent news judgment. As far as tv is concerned, music doesn't exist much—or is not worth talking about—if you'd listen to Hartke. And the same goes for just about anyone connected with tv today. Even Julian Goodman, chairman of the board of NBC, had nothing to say about music shows on his network in accepting the 1976 Distinguished Service Award at the NAB convention in Chicago. Instead, he talked of news and editorial freedom.

And he said: "I think we will have come on sorry time, for ourselves and the American people, if we are ever willing to let special interests determine what television should convey in the public interest."

That statement was taken out of context—because he was talking about the Fairness Doctrine—but it is indicative of nearly all of tv today. Except for a few music-oriented rebels such as Don Kirshner, tv is totally non-music. And Kirshner is not directly associated with the powers-that-be; he's an independent producer who must sell his wares to both advertiser and network in order to gain mass exposure, or run the gamut of syndicating from station to station as does the ever-popular Lawrence Welk show (which did better in syndication with more stations carrying the show than in network; "Hee Haw" has also done well in syndication as opposed to a not-so-illustrious network career).

Most of your successful music shows though—only Kirshner and the ever-around Dick Clark dare to be virtually all music—stem from independent production firms: Bob Banner, Greg Garrison, Sid and Marty Krofft, Dick Clark (who does network and also independently produces on occasion), Pierre Cossette.

And music shows seem to cost an enormous amount, as opposed to a sit-com. The budget on the Donny and Marie Osmond show, a network strive at younger demographics, hits at \$225,000 to \$235,000 per show.

Television network executives, pointing to the fact that tv music shows don't have very good ratings, aim more for the comedy-music show. An Osmond show that is as much as 60% music and only 40% comedy is actually a rarity in tv. And, even so, writers weave in skits with the Harlem Globetrotters and Bob Hope and other non-music acts.

Saul Ison and Ernest Chambers did a Charo tv special. Burt Sugarman might produce a Bob Dylan show for network. Metromedia and Group W are in there pitching. Wolper might come up with something musically inclined. And Johnny Cash and John Davidson might get a summer replacement shot. But, here too, comedy skits or such will also be weaved in.

Face it, somebody up there in the ivory tower of tv doesn't like music.

Not even during the day. "Dinah!" with Dinah Shore won an Emmy, but guests will include a Sen. Barry Goldwater as well as a Lesley Gore and Dick Clark.

Mike Douglas and Merv Griffin really do more for music than just about any tv show—and record companies consider these two shows very important exposure vehicles for both new and established acts—yet they, too, cater to everyone from a Bob Rosetti who does tricks with ropes to a Mickey Rooney. And both Douglas and Griffin have been—and are—record acts themselves (so was Dinah, come to think of it), so they have more of an affinity for music than your ordinary variety show host.

"Because he makes records himself, Merv is more interested in the sound of his show," says Murray Schwartz, president of Merv Griffin Productions, which produces music specials as well as the daily "Merv Griffin Show." Schwartz feels that the show has the best sound of any tv show, largely because of the magic of sound engineer Pete San Filippo.

Schwartz points out that Griffin does five 90-minute shows a week and 10 weeks of these originate in Las Vegas from places such as Caesars Palace.

"True, we do a talk show, but at least once a day we present someone currently on the charts and I feel the record industry should be more aware of what we're doing to help them."

Schwartz points out that the show uses a live orchestra. Quality music, he says, is "one of Merv's big bugaboos."

Record companies do appreciate a Merv Griffin and a Mike Douglas; Douglas has given very valuable exposure in the country music field over the past few years. Johnny Carson's show on NBC is another staple for exposure.

Yet, quite frankly, while such tv exposure helps to establish an act and keep it in the public's attention, no one today can point to a tv show as breaking hits, not even the "American Bandstand" that has been on tv many think since Vladimir Zworykin invented the iconoscope around 1923 and Philo Farnsworth followed with the dissector tube, thus setting the pattern for electronic tv.

At one time, the "American Bandstand" was a very important show for breaking new records.

(Continued on page MR-140)

Gladys Knight & The Pips on the Midnight Special (left), Cher and (below directly) Merv Griffin with Pearl Bailey and B.B. King represent musical moments on the tube.



"Midnight Special" photo



Warner Bros. photo



"Merv Griffin Show" photo

TV vs. RADIO

By CLAUDE HALL

AND RADIO SCORES ON A MUSICAL TKO



Universal Pictures photo



Wolfman Jack appearing in "American Graffiti," 1943 vintage Sinatra and Dinah Shore from a 1946 show.



In the early 1950s, everyone knew that radio was a dying medium. Nearly anyone who had any smattering of talent deserted radio for the new medium of television. Everyone thought that no one would listen to Fibber McGee and Molly on radio when they could see them on television. Who would listen to Red Skelton when they could see him playing the Mean Little Kid?

But to understand what the death of radio really meant, you have to recall that it all started in 1827 when a gentleman named Savary found that a steel needle could be magnetized by a discharge from a Leyden jar . . . in 1883, Fitzgerald suggested a method of producing electro-magnetic waves in space by the discharge of a conductor . . . in 1896, Marconi lodged his application for the first British patent for wireless telegraphy . . . on Dec. 6, 1897, signals were transmitted from shore to a ship at sea 18 miles away. Thus, were its simple beginnings.

But people kept improving radio, as we later came to call it.

Marconi may have not been the first to send a message by air. There is reason to believe that a Kentucky man by the name of Nathan B. Stubblefield may have been the first to send the human voice through the air as far back as 1892, and a memorial at Murray State in Kentucky pays tribute to this. There is reason also to believe that Stubblefield once played a harmonica over his "radio," as he called it.

However, the first experiments at broadcasting music that history notes were by Dr. Lee De Forest around 1916. Further experiments led to the establishing of the first commercial radio stations; one of the earliest and most successful was KDKA at East Pittsburgh, Pa. These stations resulted in a boom in sales of radio sets and parts so that you could build your own radio. A survey in February 1923 showed, because of this, that about half of the stations then on the air were owned by radio or electrical concerns who were more interested in selling equipment than in programming, necessarily.

In 1922, the first use of a telephone line for connecting two radio stations for broadcast purposes was performed. It was between New York and Chicago and it was a football game. The "network" concept was born. A regular interchange of programming between WEAf in New York and WCAP in Washington followed. Soon other stations were added.

Although by February of 1922 there were only about 50 licensed radio stations, radio was growing. And the number was about 550 a year later.

Network programming, of course, ran the gamut over the years—from Fibber McGee and Molly to the very popular "Lucky Strike Hit Parade." For our purposes, however, music radio was still undeveloped.

And it was television that, oddly enough, didn't kill it, but helped it develop.

Early in 1950, Billboard reported that NBC network had slated the "Fibber McGee and Molly" show as the first top radio show to take tv tests. "If successful, an early entry into video is foreseen for the veteran comedy show."

Many men who owned radio stations quickly sold them and got into television.

However, the death of radio was somewhat exaggerated. Primarily because a few radio men refused to roll over and play dead. These men included Todd Storz and Gordon McLendon, today honored by all programming-oriented broadcasters as the fathers of modern radio programming concepts.

In March 1966, before the Chicago Federated Advertising Club, Gordon McLendon said: "To many, the end of radio seemed near that summer of 1954. Throughout the nation radio lay apparently dying in the wake of television's first apparently irresistible onslaught."

He recalled sitting one June on the wooden steps of Todd Storz' house in Kansas City. "Todd and I always had fun together because we were both desperately in love with radio. Both of us were wildly imaginative, terribly young, terribly certain of everything.

"I can still recall Todd's face as he mopped his brow on his sleeve and said: 'You know, Gordon, I have the feeling that there are literally scores of radio formats still waiting to be found'."

Storz and his national program director Bill Stewart made perhaps the greatest contribution to modern radio programming. As Stewart recalls: "Literally, the way it happened . . . actually . . . was that one night Todd Storz and I were sitting in a bar in Omaha, across from Gilpatrick's on 15th Street . . . that was where our studios used to be . . . KOWH. And we were sitting there and the jukebox was playing. And it kept coming up to the same song. And I can't even remember what the song was, but it was a rock 'n' roll type song. We must have sat there four or five hours talking about various things and they got ready to close . . . I guess it was midnight . . . and everyone was gone and they were kinda giving us motions like we were supposed to leave . . . and the waitress went over and put a quarter in the jukebox and lo and behold she put her own quarter into the machine and played that same record three times in a row . . . and it was the same record we'd heard all night long. So, that sort of tripped a lot of . . . well, it was in both our minds. I don't know whether you could say that Todd literally discovered Top 40 or whether I did or whether someone in the company did."

The bar incident, a historically significant time, was about 1955. KOWH had been playing music. The real contribution added that day was a "rotation pattern"—playing the more important records the most times.

McLendon was later to add two very important aspects—instant local news (something local television couldn't perform easily in those days) and razzle-dazzle promotions and contests. Once, to welcome a new disk jockey to KLIF in Dallas, which was then the McLendon flagship, Gordon turned over several cars alongside the freeway and painted a sign on the bottom that read: "I flipped for Jimmy Rabbitt."

McLendon also gave birth later to the viable beautiful music format with KABL in San Francisco and the world's first all-news format with XTRA beaming from Mexico to Los Angeles. He also experimented with an all-classified advertising station in Los Angeles.

McLendon always considered radio the eighth "and perhaps the greatest" wonder of the world.

Other people played significant roles in bringing about the radio we have today. Chuck Blore, who today creates some of the finest commercials in either radio or television, provided radio with a certain showbusiness aspect or character. Blore, with a magic touch, promoted his radio stations like P.T. Barnum promoted the Greatest Show on Earth. So much so, in fact, that his promotions later were a principal factor in the Federal Communications Commission banning most huge promotions. Blore, of course, did more. He believed that radio should be exciting, dramatic, and entertaining. He coached his disk jockeys; he inspired them.

After Blore, things sort of tamed down in radio until the advent of Bill Drake. Drake, supported and guided behind the scenes by Gene Chenault, owner of KYNO in Fresno, Calif., grew to become the greatest factor in radio.

Chenault got Drake a chance at programming KHJ in Los Angeles. And in 1965 a dog of a station hit with a "more music" programming concept that featured such disk jockeys as Robert W. Morgan 6-9 a.m., Robert Christian 9-noon, Gary Mack noon-3 p.m., the Real Don Steele 3-6 p.m., Dave Diamond 6-9 p.m., Sam Riddle 9-midnight, and Johnny Williams midnight-6 a.m. The station was marching against such big rock stations as KFWB and KRLA and the not-so-big KBLA.

At the same time the Beatles hit the Hollywood Bowl, KHJ crawled into No. 1 partially. The long-building process had won out. A while later, the station ruled the music market of Los Angeles and Drake was also consulting other stations owned by RKO General. Stations that he consulted which rose to dominant positions included KFRC, San Francisco; CKLW, Detroit; WRKO, Boston. He also consulted WOR-FM in New York (now called WXLO) to extremely high numbers in audience ratings—the first station to ever leap to those kind of figures. It was also one of the first viable all-oldies format stations.

What Drake contributed, though, to radio was, essentially & the elimination as much as possible of tuneout factors . . . clutter.

Later, just as Top 40 programming concepts spread to other formats (mostly because several Top 40 program directors went to MOR, soul, and country music stations), Drake's theories ebbed into other formats.

Though Drake didn't invent the so-called Q-format, which has now faded in popularity, it certainly couldn't have happened without his earlier inroads in tightening up format.

Buzz Bennett had programmed KCBQ in San Diego to outstanding ratings; when he left, Jack McCoy took over and programmed the station even higher. McCoy, feeling that only 10-12 records in the market were actually selling, only played 10-12 records; his playlist was augmented with records that had dropped off in sales but which he felt were still popular, and oldies. This was, basically, the birth of the Q-format that spread coast-to-coast and led to many stations, especially FM operations, changing their call letters to use the letter Q somewhere. Now, of course, you'll find X-99, Z-93, K-100, B-100, etc.

The first station to use a numbered call letter was KIOI in San Francisco. Owner Jim Gabbert originally changed the calls to "101" to coincide with the number of a highway. Today, "one-zero-one" fits everything from car license plate to frequency and even the station's phone number.

As Top 40 became more and more of a science, other formats began to develop.

The middle-of-the-road format wasn't actually as fast to change as country music radio. In Seattle, a Top 40 program director named Chris Lane was persuaded to stick when a radio station changed format to country music—KAYO. It was only natural, as time went by, that he slowly added his own programming concepts to country music. When he later went to WJJD in Chicago, so did his ideas. At WJJD, he began to be copied around the country. Bill Ward left Texas and took modern country radio to KBBQ in Los Angeles and later to KLAC, today one of Los Angeles' most successful stations. Chuck Renwick talked Storer into changing WDEE in Detroit to country music and later did the same magic with WHN in New York, the last big holdout on country music (the abortive attempt of WJRZ in Hackensack, N.J., had done more to hurt the image of country music than help it). The Country Music Association, under executive director Jo Walker, worked long and hard (record companies, record artists, music publishers, and radio station executives such as Dan McKinnon at KSON in San Diego, George Dubinetz at WJJD in Chicago, and Carl Brenner at WBMD in Baltimore) to make country music acceptable with potential advertisers; their success is evident.

In r&b or soul music, one man was literally responsible for spreading the concept of modern programming—an ex-rock jock named Frank Ward. Ward, who'd been very successful in Buffalo as a disk jockey, managed WVON in Chicago to very high ratings; from that soul station, he was hired as manager of WWRL in New York. It was his programming success at WWRL that gave other managers and program directors in soul radio the idea that they, too, could do as well with similar programming philosophies.

Tom Donahue, doing an all-night blues show at a little station in San Francisco—KMPX—added a very important new format to radio, the progressive format. Actually, the format, as it later developed, was more inspired by Murray the K at WOR-FM in New York, who played the flipside of "Cherish" by the Association ("Requiem For The Masses") and got enormous audience feedback and capitalized on it with more

(Continued on page MR-140)

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• Continued from page MR-138

A few years ago, "The Larry Kane Show" out of Houston was one of the most important tv bandstand-type shows around; a record company knew it could always get exposure on the show—even for a new artist. And Kane did affect record sales to some extent, especially after the show was syndicated.

Many similar bandstand shows were on a videotape bicycling route and such firms as Film Factory in Los Angeles stayed busy producing videotapes of artists performing songs that record companies then distributed to these myriad shows. Jerry (The Geator With The Heater) Blavat in Philadelphia and Jay Cook in Memphis did bandstand shows, as did Robin Seymour in Detroit. Once, Bruce (Cousin Brucie) Morrow had a similar type of show in New York on tv. Just about every market had its Saturday afternoon bandstand show, usually hosted by a local radio Top 40 disk jockey. The Real Don Steele, afternoon drive disk jockey on KHJ radio, did a bandstand show on KHJ-TV, channel 9. And network and syndicated shows like "Shindig" abounded.

Today, behind the popularity of "American Bandstand," you have "Soul Train," but similar format shows keep cropping up. "Huggie Boy" can be found on channel 22 in Los Angeles. "Disco America" and "Discomania" were aimed at capitalizing on the craze for disco music, much as the bandstand shows did.

However, by and large, these shows do not sell records. And it's no wonder that Clive Davis, president of Arista Records, accused the tv and movie worlds of never trying to understand the record industry in a 1975 speech before the Hollywood Television and Radio Society. Overall, Davis pointed out, contemporary music hasn't made any inroads, in spite of a "Tommy" in movies. He called for tv and movies to do more than just allow a Paul Simon to do a theme song—wouldn't it be "great if television put a Neil Simon and a Randy Newman together?"

The theme songs of movies and tv shows have always been highly sought by publishers and record companies; this past year, the song "Welcome Back, Kotter" shot new life into the career of John Sebastian and gave him a hit single; the song may have also contributed to the success of the tv sit-com series. Over the years, these themes have sporadically proven beneficial and anyone can point to examples such as the theme to "Peter Gunn."

But, in spite of an occasional theme song and in spite of a myriad of syndicated and network specials and syndicated tv shows ranging from "Soundstage" to "Vaudeville" to "Pop Goes The Country" and even Spanish-language shows such as "Fanfarria Falcon," music is a second-class citizen on tv and the question is why?

The answer, perhaps, lies in the fact that even from the first experimental field tests in 1936 by RCA from the Empire State Building picture was always the prime consideration, not audio. From the time tv receivers were first offered for sale to the public in April 1939 by RCA, the speaker on the tv sets has seemed to be dwindling; today it matches in quality that of a cheap transistor radio.

At the very least, says Art Fisher, a noted tv director of music shows, "why isn't a simple jack built into the tv set so that people can plug in their hi fi equipment. I don't understand why it can't be done. That's the only way, under the present circumstances, that sound can be better."

Fisher, who has directed such music series as "The Andy Williams Show," "The Sonny & Cher Comedy Hour," the Cher show, and lastly the Donny and Marie Osmond show, as well as dozens of music specials, usually tries to record band tracks at a regular 24-track recording studio and have the artists sing live to those tracks during taping of the video part of the tv show.

"But, when dealing with a recording artist—an album-maker as opposed to a tv show-maker—people who are very sound oriented, they have to back down from their album requirements. The perfection that you go for in an album can never be achieved on tv."

Fisher claims that tv is a visual medium.

He spoke of listening to a basketball game on radio where play-by-play was being done by Chick Hearn, while watching the same game on tv.

"Why can't we have the same audio quality on tv? Well, we're getting there. Television is only 30 years old, if you consider 1946 as the birth of television. Gosh, radio is 70 years old!

"Why can't we simply send the sound via radio and the audio on tv? I don't know. I would love to do that."

David Bell, head of entertainment for Scottish television and tv chief for Elton John and other record artists under the John Reid Enterprises banner, finds fault with tv in more ways than one. But he also believes that tv can—and should—measure up, "acoustically, to album standards. How do you improve sound on tv? The first step would be to **retrain** tv sound supervisors to record the audio to album standards, especially on music shows. Those sound supervisors are great doing the news, but they don't know anything else.

"Pink Floyd . . . Nazareth . . . Jack Jones, Tony Bennett, Lena Horne—sound engineers today in tv aren't even attuned to music like that.

"The big complaint against music shows on tv is that they don't attract large audiences. Well, the reason tv shows don't do well is because of the poor audio."

But the videotape itself is absolutely acceptable in acoustic quality, Bell says. "It's purely that it's not being used properly."

And he demonstrated how a regular home videotape unit

sounded much better when the audio was channeled through hi fi equipment.

"I'm relatively new to America and I don't want to slight anyone, but I find that tv in America has cut anyone under 35 years of age as a listener. Oh, you can get Don Kirshner's "Rock Concert" if you're lucky at 11:30 at night. But you don't get much more.

"The danger of not playing more music on tv is that if networks keep this up, pretty soon the under-35 person will have no viewing habit . . . there won't be many people watching tv at all. At least, no music programs. Of course, the charge is that such shows don't rate. They say that unless there's comedy in a show, there's no ratings. Now, I simply can't believe that.

"Half of the time when I watch a Dinah Shore show, I think they've only given her one trumpet and a quartet of some kind.

"But I've also done shows where I booked 18 violins and I could hear perhaps eight.

"Who's at fault?"

He points out that unless tv does something to improve acoustically, many record acts will bypass it completely. "If someone sells 10 million albums, why should they bother going on tv?"

Another criticism of tv can be found by talking with Gordon McLendon, probably one of the greatest contributors to modern radio programming of any man in the world.

"The thing that I think that's been the greatest tragedy of all in television," says McLendon, "and the reason that it hasn't achieved its greatest potential is the fact that in so many markets all but a couple of the VHF channels are not occupied. They are protecting another station in another nearby market. But there's no reason at all why there could not be directional VHF tv stations as there are directional radio stations. There's a situation here in Dallas . . . channel 9 is unoccupied. Put the proper number of antenna towers up, and you could protect whatever station is necessary and channel 9 could be on the air.

"What would I do if I had a tv station?"

"Depending on the market—but in almost any market right now—I'd go all-news. That would be my first move.

"And then, in another market, I would have absolutely no hesitancy whatever in further formatting a tv station in an all disk jockey music format, with visitors from the audience as listeners. I think it's perfectly possible to have an all disk jockey music format on tv.

"Now, why isn't that being done? Well, because the industry is crippled by the fact that with a UHF tv station it takes the delicacy of threading a needle to find them if you want to tune one in, in many cases. And there's no need for that, because the same stations could be on the air easily operating as directional VHF stations.

"Why Not?"

"Obviously, the engineering department of the FCC hasn't thought it feasible. However, the idea isn't unique with me. It is an idea that my consulting engineer in Washington, Ralph Dippell, has expounded on for many years."

Format tv has been postulated a few times by radio men. Bill Drake, when he was consulting the radio stations of the RKO Radio chain, once said that he'd been asked to do tv but no one was willing to give him total control of a tv station. And he figured that no one in management would like what he did with the programming of the station anyway.

One of the great experiments in tv was several years ago when a UHF station in Atlanta tried the "Music Explosion" programming. Though it wasn't around the clock, this music programming did occupy a huge portion of the day's programming on the station. It used visuals as well as film clips of artists performing and did do well in audience impact until internal conflict brought an end to the experiment.

The bandstand show—a la Dick Clark—is about the closest thing to a format on tv and it's only an hour a week.

Not that music is absent from tv. There's "Saturday Night" on NBC, as well as the "Midnight Special." And Tomy Synder on NBC sometimes pays tribute to music on his early morning/after hours show. And shows such as "The Carol Burnett Show" will showcase an artist from time to time. You might even find a singer occasionally on a children's show.

But music, as a viable programming element still hasn't found its niche on tv.

David Bell believes that the videodisk, which is already here but still impractical for the mass market as yet, may solve the problem and provide the entrance for music literally through the back door of tv.

Much as the development of the 45 rpm single made music easier to play on radio and easier to buy for young adults, the videodisk will give tv a cheaper alternative to programming regular shows. Also the fact that videodisk will be selling to a mass market will give these same music tv stations a thermometer, like record sales give a Top 40 radio station, to program against.

"Discovision," says David Bell, will cure tv for us, I think. Because everyone under 35 years old will buy a videodisk unit and play a videodisk rather than watch network or local tv programming. Forget the network. Thank you, and goodnight.

"I've seen the machine. It's not going to be expensive. It's terrific. And the audio was up to hi fi standards."

While Bell thinks that people will bypass tv altogether in favor of their own videodisk unit, other see more of a future as programming material for tv itself. If it now costs \$225,000 a week to produce a music show, any record/video company can produce a videodisk for less than a third of that. Three videodisks equal at least an hour and a half tv show, right?

Art Fisher says that already several record people have talked to him about producing videodisks of record artists performing "like a mini show."

The videodisk may beat the devil out of tv anyway. Bell

points out that in an album recording session, the musicians "play all of the instruments themselves . . . they build the song up from nothing . . . they create in the studio . . . practically compose on the spot. So, the record is actually a multi-performance thing from each person. Elton John will not play the piano and sing the vocal, but do the handclaps and the oohs and even kick the drums. There's no stopping him from doing anything. But when it comes to tv, there's no way to repeat all of that art on tv at the present time."

So, tv does have a future, especially if a marriage takes place.

In any case, as more than one person points out, anything would beat watching 20-year-old reruns of "I Love Lucy."

Radio Scores

• Continued from page MR-139

records of that nature. But Donahue and KMPX was the first station to hit with a total progressive format. WNEW-FM in New York, slowly backed out of an all-girl MOR format into progressive by hiring Bill (Roscoe) Mercer when he left WOR-FM. WABX in Detroit and KMYR in Denver soon went progressive and the format eventually spread coast-to-coast. The album-oriented rock (AOR) format is an outgrowth of this.

Of course, formats in radio would never have been successful without other technical developments, too many to mention.

But just a few:

First, the development of the mike. In April 1877, Emile Berliner, a German immigrant, filed a patent for the battery-operated loose-contact microphone, the kind used even today in telephones. This gave the disk jockey something to talk over, right?

In 1887, Berliner invented the disk record (Thomas Edison had invented a cylinder record and phonograph). This gave the disk jockey an easier programming element. Berliner also invented a system for mass production of records.

In 1902, Enrico Caruso agreed to make a disk record, thus paving the way for other artists to also make disk records.

For our purposes, modern radio programming did not really get into high gear until the advent of the 45 r.p.m. single, a development out of RCA Records (the album came out of Columbia Records . . . and later it was the viability of album sales that fostered the growth of FM radio via the progressive format).

True, the old 78 r.p.m. record had done well for radio since Al Jarvis talked his way onto KFWB in Los Angeles as an announcer and began to ad lib about records on a show called the "Make Believe Ballroom" (Martin Block later did a "Make Believe Ballroom" show on WNEW-AM in New York and grew more famous and is known more as the father of today's disk jockey than Al Jarvis).

In any case, neither was the 78 r.p.m. disk easy to program nor was it easy to buy, as far as handling is concerned. In 1950, for instance, a survey showed that only 67% of junior high school girls had record players; today, no teenager would be caught dead without a record player. And record equipment is the major purchase, outside of perhaps a car, of young adults. But a Jan. 28, 1950 Billboard carried the story that RCA Records was launching a heavy promotion campaign on the 45 r.p.m. single and that sales were strong on both the 45 r.p.m. single and the 78 r.p.m. single.

You could see the handwriting on the airwaves, so to speak.

Today, there are about 7,245 stations both AM and FM. Quite a few of these—about 15%—are automated and automated programming is going to become more of a factor, many broadcasters believe. George Wilson, president of Bartell Broadcasters, New York, says automation is "coming on like a freight train."

The computer is coming into wider use through firms such as IGM, Schafer, and the Moffat radio chain in Canada.

Audience research—especially in regards to music—is developing rapidly, via firms such as DPS in San Diego, Entertainment Response Analysts in San Francisco, Radio Index in Phoenix.

Stereo AM and discrete quad on FM is just around the corner.

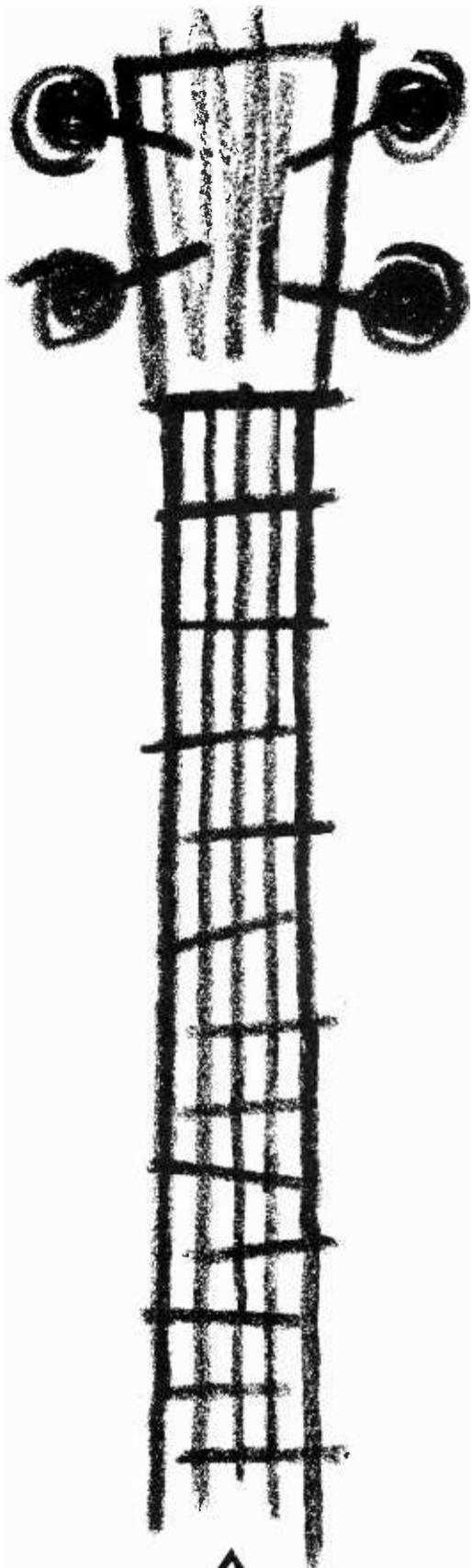
You literally, however, can't predict the future of radio. Both technically and in programming, the medium is moving too fast. Today's questions become tomorrow's answers. Since the early 1950's, radio has been fortunate to consist of fanatics who lived, ate, breathed, slept radio . . . David Moorhead, Ron Jacobs, George Wilson, Chuck Blore, Gordon McLendon (and now his son Bart McLendon), Bill Drake, Tom Donahue, Buzz Bennett. And now the new crop of people like Todd Wallace, Al Casey, Mark Driscoll, Jay Blackburn, Gerry Peterson, Michael Spears, Bill Tanner, J.J. Jordan, Les Garland, Charlie Van Dyke, Chuck Dunaway with his progressive country format at KAFM in Dallas, continues to feed probably the most exciting and certainly the most effective medium of them all. Far from being dead, radio is growing faster than any medium in the world today.

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The British Invasion

• Continued from page MR-90

Cocker, another U.K. bluesman, who was particularly into Cooke and Redding in terms of influence if not direct imitation.

The arguments that the British rock invasion of the U.S. was something of a fraud does not carry much weight. While the roots of their music may be derivative, much of the approach was original.

And therein lies an important part of the self-doubt and self-analysis felt even now by some British musicians.

For many here wonder when the word influence turns into imitation. Did the Beach Boys allow themselves to be influenced by the Four Freshmen? Or did they copy them?

In terms of the interchange of progressive musical ideas, such as exist today when the Beatles are (as a group) gone and the Stones may well be slowing down, the old British group the Yardbirds remain important, though defunct. Key guitarists Eric Clapton, Jeff Beck and Jimmy Page all emerged from the Yardbird ranks.

Musically this was simply a development of the so-called "Redcoat invasion" of the U.S. by the likes of the Beatles, Stones, along with the Dave Clark Five and Herman's Hermits. Cream, with Eric Clapton, drummer Ginger Baker and bassist Jack Bruce, did create post-Beatle furor in the U.S.—but individually their early influences all came from the States.

In fact as the Beatles slowed down, it has to be accepted that the major influences still came from the U.S. The success of Tamla/Motown and other soul forces, with Aretha Franklin holding down a vital position, had an effect on Britain. Acts like the Move, Geno Washington and the Ram Jam Band, and Jimmy James and the Vagabonds worked locally, but used much material from Stax and Motown.

Sometimes a U.S. development, such as the West Coast scene of the late 1960s, failed to catch on in Britain. The short-lived "flower-power" craze produced a few hit records plus copyists here like The Flowerpot Men and "Let's Go To San Francisco," duplicating the Scott MacKenzie hymnal theme to peace.

But then it has been pointed out that there was less in the U.K. to relate to on the grounds that the Isle of Wight wasn't exactly Woodstock and the British middle class couldn't get that worked up about hippies and what they stood for.

Now the to-and-fro situation goes on. John Denver stars at the London Palladium and the queues at the boxoffice are deeper and longer than for any other artist in history. Also in town in the same quarter are David Bowie, the Rolling Stones and the Who, home-grown names who have lasted well in an ever-changing world and are every bit as big in the States.

Cliff Richard continues with hit singles and an album "I'm Nearly Famous," highly-rated even by the heavier critics, but he still can't get in on the U.S. rock invasion, not even at top supper-club level. Status Quo, too, have yet to make the States a genuine home-away-from-home.

In terms of that pop balance of power, it is probably level pegging now, but the influences for the future could well rest as ever in the States. Glamor-rock is a mixed-nationality rite, but Bowie comes out as a real leader.

For some, with a highly developed nationalistic streak, there is consolation in the current emergence of off-beat novelty records, such as by Judge Dread (a white purveyor of reggae rhythms) and the Wurzels, a rural comedy group. But they, and similar British-flavors are unlikely to tickle the palate of U.S. fans, nor prove any kind of musical influence to anybody.

It is in the progressive field that the elements have come so close together in terms of music and lifestyle, with the constant interchange of musicians and personnel. There is promise in guest appearances on big-name concerts, giving an ad lib aura which restores something of the element of surprise to the industry.

But if the past has, Beatles excepted, been built mostly on American influences, a look ahead provides clues that nothing is going to change the source of those influences.

Rock-satire seems to be pretty much an American prerogative—done properly and with style, that is. If the solo superstars are mixed, Bowie mingling with Joni Mitchell on the hoardings, Paul McCartney rightly on the same musical social terms as Bob Dylan, then the earthy funk and the new-wave sophistication seems to be getting leads principally from the U.S.

And if jazz really is becoming more of a viable commercial proposition, then it's back to the roots all over again. But that's not to decry the invasion, in recorded terms, of the likes of John McLaughlin.

The success of the Bay City Rollers may have been resented by many, on both sides of the Atlantic, but the success is beyond doubt. In the gentler, more teenybop areas, the next face can obviously come from either side of the Atlantic.

But it's the influences of the blues field, the ambition-building of the companies like the old Sun label, Tamla/Motown and Philly, that gets through.

It's not just a matter of obsequious forelock-touching to pay tribute to a bicentennial that prompts the appraisal of how the rock invasion of both American and British territories started. It's just honesty that, Beatles and a few others apart, the bulk of influences came from the U.S.

Long accepted as such by musicians and industry figures here, it is good that the general public is become more aware, too.

On Broadway

• Continued from page MR-62

was a primary consideration in using no fewer than sixteen channels for maximum separation. Special tracks containing sound effects and dialog were skillfully mixed by engineer Jay Saks, following Shepard's departure for Victor.

Because of the high quality of show music during the 1950s, almost every important musical was recorded during that period. Even when the quality of scores began to drop off noticeably in the early 1960s, the momentum of previous years resulted in a generally favorable market. But with increased cost in packaging and recording and with the quality of show music vastly reduced from former standards, many shows today go unrecorded. Even prestigious boxoffice successes like "A Chorus Line" (1975) are faring only moderately well on disks.

Another recent development is the rise of the contemporary musical. This field was given tremendous impetus by the enormous success of "Hair" in 1969, which produced an original cast album that was Billboard's No. 1 LP for 13 consecutive weeks that year. The show also turned out more hit singles than just about any other in Broadway history: "Aquarius"/"Let The Sunshine In" was a No. 1 smash and 1969's Grammy-winning Record of the Year for the Fifth Dimension, while top five singles were also had by the Cowsills ("Hair"), Oliver ("Good Morning Starshine") and Three Dog Night ("Easy To Be Hard"). "Godspell" and "Jesus Christ: Superstar" were also big recording successes, though the latter show had its big-selling No. 1 LP before the Broadway cast album was released in 1972. The only problem here is that the rise of rock musicals has seen the incursion into cast recording of labels that have little feeling for this special genre.

Although these are far from golden days for the original cast album, there are dreams upon which to fix one's fancy. Will the advent of the video disk, for example, provide future lovers of show music with the freedom to re-create an entire Broadway musical in color and stereo in their own living rooms? The techniques exist today. All that remains is a standard operating procedure for negotiating such property acquisitions with producers, working out financing plans, and meeting whatever new demands the unions may impose. Let us hope that when all these challenges are finally met the quality of the American Musical Theatre at that future date is worth all the effort.

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come the most successful San Francisco band of that period on record. Their many hits included, "Prouc Mary," "Bad Moon Rising," "Green River," "Donw On The Corner," and "Lookin' Out My Back Door." Fantasy also must be commended for their efforts in reviving interest in jazz and for its reactivation of the Prestige, Riverside catalogs.

A&M is difficult to include in this list because its dramatic rise from an indie to a major power among record companies took such a relatively short time. In late 1962, the label had its first hit, "Lonely Bull" by Herb Alpert & the Tijuana Brass. By 1965 Alpert and his group had five albums in the top 20 following the success of the LP, "Whipped Cream & Other Delights" and the single, "A Taste Of Honey." This and other accomplishments including the label's strong and early moves into the British progressive market with acts like Cat Stevens and Joe Cocker and its development of class MOR acts like the Carpenters and the Captain & Teruille illustrate the importance of the owner-management concept.

ELEKTRA is more than 25 years old and long before the label's sale to the Warner group, it was making important contributions, particularly in the folk field. Under its founder, Jac Holzman, Elektra was also one of the first companies to herald the dawn of progressive rock with groups like Love and later, the Doors.

VANGUARD, another strong contributor to the growth of folk and folk-rock, was first to record Joan Baez and hit the charts with her as far back as 1963. Earlier that same year, Vanguard reached the No. 1 position with "Walk Right In" by the Roof Top Singers. The label was strong as well in the classical field, with its Back-Guild series of LPs.

VERVE, until its sale to MGM, was America's premiere jazz indie and was instrumental in keeping this field of music alive in one of its declining periods. Count Basie and Ella Fitzgerald were among the names to be recorded by company founder Norman Granz. Verve was actually the successor to his earlier companies, Norgran and Clef. Verve scored in the pop field with Ella's version of "Mack The Knife" and was also the first to recognize the potential talents of Ricky Nelson. His first record back in 1957, "A Teenager's Romance" backed with "I'm Walking" was on Verve.

ODE was formed in the late 1960s by Lou Acler, after the sale of Dunhill to ABC. The label first distributed by CBS had success initially with "San Francisco Wear Some Flowers In Your Hair" by Scott McKenzie and the progressive rock band, Spirit. Almost all of the label's accomplishments are overshadowed by its success with singer-songwriter Carole King, whose "Tapestry" LP ranks as one of the biggest selling albums of all time.

APPLE was a noble experiment and although its life-span

was all too brief, it paved the way for the succession of artist-owned labels that were to follow. Apple was also first to discover and record James Taylor, Billy Preston and Badfinger.

PICKWICK INTERNATIONAL, the massive rack, retail and budget label complex helmed by Cy Leslie and Amos Heilicher, is active as well in the pop and soul fields with its own Pip label and distribution of the De-Lite label. Its major breakthrough thus far has been with a succession of hit singles and albums by Kool & the Gang.

SOUL

MOTOWN, the first label whose name was used to describe a musical sound, was formed by Berry Gordy Jr. in 1960, and its first hit was "Shop Around" by the Miracles. Gordy actually started as a songwriter for r&b great Jackie Wilson. In fact, Gordy wrote almost all of Wilson's early hits, including "To Be Loved" and "Lonely Teardrops." Next step for Gordy was his writing and production of Marv Johnson for United Artists. From that association came hits "You Got What It Takes" and "I Love The Way You Love." For a short time in 1959, he was involved in the Anna label, whose one major hit was the Berry Gordy composition "Money" by Barrett Strong. Motown followed its early success with the Miracles with hits like "My Guy" by Mary Wells and "Please Mr. Postman" by the Marvellettes. 1964 was a most important year for Motown, as it saw the breaking of two of the company's most important groups—the Supremes and the Temptations. Its artist roster has included Stevie Wonder, the Four Tops, Marvin Gaye, Martha and the Vandellas, the Isley Brothers, Junior Walker, the Contours, Edwin Starr, Tammi Terrell, the Jackson Five, Rare Earth, Gladys Knight & the Pips and countless others.

STAX/VOLT turned the whole world onto the soul sound of Memphis. The label was started by Jim Stewart and run by Stewart and Al Bell. As a production unit, it started leasing records to Atlantic in the early '60s. Its first hit was "Gee Whiz," a top 10 hit for Carla Thomas in 1961. Later that year, it launched its first label, Satellite, so called because it was meant to be a satellite company of Atlantic's. Satellite's only major hit was "Last Night" by the Mar-Keys. Stax was responsible for the launching of such artists as Sam & Dave, Rufus & Carla Thomas, Booker T. & the M.G.s, Eddie Floyd, Johnny Taylor, the Dramatics, the Mad-Lads and one of the all-time r&b greats, Otis Redding.

HOT WAX & INVICTUS were the labels formed in the late 1960s by former Motown staff producers-writers, Brian & Eddie Holland and Lamont Dozier. Hot Wax was distributed by Buddah; Capitol distributed Invictus. While at Motown, they had been responsible for numerous hits and their streak continued for several years on their own. Among their artists were Freda Payne, Chairmen of the Board, Honeycone and Flaming Ember.

HI, the London-distributed Memphis-based company, was founded in the late 1950s by local retailer Joe Coogi and run

since his death by artist/producer Willie Mitchell. Its first chart success came in 1959 with "Smokie" Part II, by Bill Black's Combo. HI also enjoyed hits by Ace Cannon, Willie Mitchell and the novelty "Haunted House" by Jumpin' Gene Simmons. Then in 1970 HI began recording Al Green. By 1972, after hitting No. 1 with "Let's Stay Together" and having three successive top 10 hits, Green had become one of the soul field's major artists.

SPRING and EVENT, labels run by Julie and Roy Rifkind, have over the years been one of the constant sources of hit r&b and pop product available to their international distributor, Polydor. Julie's background dates back to Cub, MGM's r&b label of the late 50s, where he broke "Sorry (I Ran All The Way Home)" by the Impalas and "Handy Man" and "Good Timin'" by Jimmy Jones. Later, he headed Bang's promotion operation. Currently, Spring and Event mainstays include Millie Jackson, Joe Simon, and the Fat Back Band.

PHILADELPHIA INTERNATIONAL, the CBS-distributed label in owned and operated by producers Kenny Gamble-Leon Huff. They had previously been involved with the Gamble label, distributed through independent distributors. In 1968, they had a top 10 entry with "Cowboys To Girls." Despite breakthroughs with artists like Sly Stone, CBS had for years tried unsuccessfully to establish a permanent identity in the r&b field. With the success of label distribution deals with Philadelphia International and also T-Neck, CBS was able to firmly establish itself as a consistent factor in black music. Philadelphia International's artist roster over the years has included the O'Jays, Harold Melvin & the Blue Notes and MFSB.

EMERGING INDIES

In recent years newer indie companies have made certain important contributions to the overall pop music scene around the world. Those most worthy of mention include:

T K, called the "independent's independent." In recent years, it has lived up to its reputation. T K's president, Henry Stone, is a well-seasoned industry veteran and with his Tone operation was a pioneer in indie distribution. With giant worldwide disco hits by K.C. & the Sunshine Band, George McCrae, Gwen McCrae, Betty Wright and others, T K has established a Miami-based music empire. Among the labels distributed under the T K banner are Glades, Cat, Drive, Alston, Kayvette, Dash, Wicked and Chimneyville. Most recently, Stone has branched into the jazz field with the signing of John Tropea.

ISLAND is England's premiere independent label with its own national distribution setup that rivals the older and more established U.K. majors. Among the British acts that recorded for Island are Cat Stevens, Roxy Music, Mott the Hoople, Bad Company, Traffic, Free, Fairport Convention and King Crimson. Island is run in England by Chris Blackwell, who is responsible for most a&r decisions, and David Betteridge, who is responsible for setting up Island's marketing and distribu-

(Continued on page MR-146)

MR-144
A Spotlight On America
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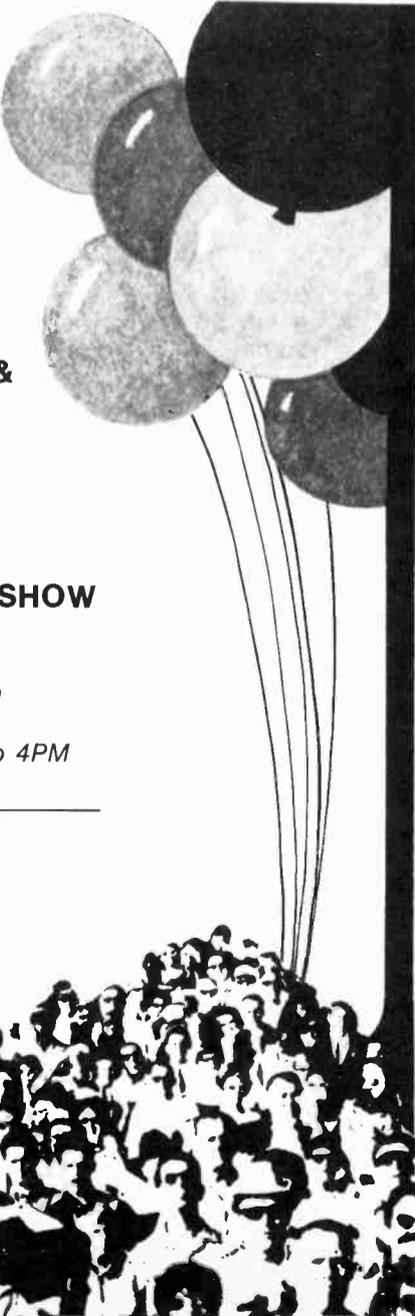
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Available September

MR-145 The Independents

• Continued from page MR-144

tion systems. In this country, the label has embarked upon an ambitious program to break reggae in this market through the promotion of its leading exponent, Bob Marley.

CTI has done much in recent years to promote the wider acceptance of jazz. It had a great chart acceptance with Deodato's recording of "2001/Space Odyssey." It was the first company to successfully record George Benson, Freddy Hubbard and Hubert Laws. On the pop side, the Creed Taylor run label had hit singles and albums by Esther Phillips, Grover Washington and Luther Ingram.

ARISTA—In existence less than two years, it has launched the careers of such a diverse field of artists as Barry Manilow, Patti Smith, the Brecker Brothers, the Outlaws, Melissa Manchester, the Bay City Rollers and Eric Carmen. Arista has emerged as one of this country's leading independent companies. What is amazing is that the label's president, Clive Davis, was for many years the symbol of the awesome might and power of the major labels at CBS.

CAPRICORN came into existence in the early 1970s as an adjunct to Phil Walden and Frank Fenter's Paragon Agency. Paragon in the 1960s had managed the career of Otis Redding. Capricorn had done more to establish the validity of white Southern rock music than any company in recent years with the launching of such bands as The Allman Brothers, Marshall Tucker and Wet Willie.

SIRE and PASSPORT have done much to further the success of rock from continental Europe than any other companies. Starting back in 1972, Sire became the first label to launch a progressive band from Holland. Focus enjoyed two gold albums and a hit single, "Hocus Pocus." More recently Passport scored with three successive hit albums by the German-based band, Nektar. The labels have also built up a reputation for taking chances with such acts as electronic wizard Larry Fast of Synergy to punk rockers Sons of Scuzz, the Ramones, to Martha Velez, whose latest album was produced by Bob Marley. Sire's mainstays are the British acts Renaissance and Climax Blues Band. Sire is also a leader in the field of recycling with hit LP series such as "History Of British Rock" and "Vintage Years."

CHRYSALIS RECORDS, an important label on both sides of the Atlantic, is the record end of the highly successful Chrysalis Management Agency founded in the mid-1960s by Terry Ellis and Chris Wright. Among the acts associated with Chrysalis over the years either for records or management are Jethro Tull, Procol Harum, Ten Years After, Robin Trower and others.

ROCKET: Rocket is currently the most successful record company owned and operated by a contemporary rock star.

In addition to Elton John, who is active on a day to day basis, principals include lyricists Bernie Taupin, producer Gus Dudgeon and manager John Reid. The labels, headed in the U.S. by Tony King, has thus far made tremendous inroads, particularly with Neil Sedaka but also with Kiki Dee and the Hudson Brothers. Rocket is now embarking on a bold program to break England's all-time superstar Cliff Richards in the U.S.

WINDSONG: the newly formed John Denver owned label, launched earlier this year, already has a Top 10 chart record with the Starland Vocal Band.

CASABLANCA & 20th CENTURY both must be cited for being the first companies to recognize the importance of disco promotion. This was undoubtedly instrumental in the success of Casablanca artists Donna Summer and Parliament, and 20th Century superstar Barry White.

Hugo & Luigi's B&L label, formerly known as Avey, and Joe Robinson's All Platinum group of labels remain ever present on the soul and disco scene.

In the past two years more new indies have come along and have begun to make themselves strongly felt in the marketplace. PRIVATE STOCK's Larry Uttal has proven once again that he is a singles master.

LIFESONG with excellent repackaging on the Jim Croce catalog and a big breakthrough with Henry Gross, have come a long way in the past year. Bob Rene's MIDLAND INTERNATIONAL, with two successive chart toppers by Silver Convention and their new artist John Travolta are also off and running.

In the Latin field, you can look for strong pop inroads to be made this coming year by both Caytronics, salsa label and Fania.

Looking objectively, the condition of independent record companies and distributors alike is better now than it has been in the past 10 years.

The majors, in recent years, have been lending a hand to certain indies, mainly in the areas of finance and marketing and distribution expertise. Just about every major company today has distribution deals with one or more independent entrepreneurs.

All things considered, to lift a line from Elvis Presley's "Don't Be Cruel," "the future looks bright ahead." The majors need the indies as a constant source of new ideas and energy. Without their continuous input the business might become stagnant. Continuous co-existence and cooperation between majors and indies, both of whom are necessary to the industry, could result in an even stronger and more viable record and music industry.

And so, in this bicentennial year on behalf of all indies, past, present and future, a gentle reminder to the majors, from the papers of our own American Revolution, "Don't Tread On Me."

Music EnMasse

• Continued from page MR-134

greater potential for security problems. "The type of person that listens to that kind of music is less regimented, and the music itself is more up and geared to that psychological effect. A John Denver audience, on the other hand, just lays back and listens."

Another problem pertaining to major venues is that they, in Claire Rothman's words, "take money out of the market." "When 110,000 people see an artist at one shot, how long do you have to wait to bring him back?"

Olympia Stadium has faced this problem since the 1975 opening of the 80,000-seat Pontiac Stadium. As Whalen says, "This trend to bigger facilities hurts the overall business, with one show taking the place of three. Where you used to have Elvin Bishop do a show, or Todd Rundgren do a show, now they all form packages and go to the big stadiums."

For all the problems facing major venues, there are a number of undeniable advantages an act has in playing them. Large audiences definitely make the event a happening, the artist has a good sound system, and is not distracted by his audience eating and drinking. A weak artist is less vulnerable than he would be in a smaller, more intimate club, and for an act that has a large entourage or is travelling from a foreign country, it is the only way to meet costs. For a domestic act with a smaller band, it's a chance to make big money. And for acts with big sounds and expansive presentations, it's really the only setting that complements the performance.

PAUL GREIN

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JULY 4, 1976, BILLBOARD

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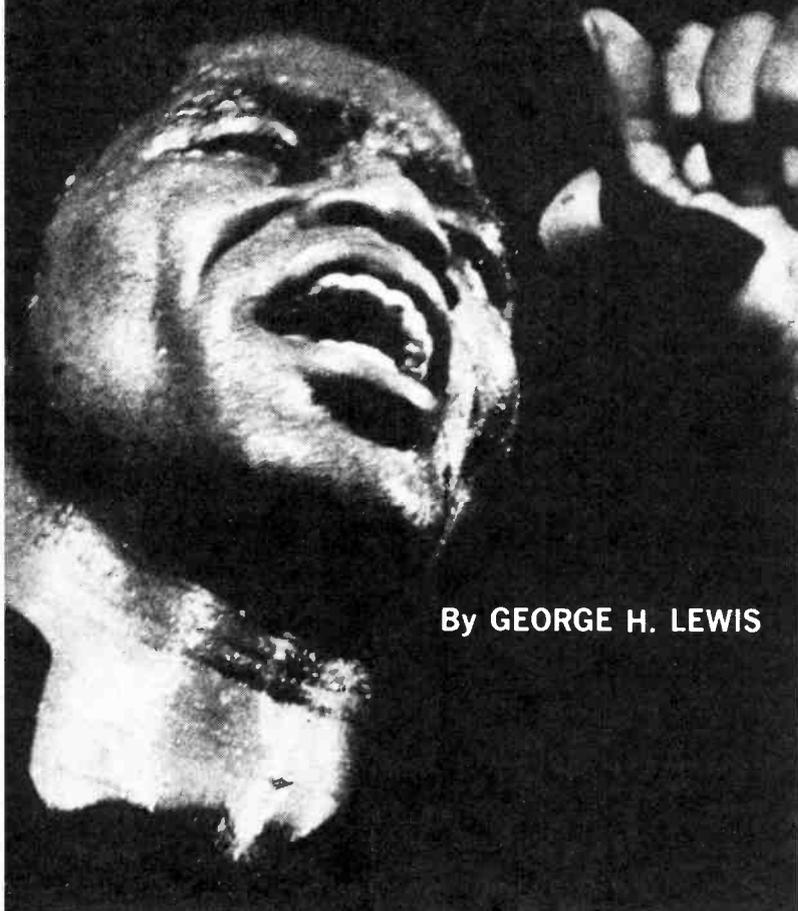
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Protest and Social Change in Black American Popular Music



By GEORGE H. LEWIS



Columbia photo

Most Americans are ignorant of African prehistory and history. There is little realization that the heritage of American blacks includes a heavy cultural emphasis on social change, especially in the verbal arts. Sociologists Lloyd Miller and Mames K. Skipper have pointed out that topical songs are very common in African cultures. Many times they may be based on old rhythms and melodies, but their texts are composed for specific occasions and are creative commentaries on the present social scene. When an African dons a mask and performs dances or sings about events, he is not doing so as himself—but has taken the role of spirit and so has the freedom for comments on social relations that he could not express unmasked. When the African came to the United States, he brought this cultural trait with him. For years, James Brown—as entertainer—could (and did) say things about the black condition that was being publicly said nowhere else in American society.

The condition of the black man in America has, from the first, required protest—and black music has effectively mirrored this protest. When church and field were the only workshops of song, the gospel grew and the work shout flourished. As black people moved out of the South, the blues went with them. All through the long struggle, there was song to help sustain the spirits of a persecuted people. Dinah Washington cried out against "This Bitter Earth," Billie Holiday described "Strange Fruit," Sam Cooke knew that "A Change is Gonna Come," Otis Redding demanded "Respect," and James Brown cried "Say It Loud (I'm Black And I'm Proud)."

Not as visible as other forms of social protest, music traditionally has been a powerful and effective device for the expression and release of feelings relating to controversy, conflict and revolution. Charles Keil, in his "Urban Blues," labels this utilization of black music as social protest the soul tradition, that special domain of

James Brown and (above) Herbie Hancock.

culture wherein black men have proved and preserved their humanity. This domain or sphere of interest may be broadly defined as entertainment from the white or public point of view and as ritual, drama, or dialectical catharsis from the black point of view. "These entertainers are the ablest representatives of a long cultural tradition—what might be called the soul tradition—and they are all identity experts, so to speak, specialists in changing the joke and slipping the yoke." "Sly and the Family Stone" has been, in the black community, much more than just the name of a popular group.

In black popular culture, music seems to be not only the major ingredient of the community's shared perspective, but also the primary vehicle for its communication. Ghetto preachers work with collections of motifs which they expect to be familiar to the members of the congregations—these many times take the forms of lyrics of the gospel hymns. Aretha Franklin came to popular music via gospel music and the black church. The more secular components of the ghetto cultural apparatus work in a similar way. The black radio stations have hit music—nearly all soul—on their programs more or less around the clock. As Imamu Amiri Bakaka has pointed out, "a lot of the music on the soul stations the people feel is necessary to themselves. They feel that they could not really conduct their lives correctly without it."

In turning to protest and social change, there seem to be four major forms that minority demands can take: 1) pluralistic—live and let live, 2) assimilationist—desire to join the dominant group, 3) secessionist—rejection of the values and norms of the dominant group, and 4) militant—desire to dominate. Each of these four can be seen at various times and in various types of black popular music.

Pluralistic. Classic blues, emerging from worksongs and hollers, became very stylistic and reflected changes taking place in the life of the rapidly urbanizing American black. This music was simple, low-down and sensuous, presenting the black plight and trouble, but not advocating any sort of assimilation or secession from the dominant white culture. This style was retained in black music up through the 1950s, not only in blues like those of Jimmy Reed, but in the music of the black vocal groups—the Orioles, the Teenagers and the early Drifters. This style is mainly of interest today in a historical sense. Blacks are not much interested in pluralistic messages in 1976. (Continued on page MR-150)

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MR-148 Campus Talent

• Continued from page MR-92

has grown, it has in many ways come to resemble Top 40 AM radio, with 100 tight playlists brought in on the hope of attracting big money advertisers. Thus college radio now has its best opportunity since the late '60s to regain as listeners those young people who don't want all the hits all the time.

One net result of the upheaval on the campuses in the late '60s and early '70s was that students got more of an active voice in entertainment programming. Todd Schiffman, at the time an Associate Talent Management partner, told Billboard in 1970 that "people in charge would rather have them in control of the entertainment than telling them what courses to initiate. It's an appeasement."

The effect of student programming was felt early. Chuck Ramsey of IFA in Campus Attractions, 1974: "Despite the narrowing gap between students and agents, who tend to be younger and more in touch with their market than their counterparts of past years, the transition from seasoned, on-going relationships between schools and agents to more short-term liaisons, due to the rapid turnover in students, has often disrupted the continuity of booking."

Some even have suggested that student control of programming led to the current price spiral, because they didn't have the knowledge and professional finesse to effectively bargain for talent. More likely, student programmers simply went after those artists they wanted most, which in most cases meant top-name rock acts. When these rock acts realized they were in demand more than any other campus performers, they raised their prices. When the students still went after them, the great price spiral was on.

The ACUCAA predatory study estimates that the average fee per performance will have risen 38% from last year to this year. It sees the biggest average fee increases in vocal recitals, up a staggering 217% even though/because that art form shows the most dramatic decrease in share of total performances from 1974-75 to 1975-76. Symphony, instrumental recitals and rock also show big fee increases.

With schools concerned that major concerts can be, as Bill Beaver of California's University of Redlands put it, "economically devastating," more and more of them have brought in professional promoters in the past few years.

While many would agree that outside promoters are better than student promoters for financial reasons, there is some doubt as to whether they are yet acclimated to the university system. Jeff Dubin, concert director at the University of California at Berkeley, reports that promoters don't like some of

the concessions they must make in campus dates, such as having student ticket prices. Sometimes the promoters would rather pay for and work with professional arena managers than students just learning the ropes of the concert business.

Besides bringing in professional promoters, many schools are coping with the present economic conditions by increasingly working with lower-priced acts. Larry Payton of the Quachita Baptist University in Arkansas views this as a positive development. He feels that acts on their way up are better in concert in that they try to give it their all, while acts that have made it tend to let off a bit.

A more concrete implication of the turnaway from the higher-priced acts is a new diversity in college programming. It's not just folk and not just rock, but everything from bluegrass to MOR. And the top-of-the-line acts shouldn't be too alarmed. Many feel that this increased attention to lower-priced acts won't affect the superstars so much as the fringe top acts.

Just a couple of years ago a vinyl shortage, shrinking playlists and record price increases offered strong new opportunities for concerts as a means of exposing talent, particularly new acts. Now, for several reasons, concerts on colleges could be in trouble.

There are varying opinions as to the effect of a recession on entertainment. Some would say entertainment booms in times when the economy is bleak; others would insist that non-essentials like concert tickets would be first to go in any belt-tightening. The hard fact remains, though, that as students work more and more (particularly at two-year community colleges where students are older and more often married), there is little time to go to concerts, much less to work on student activities boards.

Another problem is the current popularity of discos, which impinge on the live talent market. Concerts have always had to compete with films, but the wave of discos is a much more direct challenge. Gary Espeland of the University of Wyoming at Laramie pointed out that his school started a disco because it sees the couple of thousand dollars needed for a good sound system as a permanent investment and just the price of one middle-range live show.

Espeland also notes another problem concerts must contend with: the breakdown of formal dating patterns. Back in the early '60s when concerts on campuses were just gathering steam, undergrads used them as an excuse to get together with their girlfriends. Today such an excuse isn't needed.

These new developments could be just short-lived scares, or they could be the start of lasting trends. Through the last 10 years there have been plenty of both in concert programming.

In the mid-1960s, festivals caught on for the first time on

college campuses. The big festivals then were jazz, folk and the big band sound. These days it's jazz and blues.

Around the same time, a once primarily Southern activity caught on nationally: block booking. The idea was that an artist could save travel and time expenses if he hit several schools in proximity to each other, and he could then pass along his savings to the schools. Today block booking is still a major force, though it is affected adversely by all schools wanting weekend dates and by the tendency of schools to buy talent later and later.

In the late 1960s, mixed media and light shows came to the colleges. For awhile it looked like they might not only accompany music events on campus, but maybe someday replace them. That didn't happen, but this trend toward a visual element in concerts did lead to rock theatrics and expanded presentations that often tax campus stage space and power ceilings.

The early 1970s saw the strong growth of the National Entertainment Conference, an organization designed to filter information about live talent to the campuses which have to make difficult buying decisions. Founded in 1968, the NEC now has a membership of more than 850 schools and 600 associates. The success of the NEC has led to many other national and regional talent exposure platforms.

The big scare in concert programming in 1974 was the energy crisis. Though the problems with fuel were short-lived, they did cause concern, especially on the part of smaller schools isolated from major markets. Many artists added transportation riders to their contracts that year, stating that the schools had to provide the fuel for the artist to get to his next date. That may have been the start of the spiral in rider demands, a phenomenon that was the most frequently cited gripe in Billboard's 1976 Campus Attractions poll of campus activities directors.

Another recent development brought out by that poll is the increasing number of schools having full-time artists-in-residence. Dean Roach of the Davidson County Community College in North Carolina explains that his school has hired professionals for the past four years to be on call to teach, consult, perform and demonstrate for the college, areas high schools and the community.

Whether any of these artists-in-residence, or for that matter any other new acts now appearing on college campuses, will be future Bob Dylans, or Simon & Garfunkels, or Chicagos remains to be seen. But it's that possibility that keeps the thousands who work on college concerts busy at their jobs. And if there are, for every Peter, Paul & Mary, hundreds of unknown acts out there, these enthusiastic and dedicated workers act as if they're not aware of it.

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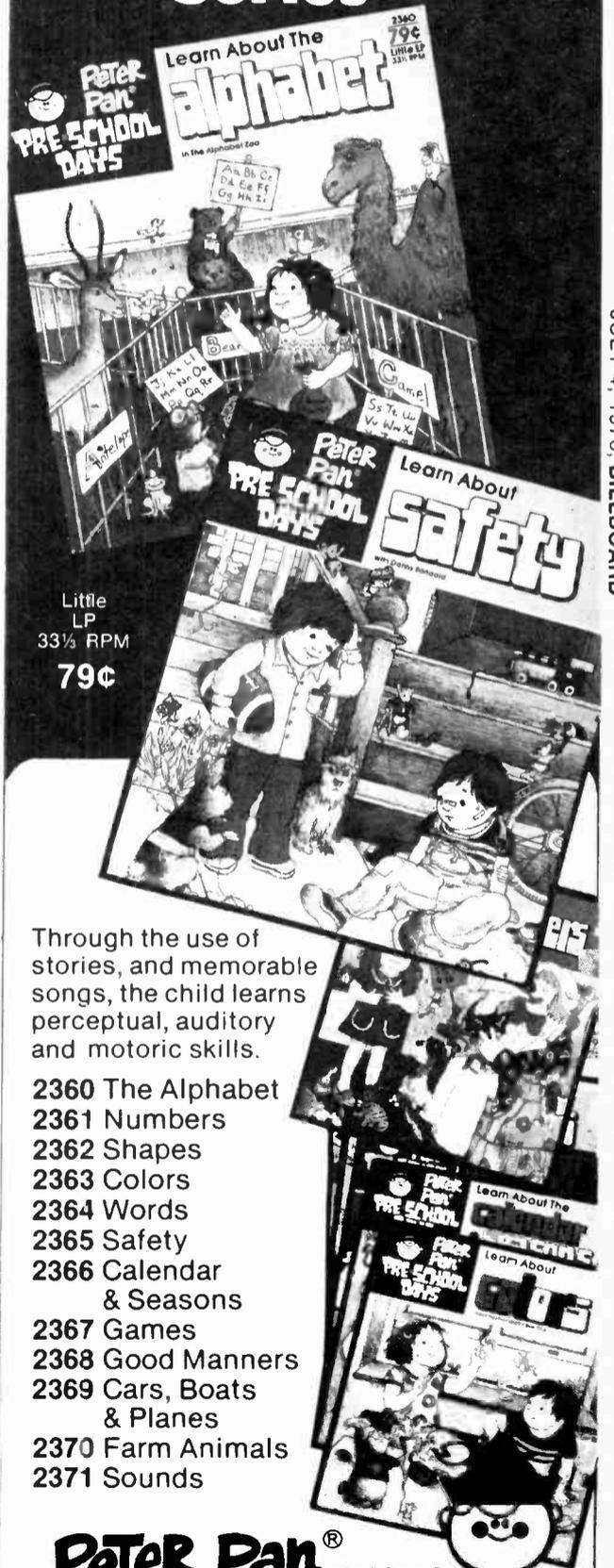
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While man's attempts to make music mechanically date back to the invention of the clock and the musical snuff boxes much later in 1750, the progenitor of today's jukebox is generally considered to be the Thomas Edison talking machine conceived as early as 1855 but not perfected until a hundred years ago. But while it took American technological genius to perfect the music-making machine, it took America's economic Depression to bring about the jukebox business. Historically, the beginnings of what is today a flourishing coin-operated entertainment industry dates to Depression-era entrepreneurs. This seems amazing to first-time visitors at any annual Music Operators of America convention in Chicago these days, where there exists row after row of futuristic jukeboxes and games, especially games.

If the impact of the jukebox is to be considered in a modern context, it must be stated that the "jukebox industry" has become in essence a games industry. Indeed, MOA has been wrestling with changing its name to reflect a diversification that really commenced in the thirties that spawned off the vending portion (this is reflected to day in the National Automatic Merchandising Association, a wholly separate organization with its wholly separate huge annual conventions). Actually, the jukebox as a vehicle for popularizing songs, faded in the middle of this century and continued to fade in the '60s when fewer and fewer record companies exhibited at MOA. In recent years, only two or three labels have bothered to exhibit, the feeling in the music-record industry being that the jukebox is an after-market ("jukebox operators buy only hits, they don't break records" goes the familiar opinion). That could change, because change has been a keynote of the jukebox business from the very start.

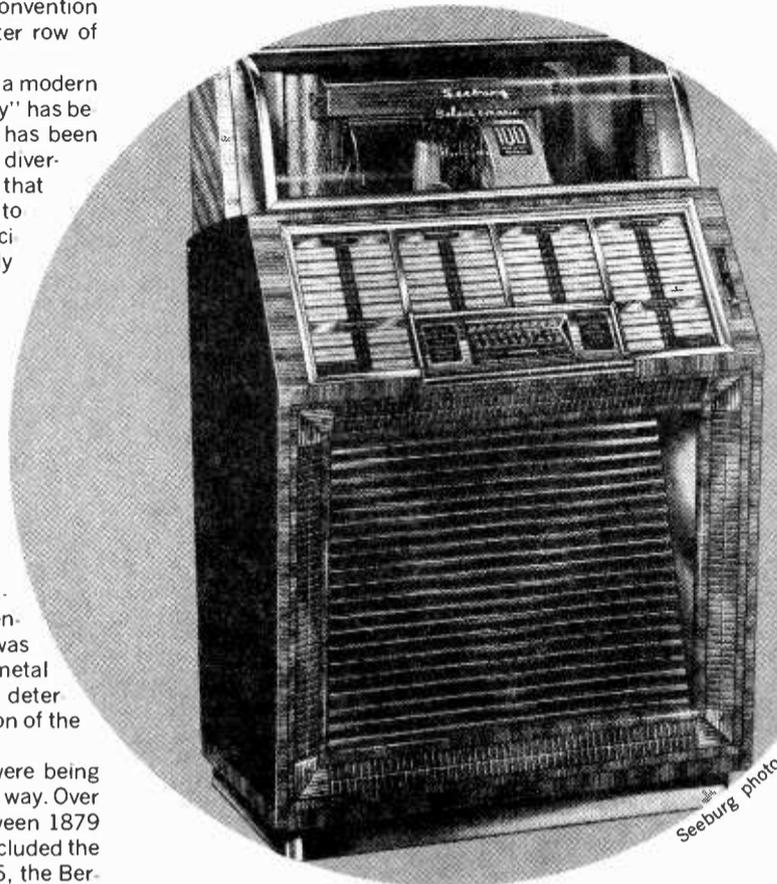
Civil War veteran James Redpath tried unsuccessfully to launch the Edison phonograph as an entertainment device in 1878. The Regina music box was patented in 1886. Through the use of perforated metal rolls on which music was recorded, selectivity was determined through the use of a coin slot and the direction of the modern jukebox was established.

While the forerunners of the modern jukebox were being perfected the automatic piano boom was well under way. Over 55 patents for automatic pianos were issued between 1879 and 1902. Other developments during the period included the Bell and Tainter wax cylinder graphophone of 1886, the Berliner disk record gramophone of 1887 and an improved Edison phonograph in 1888.

The improved Edison machine was first exploited as a business machine in 1888 when Jesse Lippincott formed the

THE JUKEBOX STORY

By EARL PAIGE



Post-war 100-selection Seeburg helped revolutionize programming by offering more selections.

North American Phonograph Co. A year later, when it appeared that the machine's only market was the amusement field, it was found in such places as the Palais Royal Saloon in San Francisco where Louis Glass' Pacific Phonograph Co. had it housed in a cabinet and operating for a nickel. The Glass-developed machine utilized ear tubes and earned as much as \$1,000 in six months. Glass eventually sold the rights to his machine to Felix Gottschalk, Automatic Exhibition Co., New York, which then developed a unit nearly five feet high, housing a single cylinder Edison mechanism and an electric battery. At the first convention of phonograph companies in Chicago in 1890, an automatic version was shown and when the second convention was held a year later, 16 of the 19 firms exhibiting were in the coin-operated phonograph business.

Entrepreneurs soon realized that the one-cylinder machines had to be grouped to furnish patrons selectivity and soon there were parlors where people could listen to several machines in succession. Such parlors eventually included scales, strength testers, kinetoscopes and so forth and became known as penny arcades.

In 1893 the disk music box was imported into the United States and by 1898 Gustav Brachauson was successfully marketing penny and nickel Regina music machines. The same year the Regina company developed and automatic selective coin-operated music box that used a 27-in. disk.

The next development was the "talking picture" machines which used a card to announce the selection being played on cylinder record machines: Mills Novelty Co., the Hawthorne Sheble Co., Caille Bros. and the Rosenfeld Co. all produced versions. The first of the picture and music machines to use disk recordings was Discope made by the Valliquet Novelty Co. in 1906.

Other new coin-operated phonograph devices during this period included the Multiplex, developed by the Multiplex Phonograph Co. in 1896, which was an attachment for the Edison phonograph and held five music cylinders allowing the patron to shift and play the recordings in rotation. The Reginaphone, developed in 1905, held six cylinders which revolved around a common center and came equipped with ear tubes or speaker horn. A year later the speaker horn was restyled so that it was inside the cabinet of a phonograph resulting in an improvement that allowed manufacturers to promote it for the home. Caruso signed an agreement to make recordings and other talent was attracted into the recording studios.

At the same time, the Multiphone Co. had developed a coin-operated cylinder phonograph that used 24 recordings and allowed patrons to turn a wheel and guide the recordings un-

(Continued on page MR-152)

Social Change

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Assimilationist. The desire to join the dominant culture has not been a specific theme in American black music—however, as black groups and songs began "crossing over" in the 1950s and 1960s, the music produced was aimed at a larger and more affluent audience than just the urban black. White youth were picking up on this type of music, buying it and by the 1960s, playing it . . . or at least trying to. (Someone once asked of Mike Bloomfield—can a middle class white Jewish kid play the blues?) In any event, the music was assimilated and recorded by white youth groups and a very few black artists. (such as Isaac Hayes). Those speaking to the black community had to choose not to go this route, and, like James Brown, focus on a more secessionist type of style.

Secessionist. This style, a rejection of the dominant cultural values, can be seen in the music of James Brown.

The black alternative to the meaningless of the bureaucratic, abstract world of white America has taken the form of an intense concern for the personal, the immediate, the emotive. One's status is not assessed in terms of socially defined positions, rather it is situation-oriented and dependent upon the outcome of each personal confrontation and interaction. This aspect of black status is best seen in the phenomenon known as "rapping"—a form of verbal behavior that is gut-deep, salvation-oriented, ego-meshed, and ultimately directed toward the one-on-one confrontation of individuals—of either sex or both." This quality of rapping is what seems to engage James Brown's audience—his status in this area (as evidenced in his song lyrics) is unquestioned.

The characteristic of transforming actions to drama—the theatrical aspect of black life—can be seen in James Brown's stage performances. His entrance is always accompanied with grand orchestral fanfare and marked with a great deal of posturing in his costly tailored suits. As his act progresses, the impeccable clothes become meaningless as he sweats, strains, and even gets down on the stage floor while evoking the last ounce of emotion from his songs. "His shoulders heave and he flops to his knees, dragging the microphone with him . . . The crowd is hysterical, shattering the stillness. . . The five girls high up on their platform are jerking in mourning. Isolated screams from the audience (erupt) out of its momentary silence . . . He is in an ecstasy of agony. Or tears. Or both. Screaming out his misery in that coarse voice which rakes relentlessly over the vowels . . ."

As the show reaches its close, members of his band take the microphone from him, drop a luxurious robe about his shoulders and begin leading him from the stage. But James Brown refuses, tossing off the robe and resuming the song. This is repeated several times, each time with a more ornate robe and more dramatics until Brown stands by himself, unfastens

his jeweled cuff links, flings them into the audience and with no help, strides to the stage wings. Brown's act is a put-on, a parody of posturing, a symbolic "act" in affirmation and acceptance of the absurdity of the American system. This, as Mel Watkins states, is the adhesive which binds James Brown "to blackness and to his audience." As he has entitled one of his most popular songs, "Say It Loud . . . I'm Black and I'm Proud."

Militant. The goal of the militant is far beyond toleration, assimilation or even autonomy. Domination is the ultimate goal in this sense. Blacks who are angry at industry co-optation of "their" music in the 1960s. The Last Angry Poets are an example of this reaction, as is the increase in popularity of jazz in the black community. Many black artists today would agree with the feelings voiced by Archie Shepp concerning jazz some years ago. "Jazz (or today, rock and blues) is the product of the whites—the ofays—too often my enemy. It is the progeny of the blacks—my kinsmen. By this I mean, you own the music and we make it. By definition, then you own the people who make the music. You own us in whole chunks of flesh—I play about the death of me by you. I exult in the life of me in spite of you—that's what the avant garde is about. We're not simply angry young men—we are enraged, and I think it's damn well time." Black jazz, then, has gone in experimental directions, while the 1960s has seen the co-operation of black gospel and rhythm and blues into something played both by and for the dominant white culture.

In looking to the future of black music in America, some projections seem to make sense in light of its past. In the first place, there will be more and more assimilationist music sung by blacks themselves. Black soloists can cross over easily today—just as the black vocal groups could and did in the 1950s. Further, the economic recession has spawned the disco, which is a grand showcase for black dance music—and also a place where the songs can receive exposure they would never get otherwise, due both to their length and the relatively unknown quality of the artists.

Second, as the black community gains in economic purchasing power, one may well see an enlarging market for secessionist material within that community. If this market materializes, then black artists will find themselves with more time and money to spend in the studio. This should add immensely to the complexity of the recordings they will produce. (Hendrix and Hancock are responsible, by virtue of their record sales, for gaining access for black artists, to the expensive technology of the contemporary recording studio).

Finally, militant music will upswing in the form of avant garde jazz and experimental studio electronic techniques—however, this will not become a significant portion of the market as it stands. It represents a good chance, though, of being the crucible in which the more mainstream popular music of 1980s will be formed.

War Souvenir

• Continued from page MR-32

proper use, great recordings can be made, using the best of America's recording studio technology. However, it's a lot easier to destroy a potentially great recording by miking and mixing it to death. With all the gadgetry available, one of the hardest lessons of modern recording technique is learning when to stop.

At the moment, the classical repertoire seems particularly vulnerable to the knob jockey philosophy "that if only Mozart were alive today, he would have doubled the strings for a farther sound." This makes the future good health of the recording studio questionable at best, for technology never waits for the uninformed to catch up. Hopefully, however, those studio personnel who are falling behind will eventually realize why their recordings are getting worse instead of better, and will then race to catch up with the technology that has passed them by.

As one example of the technology explosion, digital electronics made its cautious entrance into the recording studio, in the form of a digital delay line. Next came electronic flanging, doppler effects, and pitch changers. Today, digital technology is being used to simulate the complex reflective patterns of the concert hall. Consoles can be wired to computers and mixing instructions typed in. The computer will even do your editing for you. And if you look over your shoulder, you'll see someone experimenting with a digital tape recorder.

In fact, Malcolm Low, a consultant to Sound Stream Inc., reports the company has already made plans for some on-location recording sessions this summer, using a prototype digital recorder. The machine was developed by Thomas Stockham, a professor at the University of Utah's Computer Science Department.

In addition to digital recording, digital signal processing techniques that are as yet unknown will be considered commonplace in tomorrow's recording studios. And don't overlook lasers and holography either.

In short, the next two dozen years of American recording technology will surely make the last two dozen years look like kid stuff. For the producer or engineer who keeps up with what's happening, it will be an exciting time.

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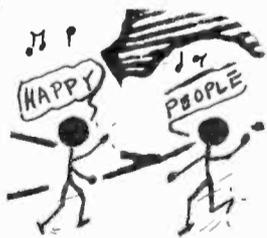


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The Dream Machine

• Continued from page MR-85

entry during the next 12 months should give a green light for the Philips/MCA laser-optical and the RCA mechanical capacitive systems. Once corporate management makes that all important decision, they will need time to carefully build to national hardware distribution and service support during which a great deal must be learned about what kinds of programs the public wants and the best way to provide them.

If the year plus off-the-retail-shelf experience of European Teldec TeD is any guide, the videodisk manufacturers are going to have to heavily support early program offerings before we see widespread opportunity for independent program distribution in disk. For these and other reasons, videodisks are expected to begin to represent a viable program distribution medium for the industry at large sometime in the early '80s.

Before there can be a consumer video program market in which the total industry can take part, enough equipment has to get into the hands of the people who can be expected to want to buy or rent programs. The manufacturers have been working on various types of consumer program delivery technologies since the early '60s and the days of Pat Weaver's Subscription TV (STV) and Ampex's early 1-inch efforts. Many have aimed at the consumer but have failed either because 1) their equipment didn't work, 2) its cost skyrocketed to a point way beyond what consumers could realistically be expected to pay under the particular time and circumstances, 3) the concept of "programming" one's own tv set proved too radical an idea at the time for both program suppliers and consumers alike. The result was that we either never heard of the hardware again or it moved over into the instruction and training markets.

The original STV idea of the '60s, which was torpedoed by a California referendum passed with the help of the motion picture and broadcasting interests, has now emerged using combinations of wire, microwave, and satellite transmission to potentially reach any home in the U.S. The prestigious Stanford Research Institute studies show that pay-cable—starting in 1974 with 100,000 subscribers—will hit 14.7 million in 1985, generating an expected annual revenue by then of \$1.8 billion.

When the leading pay-cable program distributor Home Box Office switched to satellite distribution in 1975 for nationwide availability to cable systems of its daily 12-hour program feed, its number of subscribing homes jumped from 60,000 to 275,000—a growth of 358%. Optical Systems and other pay-cable program distributors following HBQ's lead are showing similar growth prospects. Instead of fighting it as they did 10 years ago the movie industry is now working with pay-cable and making it a success.

In the tape technology the original Ampex 1-inch 5000/6000-series, Sony's ½-inch CV (Consumer Video), the Japanese ½-inch EIAJ Type 1 and the ¾-inch "U" cassette now so popular in education and training are examples of tape formats that started out as being intended for the consumer but quickly ended up as industrial and education market products. What were planned to retail for \$300 to \$500 came in at \$1,000 and more. Consumer program distributors never had a real chance to get into these systems, even if they wanted to.

While motion picture film has carved out a respectable do-it-yourself home movie 8mm market, it has never hit a stride as a consumer program release medium. The undoubted leading program distributor of 8mm film to be viewed as film in the home is Blackhawk Films, Davenport Iowa, which offers a catalog of about 2,000 old classics, comedies, newsreels and archive selections, of which one-half are silents.

Out of an estimated 8 million 8mm projectors in use, Blackhawk sells mail orders \$3 million worth of product in the form of 250,000 prints annually to 100,000 customers for prices ranging from \$8 to \$449, according to a recent report in Newsweek.

Efforts to enable film to be viewed by the consumer as a video program over his home tv receiver have involved CBS/EVR, Eastman Kodak, Normende in Europe, and others. Peter Goldmark's EVR (electronic video recording) of the late '60s was early thought to be a consumer technology, but costs for the player, and mastering and replication into its special gauge 2-track film and cartridge quickly shoved it into the education and training market.

The technology never quite came together; CBS sought to control every aspect of the program mastering, replication and distribution, thereby locking out the rest of the industry; and competitive pressure from continually developing videotape equipment proved overwhelming. A number of newly organized program distributors who counted on EVR, such as Videorecord Corp., to be a viable program delivery system ran into tremendous difficulty and failure as a result. Nordmende fell way behind its European introduction targets, making enemies of certain program distributors who had depended upon its time table.

Kodak's super 8mm film videoplayer took another tack. Instead of trying to corner the whole technology, Kodak concentrated on making a videoplayer that used industry standards and available resources. The resulting VP-1 takes regular magnetic striped S8 film either directly as open-reel or with the open-reel snapped into Kodak's clamshell cartridge.

As with any videotape cassette player, the film is automatically threaded, the operation is by push button, and the color/sound output is useable on any television receiver or monitor. The VP-1 performs well and reliably. Its now a regular part of Kodak's equipment line but at a present retail price of about \$1,100 or more plus the fact that the film must be recorded with regular sound 8mm camera and audio equipment and then processed with the result that it can never be "erased"

and used again . . . seems to make it less competitive in consumer eyes than the new ½-inch tape videocassette record/play systems by Sony and Sanyo.

The key development in videotape's struggle to become a viable consumer program medium was its encapsulation, i.e. encasing the tape in a 2-reel cassette or 1-reel cartridge and removing it from any handling by the consumer.

Sony's first move in this direction was the ¾-inch "U-Matic" inter-manufacturer standard (Matsushita/Panasonic, Japan Victor/JVC, etc.) in the early '70s. But the \$200 to \$300 retail target price first predicted by Sony in '69 turned into \$1,000 and up by the time of the '71 introduction. Moving over to instruction and training, the ¾U videocassette went on to become the leading standard it is today.

But even with these prices which have now climbed to \$1,600 and up, some 5% or more of the estimated 160,000 ¾U machines in operation have been purchased for personal use to record and playback tv broadcasts and to playback a growing amount of prerecorded entertainment product. Companies such as NEVS Video Network (Northeast Video & Sound Inc.), Stratford, Conn., are now selling and renting pre-'50s film classics, comedies, thrillers, short subjects, cartoons, westerns, and serials for use in homes, bars, night clubs, lounges, bowling alleys, etc.

Large-screen manufacturers and distributors such as Advent, Muntz, and Projection Systems are working with program distributors to offer combination projector/entertainment packages of recorded sports, popular music, comedy, and night club acts for lease/syndication to bars, lounges, and similar commercial establishments.

But the price of both ¾U players and blank cassettes is still too high for any real in-the-home market takeoff.

However, Sony has learned well from its ¾U manufacturing and marketing experience. The result is a new ½-inch "Betamax" videocassette format introduced in the U.S. last fall, now being sold in well over 15 metro markets, and reliably expected to be nationally available by Christmas this year. Its performance is "state-of-the-art." While its pricing started at a high-end console combination version of \$2,295 quickly followed in February by a stand-alone deck at \$1,300, useable with any current color tv receiver, experts who have torn into it say it's been designed from the ground up for high-volume, highly automated, mass production.

More important to the prospective program distributor is the fact that a blank 60-minute Betamax cassette at list is \$15.95.

It's been said a low-end Betamax could eventually be retailed at about \$600. Sony says it's manufacturing 100,000 this year and expects to double production each coming year with 50% or more targeted for U.S. sales. Outlets contacted say Betamax is selling well, with decks going about 4 or 5 to every console.

As an indication of the broad scale readiness of the Japanese videotape manufacturers to now enter consumer marketing, Sanyo has announced the Fall '76 availability of its V-Cord II. The deck with a selectable 1- or 2-hour capacity will retail at a suggested \$1,250 and the 60-/120-minute cassette at \$19.95.

Established program distributors are watching with interest and are preparing to sell and rent in the Betamax and V-Cord formats when the right time comes, i.e. when there are enough machines in the hands of prospective customers for their particular kind of programming.

Time-Life has so far offered Speed-Reading, golf, tennis, and similar product. But although how-to-do-its are an important part of the mix, they do not carry the weight or grab as much consumer attention as pure entertainment. Just as in tv broadcasting and pay-cable, movies are expected to pave the way. Taking a more aggressive stance is Home Video Inc., a subsidiary of Teletronic International, which is putting together a movie lead-off home-delivery rental package to be announced nationally. A monthly program guide direct-mailed to Betamax owners will offer 3 to 4-day use of family-type features and shorts, some R-rated, and a variety of cultural and how-to materials for prices between \$10 and \$20.

Home Video and other distributors anxious to crack the consumer video program market like the ease of working with tape. They can start small. Tape doesn't demand heavy up front investments in duplicated product as is required by film and videodisk. But experience of the short-lived Cartrivision consumer tape system of the early '70s taught an important lesson.

Cartrivision was presented as a home movie rental system first, secondly as a home camera-tape-movie system, and thirdly as a record-off-the-air system. But the strength of prerecorded motion picture feature rental plus other factors wasn't enough to get sufficient numbers of people to purchase Cartrivision in the time apparently allotted by its backers. While the movie catalog selections seemed large and diverse enough, somehow the hardware, the programs, and the distribution had troubles coming together. Certainly there is a lesson for videodisk here. Cartrivision only appeared as a console combination color tv at a price of around \$1,400-\$1,600 thought by many at the time to be too high for its chosen main avenues of distribution, e.g. Sears, Wards, etc. The effort was also plagued by logistical and technical problems.

Sony, on the other hand, introduced Betamax as a record-off-air system . . . first as a high-ticket console at a prestige price through specialty distribution. Prerecorded programming and home recording were initially deemphasized. But before the first console introduction cycle was completed in the 13 initial market areas across the U.S., Sony came out with a deck at about two-thirds the console price. Sony is rumored to be considering further model introductions in the coming year involving lower price and new operating options.

All Betamax outlets that were contacted report growing in-

terest in prerecorded programs after the record-off-the-air incentive has gotten the Betamax into the hands of the purchasers. Accordingly, Sony is now making moves to support the entry of program distributors into the Betamax format.

Between six and 10 service companies so far have indicated the purchase of Sony developed Betamax duplicating equipment which will permit easy transfer of programs from 16/35mm film and any other tape format into Betamax. Furthermore, as an incentive to program distributors, Sony has developed a dub-prevention process of encoding the Betamax recorded signal. This is said to be effective in technically discouraging the unauthorized field copying of Betamax recorded and distributed programs using the process.

As non-recording and programming-led systems, videodisks from the very start bear the burden of developing an attractive program catalog in order to get the consumer to make that all important "hardware buy" decision. This means, among other things, that a large and diverse number of programs have to be ready for off-the-shelf browsing and selection as a purchaser considers laying out the reported \$500 to \$600 the players from Philips/MCA and RCA are expected to cost.

The West German color Teldec 10-min. capacity system, which has been on the market at about \$600 since March '75, is reported in deep difficulty. While the system works well, only some 2,000 to 3,000 have found their way into the hands of users. Observers point to the fact that at only 40% tv set penetration, West Germans are more interested in getting a color tv set. While the \$600 price and 10-minute limit may be negative factors, observers believe the real stumbling block is the fact that only 75 hours of diversified programming has so far been offered to Teldec videodisk purchasers.

Philips/MCA and RCA, in addition to getting their videodisk player and disk mastering/replication facilities on-line, seem quite alert to the need for a wide ranging catalog of diverse material. Each specifically is aiming at the consumer, with education and training said to be taking a further role. Each has said it will start off with an initial off-the-shelf availability of from 200 to 300 titles of which at least 50% will be feature film offerings with the balance split among how-tos, documentaries, travel, sports, childrens fare, etc.

Each is undergoing or preparing to undergo field test activities. RCA is now working the Indianapolis area. Philips/MCA will be working the Fort Wayne area where Magnavox—the initial U.S. company to market Philips/MCA players—has its headquarters. Each has arranged to draw upon existing large feature film libraries. Philips/MCA has access to the basic 11,000-title Universal Pictures library. RCA has signed for an initial 200 MGM features and says it has picked up rights to over a total 1,000 features.

Aside from some modest 8mm marketing, there never has been a real business in the outright sale of motion pictures to consumers before. The nagging question is whether or not Mr. Average Citizen really wants to buy the latest feature motion picture release which he can look at over and over again. There are those that feel first-run topical interest material is more appropriately marketed for a short use rather than a long use situation. Several proposals call for merchandising plans which will allow the customer to trade in prior purchased videodisk movies for an allowance on new releases. There are as many different points of view as there are possibilities.

The Jukebox Story

• Continued from page MR-150

der the reproducing mechanism. For a period, the Multiphone Co. was publicly owned and companies were formed to place the machines across the country. However, competition from player pianos and other coin-operated phonographs forced the firm into bankruptcy in 1908.

Another coin-operated phonographic device of the same period was the Concertophone developed by Skelly Manufacturing Co. This machine utilized a revolving magazine, contained 25 recordings, was spring powered and housed in a six-foot-high cabinet. Later improvements allowed for dialing selections, but the Gabel automatic disk music machine quickly overshadowed the Concertophone.

In the early 1900's the disk phonograph record started to compete earnestly with cylinders and such firms as the Automatic Machine & Tool Co., the Universal Talking Machine Manufacturing Co. and Julius Wilner were producing disk phonographs. The most successful of them was the John Gabel machine made by the Automatic Machine & Tool Co. which used 24 10-in. disk recordings.

The success of phonographs in the homes was not, however, attained in public locations where the player piano continued to dominate in the early part of the 1900's. Moreover, the public was not conscious of music until the invention of the radio in 1921, and the player piano was sufficient for the small number of popular songs of the day.

The motion picture, radio and prohibition's effect on the saloon business all combined to force the coin-operated phonograph into the background despite improvements in it in the late 1920's. Arcades continued to flourish all through the 1920's and other types of amusement equipment doubtless helped the music operator as the Depression loomed. An advertisement in a late 1920's issue of Billboard found Mills Novelty exclaiming that dozens of its machines were "money makers": they included such pieces as the Little Perfection, Operator's Bell, O. K. Vender, Puritan, Target Practice, Wizard Fortune Teller, Firefly, Large Electric Shock, Unit picture machine, Owl Lifter, Bagpuncher, and, of course, Mills' Violano (a coin-operated violin and piano machine) and the electric piano.

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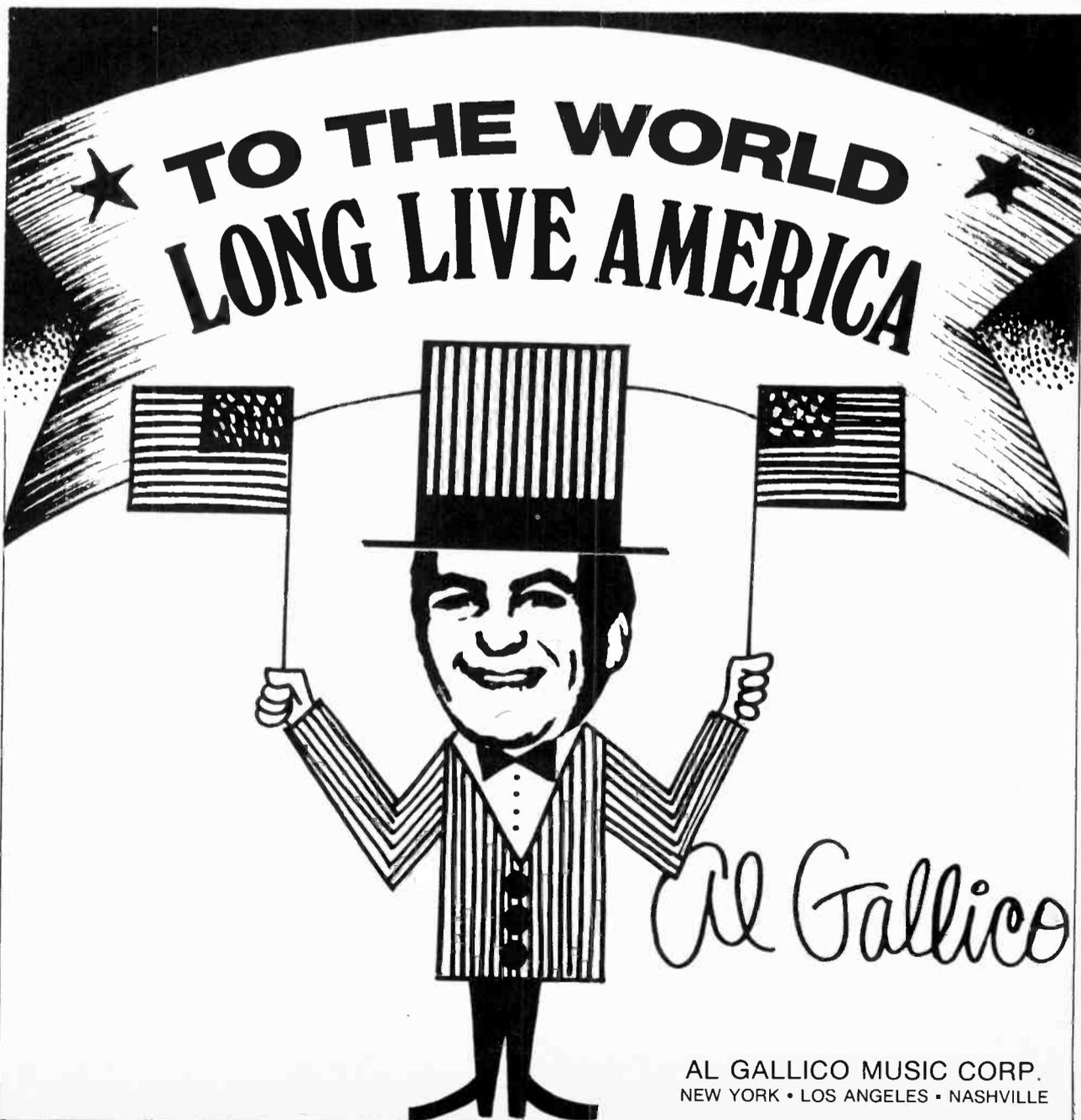
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Musical Milestone

By ALAN PENCHANSKY

What do Carnegie Hall and the city hall of Davenport, Iowa, have in common, a feature soon to be shared as well by Fort McHenry, Md., the city of Tutwiler, Miss., and the Evanston, Ill., birthplace of comedian Jack Benny?

The answer: a commemorative bronze plaque will be erected at each of these sites in 1976 in what is perhaps the most definitive and truly national project ever undertaken to honor America's musical heritage.

Called the Bicentennial Parade of Music, the program, sponsored by the National Music Council with funding from the Exxon Corp. is so honoring approximately 200 locations associated with significant musical events in the nation's 200-year history. Each of the 50 states is being represented.

Fort McHenry marks the birthplace of our national anthem and Tutwiler that of the blues. Davenport gave us Bix Beiderbecke and from Evanston came a soured but unforgettable rendition of "Love In Bloom." The plaque in New York's Carnegie Hall marks the scene of conductor Arturo Toscanini's greatest triumphs.

The Bicentennial Parade of Music, in addition to this landmark program, is organizing concerts in the John F. Kennedy Performing Arts Center in Washington, D.C., to feature composers and performers of each of the states, and has created 13-week series of radio programs broadcasting the works of state composers throughout each state.

A former vice president of public relations for the publishing firm of Carl Fischer, Inc., and today president of the 1.5 million member National Music Council, Dr. Merle Montgomery is the originator and coordinator for this ambitious undertaking. She has been helped in shaping the mammoth tribute by the National Music Council's 60-member organizations, which formed committees in each state to select the music to be heard at the Kennedy Center and on the radio series, as well as the sites where plaques are to be placed.

From more than 300 plaque sites nominated, a national screening committee chose the 200 most significant.

The Kennedy Center concerts are heard as part of State Day celebrations sponsored by the Washington D.C. Mayor's Office of Bicentennial Programming. States perform in the order in which they joined the union, with the original 13 states performing in 1975 and all other states and the District of Columbia in 1976.

Well over half of these programs have resounded already in the 2,700-seat concert hall.

Each state features music by composers of the state, or music associated with the region.

South Carolina, for example, when its day arrived, chose selections from George Gershwin's "Porgy and Bess," set in Charleston, and the "Sonata After The St. Cecilia Society," for flute, oboe, clarinet, harpsichord and viola da gamba, commissioned from Richard R. Goodwin of the faculty of the Univ. of South Carolina. The St. Cecilia Society, organized in Charleston in 1762, is the oldest musical society in the country.

A number of works were commissioned especially for these presentations. In Arkansas a statewide contest selected from 35 composers and 145 compositions entered.

Then a second competition was held to select the performers who would represent Arkansas in the nation's capital. Some \$40,000 was raised in Arkansas to sponsor its event.

Though classical music is in the foreground throughout the Parade, America's contribution to other idioms has not been overlooked.

Music of Duke Ellington enlivened the Feb. 23 presentation by the District of Columbia.

Alabama featured its Mobile Jazz Ensemble April 12.

Iowa took the stage May 31 with a rendition of Bix Beiderbecke's "In a Mist" added to choral works by Francis J. Pyle, Daniel Moe, Maurice Monhardt and Meredith Willson, and an instrumental piece commissioned for the occasion from Richard A. Hervig, of the Univ. of Iowa.

In addition, through the Parade's plaque program, we may visit a permanent memorial to W.C. Handy, Paul Whiteman, Duke Ellington, Gertrude "Ma" Rainey, the Blue Friars, Cole Porter, Jack Benny, Bix Beiderbecke, Glenn Miller, Joe "King" Oliver, Ferdinand "Jelly Roll" Morton and Jimmy Rodgers.

The Parade also directs our attention to the significant contribution women have made to American music in the concert arena, where it tends most to be overlooked. The landmark plaques honor, among others: Maud Powell, pioneer woman violinist; Amy Fay, a pianist and author; composer Lily Strickland and pioneering composer Mr. H.H.A. Beach.

Beach was born in New Hampshire in 1867, but spent most of her life in Massachusetts. Each of these states claimed her music for its Kennedy Center date.

All of the concerts were taped and according to Dr. Montgomery, a survey of the Bicentennial Parade will be aired on National Public Radio beginning in September.

Gospel Roots

• Continued from page MR-78

idea had spread to Ryman Auditorium, Nashville, and to a number of other major cities.

Two major changes occurred in the 1950s when gospel groups began traveling in buses rather than their own cars. J.D. Sumner, possibly the most famous bass singer ever in gospel, is credited with starting the bus-travel idea among the various gospel groups. Country, pop and rock groups soon followed Sumner's way of thinking and today use the bus for travel and as living quarters as well.

It was while J.D. was with the Blackwood Brothers Quartet that the second major change in country music took place. He changed performance practices by using two microphones instead of one onstage. All quartets soon followed this procedure and during the '60s J.D. and his Stamps Quartet staged performances with four mikes, one for each member instead of the usual two.

The 1950s saw the Blackwood Brothers sign with RCA Victor, a contract that lasted 20 years and was responsible for the sale of more than 5,000,000 records. Bob Wills and the Inspirationalists, the Prophets Quartet, and the Sons of Song were just a few of the many gospel groups that sprang up during that decade.

In 1969, the Gospel Music Assn. began issuing its Dove awards for outstanding performances. In the late '60s, such groups as the Downings, the Rambos, the Hopper Brothers and Connie, the Imperials, the Blackwood Singers and the Orrells were formed.

The 1970s witnessed the contemporary influence in gospel music in such facets as performance, appearance, philosophy and the music itself. The Imperials, the first integrated gospel group, emerged to prominence, and the Stamps School of Gospel Music, after operating 47 years in Texas, moved its headquarters to Murray, Ky., to be closer to the center of gospel music, and the famous Stamps-Baxter Publishing Co. was sold to Zondervan Publishing Co. The Statesmen Quartet was disbanded and Bill Shaw retired from the Blackwood Brothers after appearing with them for many years.

Where is gospel music headed? It's hard to say. The doors of national network television have further opened the door, which is bound to lead to new areas and innovations. The first statement in my book, "The History Of Gospel Music," says: "It has been the desire of man to express his form of worship through music." I feel this will still be the primary drive behind gospel music. There's no doubt about the entertaining function and this is an important part of gospel music. However, the church-attending people of America will make the final decision in the direction gospel music will take.

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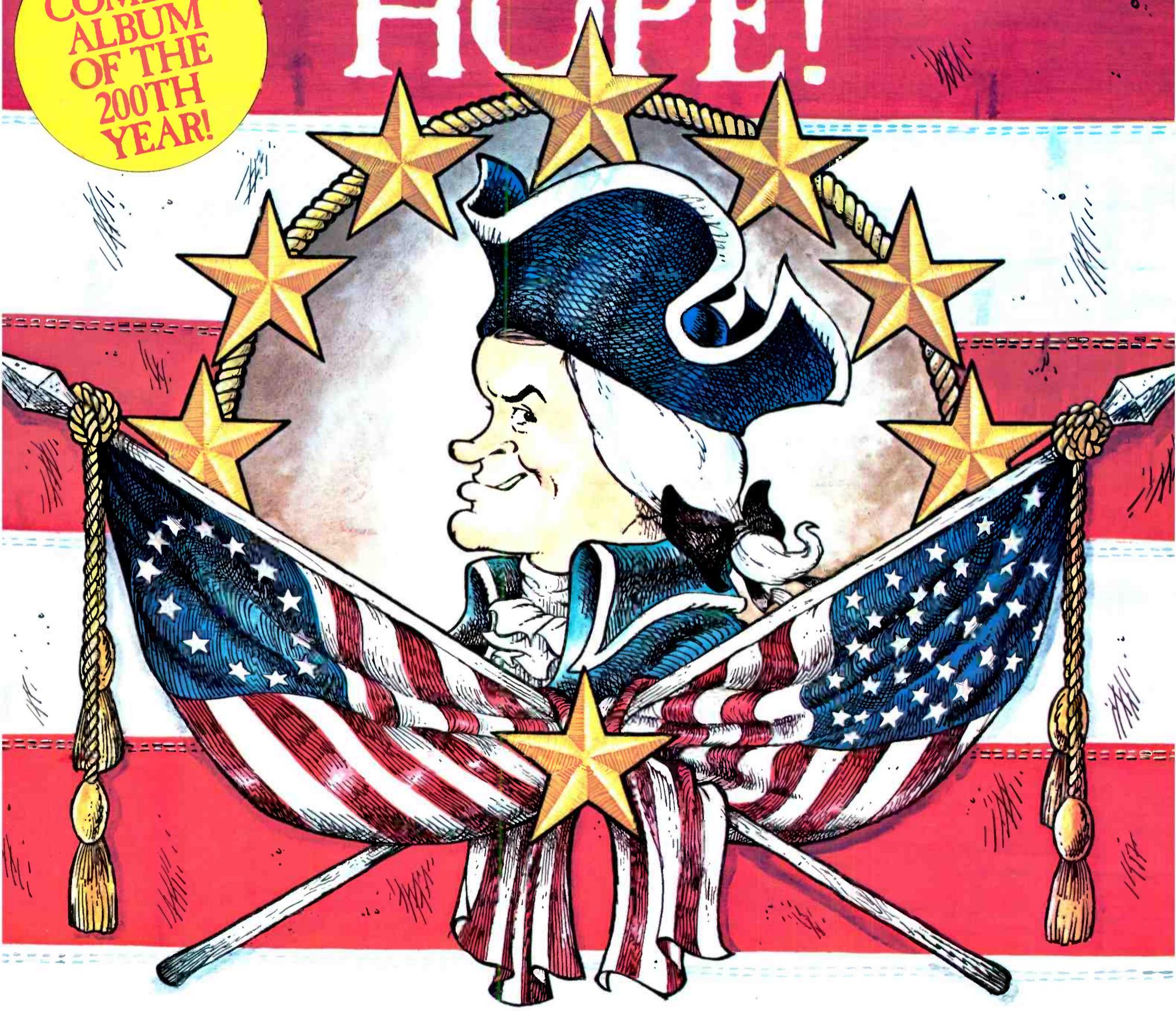
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Country Acts On a Frenetic Holiday Merry-Go-Round

Continued from page 1

"Without exception, our artists have never had the opportunity to work as they do now."

Rice reports that every artist in his agency has been booked for the weekend and, on a recent morning, he received a dozen calls for talent. He notes the business boom is continuing beyond July 4 into the Labor Day period.

Since July 4 is on a Sunday, the holiday shows are spread out from Friday to Monday—with perhaps as many shows on the 3rd and 5th as on the 4th.

Rice notes that Jack Greene, Del Reeves and Jerry Clower are booked for Hillbilly Homecoming in Maryville, Tenn., at the start of the holiday period. On Saturday (3), Clower and Danny Davis headline a show at the football stadium in Mobile, Ala., with a total of 50,000 possible. Also on Saturday, Billie Jo Spears plays the Independence Day Celebration in Independence, Va., and Don Gibson performs at the Wolf Mountain Weekend '76 in Wister, Okla.

Jim Halsey, head of the Halsey Agency, reports from Tulsa that demand for his acts has been higher than ever but the revenues are about the same because, "Outside of the

demand which we haven't been able to fill, all of our artists are always booked through this period anyway."

Halsey acts will cover the country. Roy Clark (along with Jimmy Dean) will be featured on a bicentennial tv show from Fort McHenry, Md. Clark also teams with Buck Trent and Leroy Van Dyke for a "World Of Fun" show from Kansas City. Barbara Fairchild plays Bedford, Va., on the 3rd and journeys to Ohio on the 4th. Ferlin Husky hits Lincoln, Neb., Mel Tillis is in Arlington, Tex. at Six Flags and the Oak Ridge Boys will be playing the Landmark Hotel in Las Vegas on the bicentennial weekend. Minnie Pearl, Don Williams, Clark and Tillis are in St. Louis on the 2nd to kick-off the weekend.

Red Steagall, Hank Thompson and Tommy Overstreet are slated for appearances at the Kerrville Jamboree at Rod Kennedy's Quiet Valley Ranch in Texas, Friday to Sunday (2-4). The three-day fete—one of the largest in the country—features such artists as Mickey Gilley, Brian Collins, Crystal Gayle, Moe Bandy, Stoney Edwards, Melba Montgomery, Steve Fromholz, Mel Tillis, Sherry Bryce, Mac Wiseman, the Carter Family, Hank Snow, Ernest

Tubb, Cal Smith and members of the old Bob Wills Band.

"Everybody thought the bicentennial thing was going to be planned well in advance, but it wasn't," comments Johnnie Massey of the Buddy Lee Agency. She notes, "There was a pickup of activity for this July 4, but it was later in coming."

Billy Thundercloud is playing a park concert in Nashville for the Lee Agency and will also appear with Danny Davis & the Nashville Brass and several other country music acts on NBC's 10-hour July 4 special, featuring remotes from various parts of the country. Tommy Cash is slated for a show at Hunter Air Field in Savannah, Ga.; Hank Locklin and Bobby G. Rice at the city park in Sapchoppy, Fla.; Stonewall Jackson in Webster, Mass.; Bob McGrath of "Sesame Street" in Agawam, Mass.; and Red Sovine in Holyoke, Mass.

"There would have been a lot more business if July 4 was on a Saturday," opines Dick Blake of the Lavender-Blake Agency. He reports Donna Fargo will be in Lancaster, Pa., Roy Head in San Antonio, Ronnie Milsap at Holiday Beach in Douglas, Ga., and the Statler Brothers and Tammy Wynette at the "Happy Birthday U.S.A." show in

Staunton, Va. This two-day event features parades and concerts with all types of music represented. More than 40,000 are expected for these free events.

Bob Neal of the William Morris Agency says Tom T. Hall, Sonny James, Charlie Rich and Johnny Rodriguez will be playing the giant country music "Celebration '76" show originally scheduled for Philadelphia but moved to Reading, Pa., for July 5.

Don Light of Don Light Talent notes, "July is always a good month," and he has Jimmy Buffett playing a New Orleans Superdome show on the 4th to be emceed by George Carlin and also featuring John Sebastian, Emmylou Harris, Jerry Jeff Walker and Charlie Daniels.

"This year is a lot better—not only for the 4th, but continuing afterwards," says Tom Bean of the Joe Taylor Agency. Narvel Felts will be in Amarillo, Tex., with Ray Pillow and Stella Parton. Doyle Holly in San Antonio on Saturday (3) and Tucson on Sunday (4), Sunday Sharpe in Pikeville, Ky., Carl Perkins, Paris, Tenn., the Stonemans in Chicago, Jerry Wallace in Gainesville, Tex., Bobby Lewis in

Sandusky, Ohio, and Jacky Ward in Kansas City.

Willie Nelson's off-again on-again July 4 Picnic is on again with July 4 the date and Gonzales, Tex., the site. Talent includes Waylon Jennings, Jessi Colter, Kris Kristofferson, Rita Coolidge, Bobby Bare, George Jones, Leon Russell, Mary McCreary, David Allan Coe, Rusty Weir and Roger Miller. Attendance projections range beyond 100,000.

There's a bluegrass festival in Laurel, Ind., Friday-Monday (2-5) and the 10th annual Bluegrass Music Festival in Berryville, Va., Thursday-Sunday (1-4) with such acts as Ralph Stanley, J.D. Crowe and Mac Wiseman—and such restrictions as "no alcoholic beverages—no dogs—no drugs."

Elsewhere on America's 200th birthday, Hank Williams Jr. will be playing Rex's Club in Columbia Falls, Mont., Lester Flatt and the Nashville Grass picking in two free concerts at Beech Bend Park in Bowling Green, Ky., Del Reeves at the city park in Pardeeville, Wis., Joe Stampley at Marlowe's Country Palace in Pikeville, Ky., Capricorn's Elvin Bishop hits Las Vegas while the Marshall Tucker Band invades Chicago.

A SANE FIRST ACT

Chelsea Label Hops Into Country Mart

By JEAN WILLIAMS

LOS ANGELES—Chelsea Records has moved into the country field with its initial release, "Black Folks Love Country Music Too" by Jimmy La Sane.

Unlike its recent move into the gospel arena, with the label purchasing the VeeJay catalog, Chelsea is building its country catalog from the ground up.

According to Wes Farrell, label president, Chelsea's publishing in country music has met with success. But we have been laid back in terms of artists. Anybody can sing a country song, but can they Really sing a country song is the question."

Farrell is negotiating for a female singer from Canada.

Farrell notes that with his country line, he is not seeking acts that are country acts only, but artists with crossover potential.

He contends that "La Sane has the ability to approach dozens of marketplace."

He says the label is approaching country as seriously as it has entered the gospel field. He explains that when moving into country his initial idea was to sign an established act that was currently successful, but he was unhappy with his present bel.

"We're not buying up any country catalogs because I don't want to bite off more than I can chew. I don't want to give less to an artist than we have time to devote to him."

In developing his gospel attack, Farrell brought in Gentry McCreary, a gospel specialist. Gentry spent more than three months planning the label's gospel moves under the direction of Ed Walker, head of sales and marketing.

"The easiest way to handle a country act is to give each artist the spotlight." Therefore, the label will not release more than one country record at a time.

He notes that if the Canadian singer is signed, he will not release product on her until La Sane has been launched.

Bill Walker, who was music director of the Johnny Cash television show, Eddy Arnold's music conductor and Donna Fargo's producer, is producer/arranger of "Black Folks Love Country Music Too."

"I want to move slowly, and I want to give each artist quality product. I don't want to be involved in just quantity," says Farrell.

He claims he sees no problems in promoting his country line because the label's Southern area reps know how to effectively promote country.

Buck Reingold, executive vice president in charge of promotion, has hired independent country promo specialists to work the label's product.

Lester Flatt, Band For Bowling Green

NASHVILLE—Lester Flatt & the Nashville Grass will perform two free concerts July 5, at Beech Bend Park, located in Bowling Green, Ky., in conjunction with the park's special bicentennial Independence Day celebration.

Long-time members of the "Grand Ole Opry" Flatt and his band are highly acclaimed for their Grammy winning version of "Foggy Mountain Breakdown," as recorded on the original movie soundtrack of "Bonnie And Clyde." In addition, the group is also recognized for "The Ballad Of Jed Clampett," as featured on "The Beverly Hillbillies" tv series.

Both shows will be free to the public with an anticipated crowd of several thousand expected to attend as part of the park's holiday activities.

Production Firm Effects Tie-Up With Gibson Web

NASHVILLE—Record Productions of America has tied up with Gibson Discount Stores.

Contracts were inked here between Earl Richards, president of Record Productions of America, and H.R. Gibson, Jr., chairman of the board of the 650 Gibson Discount Stores with headquarters near Dallas, which will merchandise records distributed by the production company.

"The concept of the newly formed Record Productions of America encompasses every facet of the music industry," comments Richards. "It includes distribution of independent labels and artists, production of established acts and new acts, and the promotion of these acts on a national level."

Other officials of the Nashville firm are Tom McBee, director of sales and promotion; Jerry Hayes, promotions; Roy Perry, publishing; Jim Akers, sales; Doug Sharpe, special projects; and Jackie Eustis, executive secretary to Richards.

"The first record we promoted and distributed hit the chart," says Richards, referring to "Everything You'd Never Want To Be" by Joe Brock on Ronnie Records.

Pride Is Honored By Mississippians

NASHVILLE—Charley Pride has received the Mississippian-of-the-year award from the Mississippi Broadcasters Assn. and the Mississippi Entertainer Hall Of Fame award from Gov. Cliff Finch.

President of the broadcasting group, Kenneth Bailey, gave the award to Pride at the 35th annual convention of the broadcasters in Biloxi June 10.

Pride has risen from the cotton fields of the Mississippi Delta to become one of the biggest country stars in the nation.

ABC/Dot Country Promo Blossoming

By COLLEEN CLARK

NASHVILLE — ABC / Dot Records' promotional campaign for the bicentennial year, centering around the theme "America's Best Country," reaches full bloom this month.

The campaign was kicked off in May with a 14-page Billboard special section celebrating the label's success since 1971 when it began devoting its efforts primarily to country music.

Retailers already have received "America's Best Country" browser boxes as well as posters with a distinctive, special bicentennial logo in red, white and blue depicting the Statue of Liberty with torch in one hand and guitar in the other.

More than 21,000 T-shirts have been traded out to 37 of the nation's top country radio stations depicting the special ABC/Dot logo on the back and the stations' own designs on the front.

In addition, 1,000 cigarette lighters and ash trays bearing the logo have been handed out to key salesmen, sales accounts and country radio personalities.

All merchandising pieces for the campaign are keyed with a special bicentennial logo, featuring the ABC in "America's Best Country" in

differing color, offset look. Streamers, stickers and various additional merchandising pieces augment the program.

Special discounts and advertising incentives are being offered on all ABC/Dot country catalog entries with particular emphasis on current releases by Billy "Crash" Craddock.

(Continued on page 46)

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AUTRY RECIPIENT—Maggie Cavender, executive director of the Nashville Songwriters Assn. International, presents NSA Hall of Fame member Gene Autry with its "Manny." Autry was inducted into the Hall of Fame in 1970 and NSA is giving the sculpture to all members.

Nashville Scene

By COLLEEN CLARK

Donna Fargo, admitted to a local hospital recently for exhaustion and tests, is out and recuperating and expected to be back working this week. Hank Williams Jr. drew SRO crowds at his recent one-night appearance at the Palomino Club in North Hollywood. Willie Nelson will be among the entertainers at the Red Steagall Celebrity Golf Tournament in Kerrville, Tex. Marie Osmond has a new Polydor country release out. It's "My Name Is Alice."

Zack Van Arsdale is working in the Glaser Studio doing demos of a raft of songs he has written the past two years. He has joined his publishing efforts with Baron Music, which serves Waylon Jennings. Tompall Glaser and Jessi Colter. Van Arsdale is also considering recording offers for his first album of original tunes.

Saturday (3) will be Jack Greene Day in his hometown of Maryville, Tenn. He and Jeannie Seely will perform at the Everett High School campus that evening.

The Kitty Wells Show was host opening day of the Tennessee Bicentennial Arts Celebration June 25 at the War Memorial Auditorium here.

Moe Bandy and his family spent their vacation touring the West in a camper. They went from Cheyenne, Wyo., to Carlsbad Caverns, N.M. Stops along the way included a visit to the home of legendary Kit Carson and the governor's mansion in Santa Fe.

Cleddus Maggard used his own band, the Citizens Band, to back him on his debut at the "Grand Ole Opry" last week. Since his CB type material is so unusual, He performed his "The White Knight" and "Kentucky Moonrunner," and was brought back for an encore on both shows.

Dottsy is planning to make Nashville her home since she is in and out of the city so much. She recently guested on "The Porter Wagoner Show" and "Good Ole Nashville Music" and the yet untitled one hour variety tv show which is filmed at Opryland and produced by Opryland Productions.

Get Chart Masters

NEW YORK—Springboard International has acquired use of all Chart Records masters for the next five years.

Masters to be released on Springboard's country Buckboard label include works by such artists as Junior Samples and Del Wood.

JULY 4, 1976, BILLBOARD

Billboard

Hot Country Singles

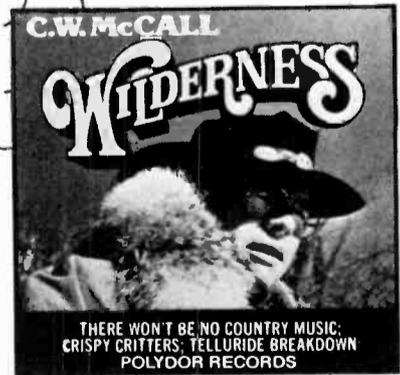
Billboard SPECIAL SURVEY For Week Ending 7/4/76

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★ STAR PERFORMER—Singles registering greatest proportionate upward progress this week.												
This Week	Last Week	Weeks on Chart	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	
1	2	11	ALL THESE THINGS—Joe Stampley (N. Neville), ABC/Dot 17624 (Tune Kef. BMI)	34	39	5	SO SAD (To Watch Good Love Go Bad)—Connie Smith (D. Everly), Columbia 3-10345 (Acuff-Rose, BMI)	69	80	2	WICHITA JAIL—Charlie Daniels Band (C. Daniels), Epic 8-50243 (Columbia) (Night Time, BMI)	
2	3	10	SUSPICIOUS MINDS—Waylon & Jessi (M. James), RCA 10653 (Screen Gems-Columbia Music Inc., BMI)	35	17	10	CAN YOU HEAR THOSE PIONEERS—Rex Allen Jr. (R. Allen Jr., J. Maude), Warner Bros 8204 (Boxer, BMI)	70	53	8	GOODNIGHT MY LOVE—Randy Barlow (G. Montola, J. Marascalo), IRDA/Gazelle 217 (Quintet/Unichappell, BMI)	
★	5	12	THE DOOR IS ALWAYS OPEN—Dave & Sugar (B. McDill, D. Lee), RCA 10625 (Jack, BMI)	36	14	13	ONE PIECE AT A TIME—Johnny Cash (W. Kemp), Columbia 3-10321 (Tree, BMI)	71	44	8	ANGEL ON MY SHOULDER—Joni Lee (S. Flint), MCA 40553 (Warner-Tamerlane, BMI)	
★	4	12	EL PASO CITY—Marty Robbins (M. Robbins), Columbia 3-10305 (Mariposa, BMI)	37	37	7	YOU ALWAYS LOOK YOUR BEST (Here In My Arms)—George Jones (C. Pulnam, M. Kossler, S. Pippin), Epic 8-50227 (Columbia) (Tree, BMI)	72	36	13	SHE'LL THROW STONES AT YOU—Freddie Hart (Soule, Cartee, Dana), Capitol 4251 (AI Cartee, BMI)	
★	5	15	STRANGER—Johnny Duncan (K. Kristoferson), Columbia 3-10302 (Resaca, BMI)	★	54	4	HERE COMES THAT GIRL AGAIN—Tommy Overstreet (R. Bourke, G. Dobbins, J. Wilson), ABC/Dot 17630 (Chappell, ASCAP)	★	NEW ENTRY		YOU RUBBED IT IN ALL WRONG—Billy "Crash" Craddock (J. Adrian) ABC/Dot 17535 (Pick A Hit, BMI)	
★	6	10	HOME MADE LOVE—Tom Bresh (R. Manegra), Fair 004 (Unart, BMI)	★	61	4	I MET A FRIEND OF YOURS TODAY—Mel Street (B. McDill, W. Holyfield), GRT 057 (Hall-Clement/Maple Hill/Vogue, BMI)	★	74	85	2	HOLLYWOOD WALTZ—Buck Owens (L. Henley, G. Frey), Warner Bros 8223 (Warner Bros./Kicking Bear, ASCAP)
★	7	9	WHEN SOMETHING IS WRONG WITH MY BABY—Sonny James (D. Porter, I. Hayes), Columbia 3-10335 (Pronto/East Memphis, BMI)	★	40	7	I LOVE THE WAY THAT YOU LOVE ME—Ray Griff (R. Griff), Capitol 4266 (Blue Echo, ASCAP)	★	75	81	4	WAITING FOR THE TABLES TO TURN—Wayne Kemp (M. Vickery, W. Kemp), United Artists 805 (Tree, BMI)
★	8	14	I'LL GET OVER YOU—Crystal Gayle (R. Leigh), United Artists 781 (Pulleybone, ASCAP)	★	41	7	MAKIN' LOVE ON'T ALWAYS MAKE LOVE GROW—Dickey Lee (S. Whipple), RCA 10684 (Tree, BMI)	★	76	86	2	WHILE THE FEELING'S GOOD—Kenny Rogers (R. Bowling, F. Hart), United Artists 812 (Brougham Hall/Hartline, BMI)
★	9	7	VAYA CON DIOS—Freddie Fender (L. Russell, E. Pepper, I. James), ABC/Dot 17627 (Morley, ASCAP)	★	44	5	HEY SHIRLEY, THIS IS SQUIRRELY—Shirley & Squirrelly (D. Wolf, J. Green, Jr.), GRT 054 (LaDebra, BMI)	★	77	NEW ENTRY	HERE I AM DRUNK AGAIN—Moe Bandy (C. Beavers, D. Warden) Columbia 3-10361 (Cedarwood, BMI)	
★	10	12	HERE COMES THE FREEDOM TRAIN—Merle Haggard (S. Lemberg), Capitol 4267 (Wa We, ASCAP)	★	45	5	OOING MY TIME—Don Gibson (J. Skinner), Hickory 372 (Polydor) (Fred Rose, BMI)	★	78	35	13	HURT/FOR THE HEART—Elvis Presley (J. Crane, A. Jacobs/D. Linde), RCA 10061 (Miller, ASCAP/Combine, BMI)
★	11	8	IS FOREVER LONGER THAN ALWAYS—Porter Wagoner & Dolly Parton (P. Wagoner, F. Dycus), RCA 10652 (Dweper, BMI)	★	46	6	ROOEO COWBOY—Lynn Anderson (G. Sutton/J. Cunningham), Columbia 3-10337 (Flagship, BMI/Starship, ASCAP)	★	79	87	4	LIVIN' ON LOVE STREET—Shylo (R. Scafe, D. Hogan), Columbia 3010343 (Partner/Julip, BMI)
★	12	5	GOLDEN RING—George Jones & Tammy Wynette (B. Braddock, R. Van Hoy), Epic 8-50235 (Columbia) (Tree, BMI)	★	47	5	IT'S DIFFERENT WITH YOU—Mary Lou Turner (B. Anderson), MCA 40566 (Stallion, BMI)	★	80	84	3	CRYING—Ronnie Milsap (R. Orbin, J. Nelson), Warner Bros 8218 (Acuff-Rose, BMI)
★	13	6	LOVE REVIVAL—Mel Tillis (T. Gmeiner, J. Greenebaum), MCA 40559 (Sawgrass, BMI)	★	48	6	MacARTHUR'S HANO—Cal Smith (D. Wayne), MCA 40563 (Tree, BMI)	★	81	94	2	AIN'T LOVE GOOD—Jean Shepard (L. Butler, B. Peters), United Artists 818 (Prize/Open Wide, ASCAP/United Music Corp./Ben Peters Music, BMI)
★	14	4	SAY IT AGAIN—Don Williams (B. McDill), ABC/Dot 17631 (Hall-Clement, BMI)	★	49	6	I DON'T WANT IT—Chuck Price (J. Chestnut), Playboy 6072 (Passkey, BMI)	★	82	NEW ENTRY	CRISPY CRITTERS—C.W. McCall (C.W. McCall, B. Fries, C. Davis), Polydor 14331 (American Gramophone, SESAC)	
★	15	6	SAVE YOUR KISSES FOR ME—Margo Smith (T. Hiller, L. Sheridan, M. Lee), Warner Bros 8213 (Easy Listening, ASCAP)	★	50	2	BRING IT ON HOME TO ME—Mickey Gilley (S. Cooke), Playboy 6075 (Kags, BMI)	★	83	NEW ENTRY	I DON'T WANT TO HAVE TO MARRY YOU—Jim Ed Brown & Helen Cornelius (F. Imus, P. Sweet), RCA 10711 (Blackwood/Imusic, BMI)	
★	16	9	THAT'S WHAT FRIENDS ARE FOR—Barbara Mandrell (E. Penney, R. Parsons), ABC/Dot 17623 (Pi-Gem, BMI)	★	51	3	MISTY BLUE—Billie Jo Spears (B. Montgomery), United Artists 813 (Talmont, BMI)	★	84	NEW ENTRY	THE CALICO CAT—Kenny Starr (S. Whipple), MCA 40580 (Tree, BMI)	
★	17	6	SOLITARY MAN—T.G. Shepard (N. Diamond), Hitville 6032 (Motown) (Tallyrand, BMI)	★	52	4	REDNECK! (The Redneck National Anthem)—Vernon Oxford (M. Torok, R. Redd), RCA 10693 (Velveur, BMI)	★	85	91	2	FAMILY REUNION—Dakridge Boys (D.A. Coe), Columbia 3-10349 (David Allan Coe, BMI)
★	18	10	YOU ARE SO BEAUTIFUL—Ray Stevens (B. Preston, B. Fisher), Warner Bros 8198 (Living/Web, BMI/Almo/Preston, ASCAP)	★	53	3	COWBOY—Eddy Arnold (R. Fraser, H. Shannon), RCA 10701 (Welbeck, ASCAP/Sweco, BMI)	★	86	90	2	LONESOME IS A COWBOY—Mundo Earwood (C. Downs, R. Hallmark, G. Nichols), Epic 8-50232 (Columbia) (Double R, ASCAP)
★	19	3	TEOY BEAR—Red Sovine (D. Royal, B. Burnette, T. Hill, R. Sovine), Starday 142 (Gusto) (Cedarwood, BMI)	★	54	4	THE WAY HE'S TREATED YOU—Nat Stuckey (G.J. Price), MCA 40568 (Contention, SESAC)	★	87	NEW ENTRY	LIQUOR, LOVE & LIFE—Freddie Weller (F. Weller, S. Oldham), Columbia 3-10352 (Young, BMI)	
★	20	7	IN SOME ROOM ABOVE THE STREET—Gary Stewart (S. Whipple), RCA 10680 (Tree, BMI)	★	55	4	WARM AND TENDER—Larry Gatlin With Family & Friends (L. Gatlin), Monument 8696 (Columbia/Epic) (Generation, BMI)	★	88	NEW ENTRY	DISCO TEX—Little David Wilkens (D. Wilkens), MCA 40579 (Ash Valley, ASCAP)	
★	21	5	ROCKY MOUNTAIN MUSIC/DO YOU RIGHT TONIGHT—Eddie Rabbitt (E. Rabbitt, E. Stevens), Elektra 45315 (Brian Patch/Deb Dave, BMI)	★	56	6	GOLDEN OLDIE—Anne Murray (B. Russell, B.G. Russell), Capitol 4265 (Kengorus, ASCAP)	★	89	89	4	SINGING A HAPPY SONG—Larry G. Hudson (K. Powell, D. Orendier), Aquarian 605 (Acuff-Rose, BMI)
★	22	5	ONE OF THESE OAYS—Emmylou Harris (E. Montgomery), Warner/Reprise 1353 (Altam, BMI)	★	57	7	WAS IT WORTH IT—Joe Stampley (B. Wayne, M. Moore), Epic 8-50224 (Columbia) (AI Gallico, BMI)	★	90	NEW ENTRY	C.B. WIDOW—Linda Cassidy (L. Cassidy), Cin-Kay 107 (Door Knob/Cin-Kay, BMI)	
★	23	8	LOVIN' SOMEBODY ON A RAINY NIGHT—La Costa (D. Loggins) Capitol 4264 (Leeds/Antique, ASCAP)	★	58	10	ON THE REBOUND—Del Reeves & Billie Jo Spears (C. Craig, L. Atwood), United Artists 797 (Gee Whiz, BMI)	★	91	93	2	IF I'M A FOOL FOR LOVING YOU—Dottie West (S. Kaster), RCA 10699 (Drury Lane, Beckie, BMI)
★	24	8	A BUTTERFLY FOR BUCKY—Bobby Goldsboro (B. Goldsboro, D. Cox), United Artist 793 (Unart/Pon In Hand, BMI)	★	59	12	YOUR PICTURE IN THE PAPER—Staller Brothers (D. Reid), Mercury 73785 (Phonogram) (American Cowboy, BMI)	★	92	98	2	A COWBOY LIKE YOU—The Hecksels (T. Glaser), RCA 10685 (Moss Rose/Ensign, BMI)
★	25	3	THE LETTER—Loretta Lynn & Conway Twitty (C. Haney, C. Twitty), MCA 40572 (Twitty Bird, BMI)	★	60	7	THIS MAN AND WOMAN THING—Johnny Russell (J. Strickland, J. Russell), RCA 10667 (Rogan, BMI)	★	93	69	7	WOMAN—David Wills (J. Lennon, P. McCartney), Epic 8-50228 (Columbia) (Maclean, BMI)
★	26	30	FLASH OF FIRE—Hoyt Axton (H. Axton, C. Smith), A&M 1811 (Lady Jane, BMI)	★	61	9	HAVE A DREAM ON ME—Mel McDaniels (B. Morrison), Capitol 4249 (Music City, ASCAP)	★	94	NEW ENTRY	GATOR—Jerry Reed (J.R. Hubbard), RCA 10717 (Vector, BMI)	
★	27	6	YOU'VE GOT ME TO HOLO ON TO—Tanya Tucker (D. Loggins), MCA 40540 (Leeds/Antique, ASCAP)	★	62	3	TRUCK ORVIN' MAN—Red Stegall (T. Pelt), ABC/Dot 17634 (Belinda/Elvis Presley, BMI)	★	95	95	2	ONE LOVE DOWN—Gary Mack (R. Klang, D. Earl), Soundwaves 4532 (NSD) (Singletree, BMI)
★	28	11	I'O HAVE TO BE CRAZY—Willie Nelson (S. Fromholz), Lone Star 3-10327 (Columbia) (Prophecy, ASCAP)	★	63	3	SLEEP ALL MORNIN'—Ed Bruce (A. Harvey), United Artists 811 (United Artists/Big Ax, ASCAP)	★	96	NEW ENTRY	AFTERNOON DELIGHT—Johnny Carver (B. Danoff), ABC/Dot 17640 (Cherry Lane, ASCAP)	
★	29	23	I REALLY HAO A BALL LAST NIGHT—Carmoi Taylor (W. Kemp), Elektra 45312 (Glad/Blackjack, BMI)	★	64	4	FROG KISSIN'—Chet Atkins (B. Kalb), RCA 10614 (Ahab, BMI)	★	97	97	3	WE LIVE IN TWO DIFFERENT WORLDS—Rachel Sweet (F. Rose), Derrick 1000 (R. Baker/Milene, ASCAP)
★	30	5	THINK SUMMER—Roy Clark (P. Evans, P. Parnes), ABC/Dot 17626 (September, ASCAP)	★	65	4	HONKY TONK WOMEN LOVE RED NECK MEN—Jerry Jaye (R. Scafe, D. Hogan, B. Tucker), Hi 2310 (London) (Partner, BMI/Bill Black, ASCAP)	★	98	79	10	PLEASE TELL HIM THAT I SAID HELLO—Sue Richards (M. Shepstone, P. Dibbans), ABC/Dot 17622 (Chrysalis, ASCAP)
★	31	24	NEGATORY ROMANCE—Tom T. Hall (T.T. Hall), Mercury 73795 (Phonogram) (Hallinote, BMI)	★	66	5	#1 WITH A HEARTACHE—Billy Larkin (N. Sedaka, H. Greenfield), Casino 185-053 (GRT) (Don Kirshner, BMI)	★	99	99	3	TRYING TO LIVE WITHOUT YOU KIND OF OAYS—Sandy Posey (B. Reneau, D. Goodman), Monument 8698 (Columbia/Epic) (Lowball, ASCAP)
★	32	7	LONELY TEARDROPS—Marvel Felts (B. Gordy Jr., T. Carlo), ABC/Dot 17620 (Merrimac, BMI)	★	67	6	I'LL GET BETTER—Sammi Smith (E. Rabbitt, E. Stevens), Elektra 45320 (Deb Dave/Brianpatch, BMI)	★	100	NEW ENTRY	LITTLE WEEKEND WARRIORS—Bobby Penn (S. Silverstein, D. Locorriere), Capitol 4280 (Evil Eye/Horse Hairs, BMI)	
★	33	8	HEART DON'T FAIL ME NOW—Randy Cornor (L. Jones), ABC/Dot 17625 (Publicare, ASCAP)	★	68	3	A COUPLE MORE YEARS—Dr. Hook (S. Silverstein, D. Locorriere), Capitol 4280 (Evil Eye/Horse Hairs, BMI)					

C.W. McCALL DOES IT AGAIN. "CRISPY CRITTERS"

PD14331



From the album
"Wilderness"

PD-1-6069
8T-1-6069
CT-1-6069

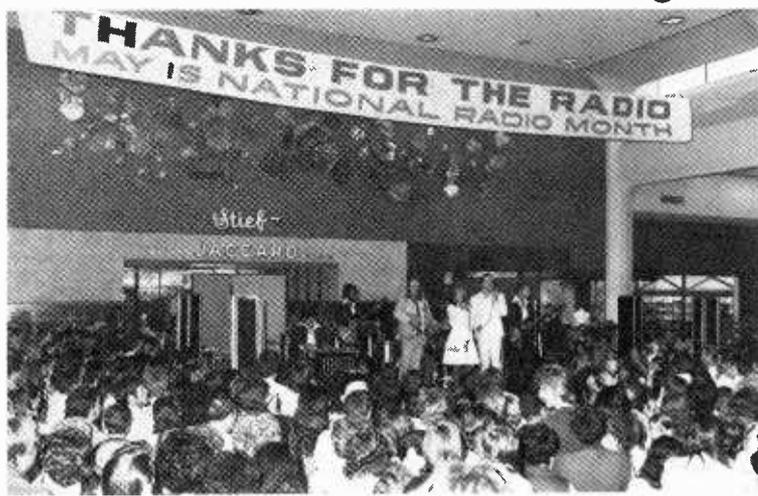
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On Polydor Records and Tapes.



T.R. Ishmael photo

MALL BALL—MCA artists Bill Anderson and Mary Lou Turner perform for 4,000 fans at a free show in the mall of Nashville's 100 Oaks shopping center sponsored by WKDA as a salute to National Radio Month.

Kerrville Jamboree Sets Gilley As July 2 Topper

NASHVILLE—Mickey Gilley will headline the opening night concert kicking off the Kerrville Jamboree at Rod Kennedy's Quiet Valley Ranch near Kerrville, Tex., July 2.

Gilley will appear at the close of a six-hour concert which includes world banjo champion 12-year-old Jimmy Henley, the Country Nu-Notes, Brian Collins, Crystal Gayle, Moe Bandy, members of the Bob Wills Texas Playboys including Johnny Gimble and led by "Take It Away Leon" McAuliffe, and Tommy Overstreet and the Nashville Express.

The Jamboree continues on July 3 at 1 p.m. with the \$1,000 "country Western Song Writing Contest," judged by Johnny Bond, John D. Loudermilk and Billy Edd Wheeler. That afternoon's performance in-

cludes shows by those judges, a showcase set by Texas Playboys and then an evening concert by Stoney Edwards, Melba Montgomery, Steve Fromholz, Red Steagall, Sherry Bryce and Mel Tillis.

On the Fourth of July, Sunday morning will begin with gospel singing on Chapel Hill at the ranch, and a service "Thank God For America" by Dr. A.B. Lightfoot with Mother Maybelle and the Carter Family, Mac Wiseman and the Dixiemens. Then it's back to the theater for the World Championship Steel Guitar Contest at 1 p.m., followed by the "Good Ole Days of Country Music" show with such artists as Hank Snow, Ernest Tubbs, Cal Smith, Lonzo & Oscar, Hank Thompson, the Lightcrust Doughboys from Burris Mills, the Texas Playboys and many more.

12 Under Par Wins Tournament

NASHVILLE—A representative music business foursome—publisher-performer Lester Wilburn, writer Jerry Chesnut, producer Chips Moman and record executive Harry Jenkins—fired a 12 under par 60 to win Billboard's third annual Nashville Music Scramble held June 14 at Crockett Springs National Golf Club.

Nashville Welcomes Depot Music, Inc.

NASHVILLE—Depot Music, Inc. made its debut recently with an open house at its new offices on Music Row.

Originally founded in 1967, Depot has been reactivated with the addition of Depot Graphic division, handling art work and layouts for album and music brochures.

Headed by Chuck Eastman and William Freeman, Depot is currently producing four acts for lease and is managing several artists. David Byrd, local session musician and independent producer, has been appointed vice president in charge of production and publishing. There are six staff writers and three freelance writers in the companies.

ABC/Dot Country

• Continued from page 43

Roy Head, Narvel Felts, Barbara Mandrell, Sue Richards and Freddy Fender in May. Throughout June the program will continue, adding new albums by Roy Clark, Randy Cornor, Ray Price, Red Steagall, Joe Stampley and Tommy Overstreet.

CMA BOARD TO BAY AREA

NASHVILLE—San Francisco's Fairmont Hotel is the site for the third quarterly CMA board of directors meeting, July 14-15.

Discussion topics include a review of the recently completed Fan Fair, plans for October's CMA awards show and other country music month events, nomination of board members for the October election, antipiracy developments, trade show activities, CMA's country music audio/visual presentation, the CMA speaker's bureau, country radio promotions, membership programs, the Talent Buyers Seminar, the Music City Pro-Celebrity Golf Tournament, the country music DJ awards and progress of the New York Record Promotion Committee.

WWVA Country Show Hits Road For Truck Men

NASHVILLE—WWVA's all-night "Country Roads Show" hits the road as host Buddy Ray takes the popular program to an international truckers exposition in Chicago and a week-long remote from a Maryland truck stop.

Ray hosted his midnight to 5 a.m. broadcast June 25-26 from the International Truck and Equipment Exhibition in Chicago—a feature of Truck Week '76 sponsored by the National Independent Truckers Unity Committee.

From June 28 to July 2, the Wheeling, W.Va. station airs from the Elkton, Md., Union 76 Auto and Truck Plaza. It's the longest remote broadcast in the 50-year history of WWVA.

WWVA and the "Country Roads Show" are popular pastimes with the nation's truckers, beaming weather, news and information into 18 northeastern states through its 50,000-watt clear channel signal.

New Names On Walkway In Nashville

NASHVILLE—The Walkway Of Stars, in front of the Country Music Hall Of Fame, received 12 new names June 11 following installation ceremonies hosted by the Country Music Foundation.

Artists, music industry executives, fans and the Foundation's staff and board attended the ceremonies recognizing individuals who have contributed greatly to country music by placing the artists' names in bronze, on the terrazzo walkway.

The 1976 inductees are Bob Atcher, Hoyt Axton, Jim Ed Brown, Vernon Dalhart, Mac Davis, Mickey Gilley, Joe E. Lewis, C. W. McCall, Red River Dave McEnery, Ronnie Milsap, Ramblin' Tommy Scott and Ray Whitley.

Two of the additions involved special efforts: The Walkway Of Stars marker honoring Vernon Dalhart, who pioneered country music's popularity with such songs as "The Wreck Of The Old 97" and "The Prisoner's Song," was the climax of a six-year fund raising effort by Fred Goldrup of Lisbon Falls, Me.

Conway Twitty and Jimmy Jay of United Talent accepted the Walkway certificate on behalf of Joe E. Lewis, leader of the Twitty Bird

Billboard

Hot Country LPs

Billboard SPECIAL SURVEY

Week Ending 7/4/76

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This Week	Last Week	Weeks on Chart	TITLE—Artist, Label & Number (Distributing Label)
1	1	9	HARMONY—Don Williams, ABC/Dot DOSD 2049
★2	5	4	FROM ELVIS PRESLEY BOULEVARD, MEMPHIS, TENNESSEE, RCA APL1-1506
3	2	10	BLOODLINE—Glen Campbell, Capitol ST 11516
4	3	16	THE SOUND IN YOUR MIND—Willie Nelson, Lone Star KC 34092 (Columbia)
5	6	8	LIVE—Willie Nelson, RCA APL1 1487
★6	9	4	ONE PIECE AT A TIME—Johnny Cash & The Tennessee Three, Columbia KC 34193
7	4	12	THE SUN SESSIONS—Elvis Presley, RCA ARM1 1675
★8	10	5	20-20 VISION—Ronnie Milsap, RCA APL1-1666
★9	13	4	NOW AND THEN—Conway Twitty, MCA 2206
★10	12	6	SADDLE TRAMP—Charlie Daniels Band, Epic PE 34150 (Columbia)
11	8	12	GREATEST HITS—Johnny Rodriguez, Mercury SRM 1-1078 (Phonogram)
12	11	12	GILLEY'S GREATEST HITS—Vol. 1, Mickey Gilley, Playboy PB 409
13	14	31	SOMEBODY LOVES YOU—Crystal Gayle, United Artists UA-LA 543-G
14	15	23	ELITE HOTEL—Emmylou Harris, Warner/Reprise MS 2236
15	7	13	FASTER HORSES—Tom T. Hall, Mercury SRM 1 1076 (Phonogram)
16	18	6	DREAMING MY DREAMS—Waylon Jennings, RCA APL1-1062
★17	21	17	IT'S ALL IN THE MOVIES—Merle Haggard, Capitol ST 11483
18	17	22	WANTED: The Outlaws—Waylon Jennings, Willie Nelson, Jessi Colter, Tompall Glaser, RCA APL1 1321
19	16	15	COME ON OVER—Olivia Newton-John, MCA 2186
20	23	4	TOO STUFFED TO JUMP—Amazing Rhythm Aces, ABC ABCD 940
21	22	11	FOREVER LOVERS—Mac Davis, Columbia PC 34105
22	19	15	'TIL I CAN MAKE IT ON MY OWN—Tammy Wynette, Epic KE-34075 (Columbia)
23	20	8	SUNDAY MORNING WITH CHARLEY PRIDE, RCA APL1-1359
24	25	20	SOMETIMES—Bill Anderson & Mary Lou Turner, MCA 2182
★25	38	2	WHAT I'VE GOT IN MIND—Billie Jo Spears, United Artists UA-LA608 G
26	32	3	ROCKY MOUNTAIN MUSIC—Eddie Rabbitt, Elektra 7E-1065
27	27	10	WILDERNESS—C.W. McCall, Polydor PD-1-6069
28	30	3	THE BEST OF RAY PRICE, Columbia KC 34160
29	34	3	THIS IS BARBARA MANDRELL, ABC/Dot DOSD 2045
★30	NEW ENTRY		UNITED TALENT—Loretta Lynn & Conway Twitty, MCA 2209
31	33	4	A LITTLE BIT MORE—Dr. Hook, Capitol ST 11522
32	35	4	ANGELS, ROSES AND RAIN—Dickey Lee, RCA APL1-1725
33	26	7	MEL STREET'S GREATEST HITS, GRT 8010
34	37	5	BECAUSE YOU BELIEVED IN ME—Gene Watson, Capitol ST 11529
35	39	2	NO SIGN OF LONELINESS HERE—Marty Robbins, Columbia C 33476
★36	NEW ENTRY		LONG HARD RIDE—Marshall Tucker Band, Capricorn CP 0170 (Warner Bros.)
★37	NEW ENTRY		LOVE REVIVAL—Mel Tillis, MCA 2204
38	28	13	FEARLESS—Hoyt Axton, A&M SP 4571
★39	NEW ENTRY		HANK WILLIAMS SR. LIVE AT THE GRAND OLE OPRY—MGM MG-1 5019 (Polydor)
★40	NEW ENTRY		IT'S A GOOD NIGHT FOR SINGING—Jerry Jeff Walker, MCA 2202
41	24	12	HAROLD, LEW, PHIL & DON—Statler Brothers, Mercury SRM-1-1077 (Phonogram)
42	45	2	MOTELS & MEMORIES—T.G. Shepard, Hitville ME6-403 S1 (Motown)
43	36	17	CHESTER & LESTER—Chet Atkins & Les Paul, RCA APL1-1167
44	44	21	200 YEARS OF COUNTRY MUSIC—Sonny James, Columbia KC-34035
45	29	7	BILLY SWAN, Monument PZ 34183 (Columbia/Epic)
46	41	5	INSTANT RICE—THE BEST OF BOBBY G. RICE—GRT 8011
47	31	19	EASY AS PIE—Billy "Crash" Craddock, ABC/Dot DOSD 2040
48	40	11	THE EARL SCRUGGS REVUE VOLUME II, Columbia PC 34090
49	42	5	HEAD FIRST—Roy Head, ABC/Dot DOSD 2051
50	43	3	JONI LEE, MCA 2194

band, who was killed in a car crash last April. Twitty and Jay spearheaded a drive to place Lewis' name in the Walkway Of Stars.

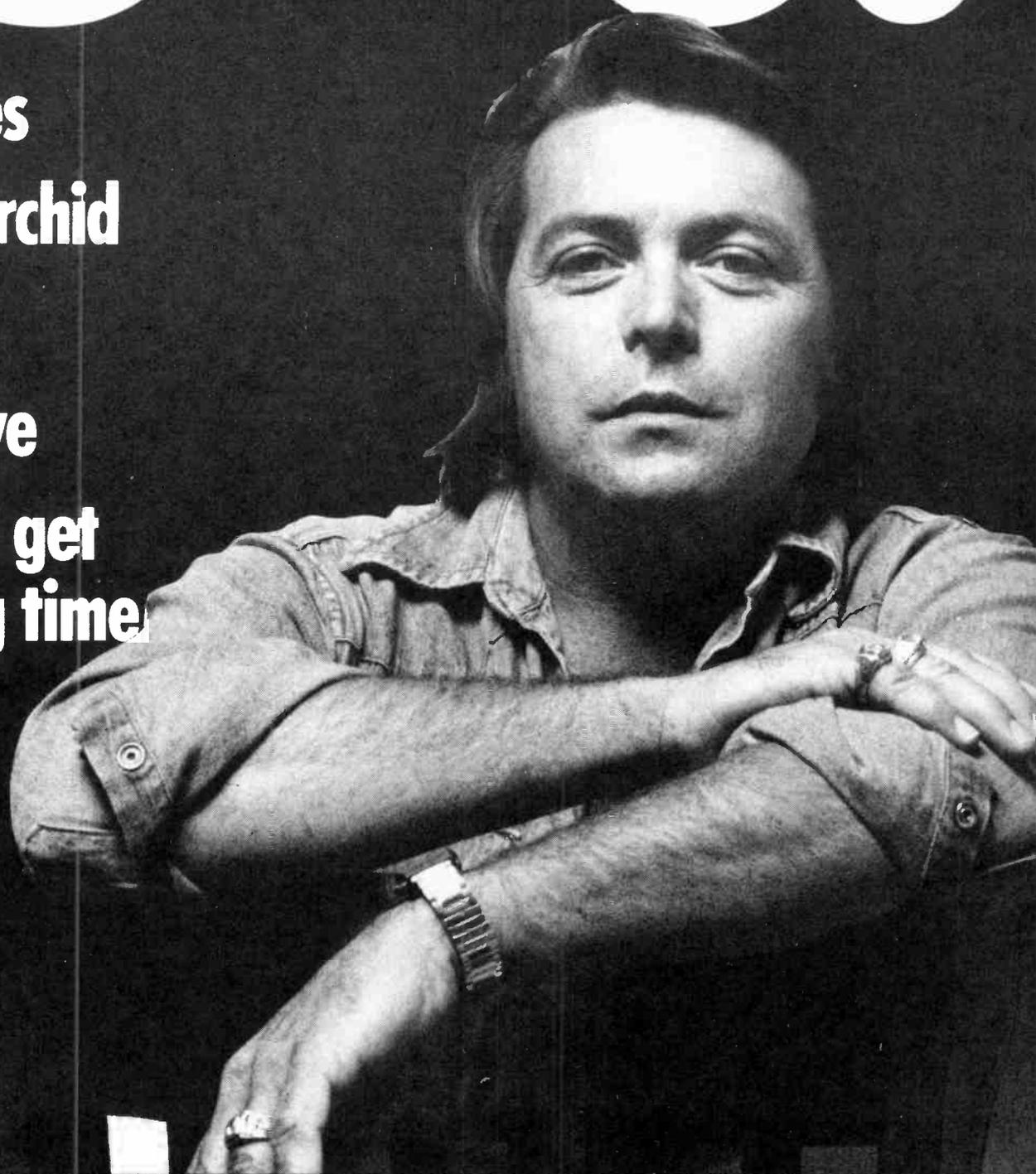
"This year's ceremony honors both all-time greats and stars of today," commented Frank Jones, chairman of the board of the Country Music Foundation. "Proceeds

from the Walkway will be particularly helpful this year because both the Hall Of Fame Museum and the Foundation Library are involved in an expansion program."

Each Walkway membership induction involves a donation of \$1,000 to the Country Music Foundation.

IT'S #6!

1. Room full of Roses
2. Overlooked an Orchid
3. City lights
4. Window Up Above
5. Don't the girls all get prettier at closing time



6. "Bring it on home to me." 6075

Mickey Gilley's next Number One single is his biggest yet. Playboy Records. 

South Africa To See U.S. Country Stars At Festival

NASHVILLE—Promoter Mervyn Conn will add yet another dimension to his lists of "firsts" when he presents the first major country music festival to fans in Johannesburg, South Africa.

Conn, who has been the major factor in the success and growth of country music in England and other European countries, will present a five-day festival at the Arena, a 9,000-seat auditorium, Feb. 1-5.

Mervyn Conn Will Produce 5-Day Event

By COLLEEN CLARK

1977. Artists confirmed for the date are Conway Twitty, Dolly Parton, George Hamilton IV, Tommy Overstreet and Skeeter Davis.

South Africa has only had television for about seven months and the festival on the ABC network will

be its first musical. George Hamilton's BBC-TV series was the first show to be bought from another country for the network. He and Twitty will appear in four cities following the festival.

Officials have declared February as Country Music Month in that nation in honor of the event. Holiday Inns in the area are sponsoring a talent search, the winner of which will appear on the festival and then Wembley Festival in England, Easter week, next April.

The Ninth International Festival of Country Music at Wembley, next

April 9-11 will again be a three-day event.

For the second year, the Wembley Festival will extend to the Scandinavium, Gothenburg, Sweden. This extension proved successful this year, adding more markets and exposure for country music abroad. Three artists who appeared on the Wembley Festival this year are currently riding the Britain charts. Negotiations are underway for artists who will appear on 1977's Wembley Festival.

Conn also acquired European rights to Birdwalk Music, Copper-

band Music, Sheet Music and the Don Williams catalog on a recent trip to Nashville. Future plans also call for a fourth, two-day festival in August or September of 1977, in Toronto. Canada will be the fourth country in which Conn has promoted major country music festivals.

Artists scheduled for Conn-promoted tours include, beginning in September, Don Williams to 44 cities in Britain, Wanda Jackson and Vernon Oxford with 20 days in Norway, Sweden, Ireland and Britain; Slim Whitman to South Africa in October; Tammy Wynette to Holland, Belgium, Germany, Ireland and 10 cities in Britain October and November; Carl Perkins and the Dillards to 15 cities in Britain and Holland in November.

Clark Draws Celebrities

NASHVILLE—Bob Hope, Ernest Borgnine, Jimmy Dean and Fred MacMurray are among celebrities who have accepted invitations to play in the second annual Roy Clark Celebrity Golf Classic Sept. 10-11 at Cedar Ridge Country Club in Tulsa.

Other celebrities scheduled to participate in the two-day event benefiting Children's Medical Center are B. J. Thomas, Freddy Fender, Norm Crosby and Oklahomans Dale Robertson and Ben Johnson.

In addition, a number of Clark's

"Hee Haw" show regulars are expected to play in the "Florida Scramble" Tournament. They include George Lindsey, Archie Campbell and Buck Trent.

Forty celebrities will be joined by amateur players for the tournament. Many of the stars will perform at "An Evening With The Stars" benefit to cap the Classic.

Stanley A. Brander, tournament director, says 15,000 watched celebrities play last year. Another 10,000 attended the benefit performance.

Tucker Band Rises To New High

• Continued from page 32

we're at today, because they got us so much good exposure when we first started and played all those dates with them."

Citing other reasons for success, Caldwell notes, "All our success is due to management helping us out and hard work. We work hard, and we'll play anywhere anytime for anybody. When you get on that stage, there's nothing anybody can do for you."

Besides Caldwell, the band features his brother Tommy on bass guitar; George McCorkle, rhythm guitar; Doug Gray, lead vocals and percussion; Paul Riddle, drums, and Jerry Eubanks, alto sax and flute—an instrument that gives the group an individualistic sound. The Caldwell brothers and Eubanks also handle vocal work.

"If something happened to one of us, the whole thing would just fall apart," comments Caldwell.

The group started in its hometown of Spartanburg, S.C., after the members played in various high school rock groups, put in stints in the service and returned home to daytime jobs and nighttime gigs. The band played a show at a small rock club with Wet Willie—and the Capricorn group urged the Tucker Band to send a tape to the label's chiefs in Macon. The tape led to an audition before Phil Walden, Capricorn president, and Frank Fenter, vice president. They signed the group immediately.

Like the presidential candidate it supports by benefits—Jimmy Carter, the Tucker Band appears to be many things to many people. Its music has been described as rock, country, western swing, blues and jazz.

Country and rock are the heaviest influences, and Caldwell recalls how it came about. "Our father loved country music. He even had a band



Brotherly Tandem: Toy Caldwell and his brother Tommy tear into an uptempo number at a Marshall Tucker Band Concert.

together that played at square dances. We'd even go with him and watch him play. Tommy and I have been playing since we were about 11. We grew up in an environment of country and bluegrass."

The explosion of the Beatles prodded the Caldwells into new directions. "Tommy and I had a guitar duo that was pretty popular. The Beatles came out and all of a sudden we'd play our Hank Williams tunes and everybody would leave. I started listening to the Beatles to find out what all the commotion was about."

The new LP, "Long Hard Ride," takes the group into a heavier country direction. "It's not straight country," Caldwell explains, "but the influences are coming off a lot more. We've always loved country music. I like good foot-stomping, swinging jazz, too."

The group recently filmed a promotional short titled after its new LP. Filmed on the Paramount Ranch near Los Angeles, the eight-minute movie will be shown on "Midnight Special" and as a trailer in theaters across the country. The mini-movie, which also stars Phil Walden as a villain, whetted the group's appetite for motion picture work.

"Making a good film is like making a good album," insists Tommy Caldwell. And Toy adds, "I'd love to do a soundtrack for a movie—that's one of my goals."

Named for a black piano tuner and musician in South Carolina, the Marshall Tucker band climbed from regional obscurity to national prominence through extensive touring, long sets and impeccable musi-

cianship. The group is a stronger album act than a single act, but such songs as "Can't You See," "Searchin' For A Rainbow," and "Fire On The Mountain" have gained mountains of airplay.

In the tradition of Southern boogie bands, the Tucker Band often features members from other groups on its albums and concerts. Sit-in friends include Dicky Betts and Chuck Leavell of the Allmans, Charlie Daniels, members of Wet Willie and Paul Hornsby, the group's producer who is a keyboard expert.

Playing an increasing amount of SRO engagements with powerful fan reaction and watching its latest LP rocket onto both pop and country charts, the Marshall Tucker Band is now eye-to-eye with the Allman Brothers in the battle for Southern boogie supremacy.

Act & Management Sued By Universal

LOS ANGELES—Universal Attractions is suing New Birth and Basement Productions in Superior Court here seeking repayment of \$19,460.38.

The filing claims the booking agency lent \$25,000 to the recording act and its act-owned management office, which put up a promissory note. Loan was made August 1975 to be repaid fully by May 1976. Individual act members named as defendants are: Austin Lander, Leroy Taylor, Charles Hearndon, Lony Wiggins and Robert Jackson.

ALVIN CROW "All Night Long" From the album Alvin Crow And The Pleasant Valley Boys

KVOO—Tulsa # 32
KMET—Los Angeles
KWKH—Shreveport (Big John)
KFDI—Wichita
KIKK—Pasadena, Texas
KENR—Houston
WBAP—Fort Worth (Bill Mack)
KOKE—Austin # 1
KKIK—Waco # 23
KXOL—Fort Worth # 40
WNAD—Oklahoma City
KAFM—Dallas
KD JW—Amarillo # 37
KKYX—San Antonio
KWAM—Memphis
WHCN—Hartford

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NEW FROM MRS. DOODLES:

DONNA FARGO

"I've Loved You All of the Way" WBS 8227

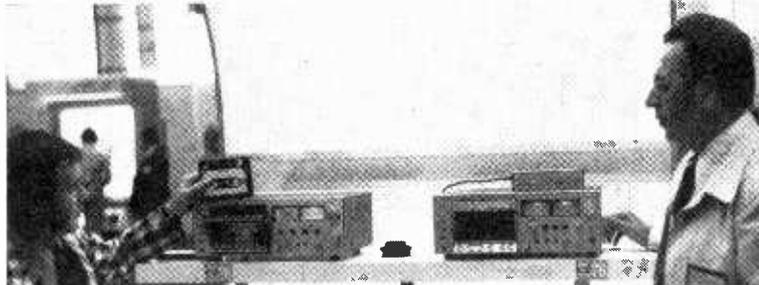


FROM WARNER BROS. COUNTRY, WHERE HITS RUN IN THE FAMILY.





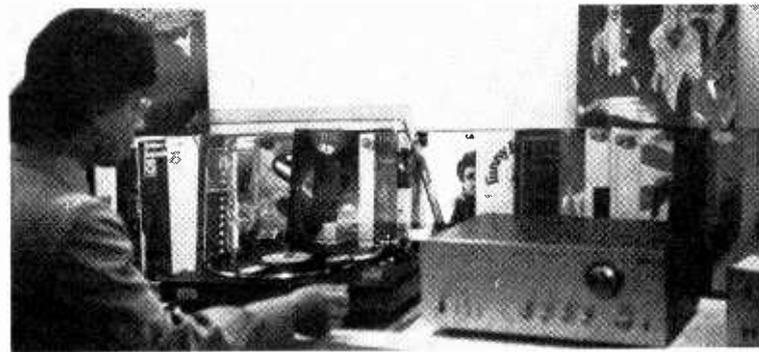
Mike Klasco of GLI, a pioneer custom disco equipment firm, shows off new model 4880 Creative Controller, with basic 3880 mixer/preamp and new 1000 signal processor, above; Steve Oseman, below right, discusses fine points of new Ball Sound Guard disk care unit with Rick Aldona, Nichicon.



Superscope's Roy Tushinsky, above left, and Harry Winow, with first two Sony Elcaset decks firm will market in U.S. this fall; ADC president John Bubbers, below left, and BSR chief John Hollands, demonstrate Accutrac system.



At presentation to B.I.C. as top Musicraft supplier, above from left, Avnet (B.I.C. parent) chief Simon Scheib, Musicraft president Ted Schwartz, B.I.C. sales vice president Frank Hoffman, Musicraft sales manager Dave Clark, B.I.C. promotion head Arthur Gassman; JVC's Gene Yamamoto, below, shows off new JLF35 CD-4 turntable and CD4-50 disk demodulator, among new new quad intros at CES.



CES—Showcase For



Jerry Prophet, above left, and Switchcraft's Ray Beier, demonstrate firm's tape deck comparator for dealers; Sam Borofsky of Unitrex, right, shows off Memo-Corda, industry's first combination calculator and micro-cassette recorder, at under \$100 suggested list.



HI FI & CUSTOM

Disco Sound Stirs Chi Exhibit Scene

Continued from page 36

Mike Klasco notes it includes a three-band frequency equalizer, two tape monitor circuits, deck-to-deck tape dubbing, stereo blend control and two VU meters that can be switched to show left/right levels or program/cue levels.

- Altec's Bob Rufkahr and Jack Ransom of Capitol Stage & Lighting are near a joint venture to provide recommended package disco sound and light systems, as close to turnkey as possible, with almost 600 accounts between the two firms. In addition to its speaker components, Altec has been doing well at discos with its standard Voice of the Theatre model, according to Bill Menezes, one of the firm's key reps based in Overland Park, Kan.

- Cerwin-Vega demonstrated its new A-1800M updated version of the A-1800 power amp with output meters, headphone jack, two pairs of switched speaker outputs plus the same 225 watts RMS per channel. The firm's new DM-1 disco mixer is doubling as a hi fi preamp, a good example of crossover, notes Gail Martin, at \$470 suggested list, and also doing well is the DB-10 bass "excavator" accessory, a \$39.50 add-on.

- Monogram Professional Audio, among the group of firms in the joint U.K. exhibit, is typical of overseas companies eyeing the disco mart here. Managing director Don

Purkis was showing the Studio series Room Acoustic Amplifier, actually a preamp/equalizer control center, plus a stereo power amp with 110 watts RMS/channel, and a direct drive turntable with fast 1/3-revolution start-up time and reportedly excellent anti-feedback isolation.

- Omex Products Ltd. was exhibiting on its own, and the U.K.-based firm notes interest in its portable Discomex stereo unit, according to Bernard Marks. Unit offers 20 watts RMS/channel output, two BSR P153 R1 turntables, rotary bass/treble/volume controls, slider mike/tape deck left, right for mix and fade, two illuminated VU meters and 8-inch-round twin-cons speakers.

- Maytronics has seen its standard C-6000 KW lighting controller and Megastrobe units moving into discos, and Terry Schmidt reports the firm is working on a chase sequencer for the C-6000 as it looks to beef up its commercial line for discos.

- Peacetime Communications saw its investment in a move from the lower level to the main exhibit floor pay off handsomely as it showcased its new Disco '77 speaker line, according to Larry Artz. Featured are the Magnum 357 with 250 watts RMS power capacity at suggested \$1,295 list, the M 16 PA with 200 watts RMS at \$550 and the 30 06 Monitor with 150 watts RMS at \$499.

CB Expos Get Radio Attention

NEW YORK—The continuing CB boom is providing a growing magnet for diverse producers of public "fairs" and "expos" centered around the personal communications markets, with two major events held this past weekend, and more on the near horizon—all with radio promotion playing a vital role.

Following its initial success in Cleveland, and an okay event in Cincinnati, the Original CB Fair of David Ross' CB Productions was anticipating a good Friday-Sunday (25-27) run at Dallas Market Hall.

Richard Nader, who made his name with oldies rock'n'roll, disco and Latin packages here, is putting his chips on his new Entertainment Development Corp. which put together the New York/Long Island CB Fair & Electronics Expo, set for Saturday-Sunday (26-27) at Nassau Coliseum in suburban Uniondale.

Among upcoming events are the first Philadelphia CB Fair scheduled Aug. 13-15 at the Philadelphia Sheraton, presented by Information Design Corp. of America and sponsored by WFIL, leading AM rock outlet, and an International Truckers & CB Show, Aug. 26-29 at Providence (R.I.) Civic Centre, promoted by Century Productions, local rock concert promotion firm.

Nader's event, for which \$9, the monthly CB consumer magazine is hosting a series of public seminars, (Continued on page 53)

Pro/Semi-Pro Units Headline CES Audio

By RADCLIFFE JOE

(This concludes a two-part look at the growing semi-pro and professional equipment market that began last week.)

CHICAGO—The just-ended Summer CES, with its proliferation of professional and semi-professional equipment manufacturers and retailers, dispelled any doubts that the show has evolved as a serious showplace for that expanding segment of the industry catering to audiophiles and professionals seeking the cream of high-end product lines.

The consensus from manufacturers was that dealer response to the professional and disco products exceeded expectations; and dealers, who more and more are expanding their product lines to include pro and semi-pro equipment, expressed satisfaction with the broad range of product choices.

- Among the significant number of manufacturers showing professional and semi-pro equipment at the show was Kenwood, in the thick of the fray with its high-end line of integrated amplifiers offering up to 130 watts RMS power per channel.

Also attracting dealer attention was a direct drive turntable that featured low wow and flutter, and a high performance tuner scheduled for a late summer delivery. Some lower-priced crossover products were also being featured in the line.

Nikko, with a massive print campaign in close to a dozen national consumer publications, showed prospective buyers the very heart of its high-end product line. The slogan

with the ad read, "Nikko Makes It Happen." and according to Jim Maynard, national sales manager, the ad itself shows a cutaway version of the products being offered, with special emphasis on Nikko's exclusive circuit-breakers.

The products being supported by wide-ranging media ads, T-shirts, lighted in-store displays and literature racks, include a 68 watts RMS per channel stereo receiver with a \$520 price tag, a stereo tuner and an integrated amplifier.

- Akai, offering special cash discounts and pre-paid freight to its dealers in some cases, was pushing its \$900 quadra sync, 4-channel open reel deck—one of the few such units on the show floor. The unit, model GX-270DSS, features pitch control, three motors, four heads, and tape and track selector switches.

- Sony's "super tuner" attracted sizable numbers of interested dealers. The unit, model ST-5950SD, features Dolby, and computer-designed "uni-phase" IF filters for high selectivity and low distortion. It carries a \$450 tag.

Also stirring the interest of the professional equipment buyer was the Sony model STR-6800SD, an 80-watt RMS per channel stereo receiver with a \$600 price tag. Also shown were an integrated amplifier and a tuner, both priced at \$300, and two direct drive turntables, priced at \$230 and \$200 respectively.

- B.I.C., heady with the response to its new Formula 5 and Formula 7

(Continued on page 52)



New Trends, Products

Billboard photos by Stephen Traiman

Demonstrating new Memorex Quantum open reel line, above far left, are audio division's general manager Ted Cutler and development chief Bob Murashige; Maxell sales boss Gene LaBrie, left above, accepting winning dealer entry from Seattle's Magnolia Hi Fi chain, with rep Henry Jensas accepting plaque.

New Audio Magnetics president Andy Galef, above left, and chairman Bob Franzoni with attention-getting "unknown giant" display; Ivan Pato of Ampex, below, with firm's Golden Reel award for gold disks mastered on its tape.



Gordon Strenger of Pickwick Special Sales with firm's soon-to-be-bowed "How To CB" LP/8-track/cassette, left; C.W. "Convoy" McCall, center left, signing autographs as Midland CB spokesman, for Brenda Roberts, and Don Saxon, communications division boss; Emil George, left at right, Intercontinental Music Corp., with Minneapolis rep Steve Prust, at display of previously advertised on tv K-tel product for which firm is exclusive distrib.



JULY 4, 1976, BILLBOARD

150 Firms At Preview 77

LOS ANGELES—More than 150 manufacturers of audio components, televisions, radios, tape equipment, personal communications products and appliances are set to exhibit at Preview 77, the Western Appliance/Electronic Dealer Show at the Hyatt International Hotel July 11-13 here.

The show will be the first sizable dealer trade show for these product categories ever held on the West Coast.

In addition, a seminar program of seven sessions has been finalized with Herman Platt, owner of Platt Music Corp. which operates the brown and white goods as well as record concessions in the 25 May Co. department stores, acting as chairman.

Major manufacturers exhibiting are ABC Record & Tape Sales, Ampex, Audio Magnetics, Audiovox, Automatic Radio, BASF, Boman.

(Continued on page 52)

CB & CAR STEREO EXPANDING

Auto As 'Entertainment Center'

By JIM McCULLAUGH

CHICAGO—Perhaps the true significance of all the CB and car stereo hoopla at the recently concluded summer CES is that manufacturers—both traditional CB firms and autosound suppliers—are expanding their offerings to include "something for everyone" as the automobile is becoming more and more a "communications/stereo entertainment" center.

Pure CB, of course, has blossomed astronomically into an incredible industry on its own, while car stereo has always enjoyed a relatively steady growth climb.

Now, however, marketers have become much more cognizant in recent months of various market segments these two major areas have spawned.

That was evidenced at CES by the constantly increasing proliferation of such various configurations as in-dash and under-dash (although in-dash is becoming a heavy industry

trend) CB/AM: CB/AM/FM: CB/AM/FM with cassette; and CB/AM/FM with 8-track.

Autosound suppliers with J.I.L. and Xtal in the forefront actually pioneered the combination units and now not only do other car stereo marketers have various combos as well as pure CB, traditional CB giants are also moving to the combination market.

Both Royce and Hy-Gain, names relatively unknown in the autosound world but giant CB factors, exhibited prototypes of in-dash AM/FM 23 channel CB units with possible other combinations forthcoming.

Manufacturers such as J.I.L. have even come up with a new wrinkle—CB modules that can convert car stereo into a 23-channel transceiver.

Various accessory equipment such as antennas, mounting brackets and CB converters are also proliferating. Tenna showed an electrically retractable CB antenna as well as a new CB converter.

But car stereo marketers aren't putting all their chips entirely on CB and combinations. While CB has been exploding they have been concentrating on incorporating as many innovative features as they can on their product lineups.

The most significant development in car stereo is towards the high-end as evidenced by Pioneer's new Super-tuners which approach hi fi FM stereo tuner performance giving the market that likes to listen to FM radio in their car a significant breakthrough.

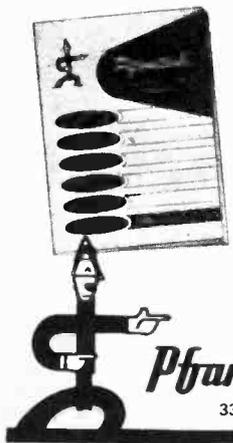
In addition, the real high-end car stereo market as characterized by Audiomobile's separates—preamp,

power amp and a two-way speaker system that is compatible with most signal sources on the market today is taking on new significance. A consumer today can combine that system conceivably with a Pioneer Super-tuner.

J.I.L. has promised a "21st Century" (Continued on page 53)

JVC Backs Ali Fight

NEW YORK—JVC America was hoping "for at least five rounds" as the only consumer electronics company to sponsor the Friday (25) Muhammad Ali-Antoni Inoki boxing/wrestling "bout." The hi fi/home entertainment marketer had two 30-second tv spots for the event, and other tie-ins including promotional give-aways to the winners, with a potential closed-circuit tv audience of 1.5 million expected to boost the firm's national exposure.



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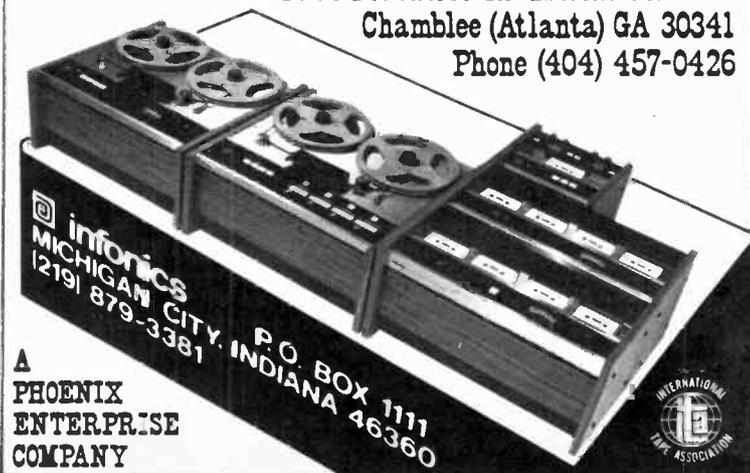
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Preview 77 Gets 150 Exhibitors

• Continued from page 51

Brother International, BSR, Capitol Magnetics, Clarion, Cobra, Emerson Radio, Fisher, Hitachi, Hy-Gain, Intermagnetics, Jensen, E.F. Johnson, Juliette, KLH, 3M, Magnadyne, Medallion, Merlton, Metro

Sound, Midland, Milda, Morse, Pace, Pioneer Car Stereo of America, Pioneer Centrex, Sankyo, Sanyo, Sennheiser, Sherwood, Soundesign, Superscope, STR, T.Z.L. International, and Wald Sound. **JIM McCULLAUGH**

Pro & Semi-pro Equipment In Spotlight

• Continued from page 50

speakers that allegedly "think" for themselves (Billboard, June 12), was busy writing orders for the line. Also wooing buyers was the firm's new model 1000 Electronic belt-drive

manual turntable with a \$279.95 price tag, ready for delivery in October.

• Teac, with its Micro-Seiki turntables, Accuphase components, Esoteric tape decks, and Tascam

open reel recorders, was also enjoying immense popularity among professional equipment buyers. One buyer reflected the thoughts of the many milling around waiting for demonstrations, when he said, "Teac has always been a name on which we could depend, and we feel we can expect continued quality products at competitive prices through the lines it now distributes."

• Sonab's exhibit was not on the show floor, but prospective buyers found their way to the Whitehall Hotel where the products were being demonstrated. The line includes the popular model OA116 speaker system, said to utilize the Carlsson patented Ortho Acoustic principle of directional and omni-directional sound. The unit, capable of handling up to 50 watts RMS of power, was priced at \$489 each.

Big daddy of the line was undoubtedly the model OA2212 speaker system, capable of handling up to 200 watts RMS power. This unit, also utilizing the Carlsson principle, was priced at \$780 each. Sonab's receiver line featured the new model R3000 with up to 30 watts RMS of power per channel, at \$465. There was also the model C500 stereo cassette deck with Dolby at \$399.

• Uher of America created something of a stir with its first ever cassette deck priced at over \$1,000. It also showed a new open reel system, model SG-630 also priced at more than \$1,000.

Under the Lenco brand name which it distributes, Uher also show that firm's first cassette deck, which George Rose, Uher's president describes as an "industry standard setter." The unit features three heads and automatic bias, and is priced at \$695.50. Five new turntables have also been added to the Lenco line. They are belt-drive models ranging in price from \$139.95 to \$299.95.

• BGW, whose amplifiers were used to create the thundering earthquake effect for the "Sensurround" movies, was still creating waves with its widely disco-accepted laboratory power amplifier, model 750A; a stereophonic power amplifier, model 500D; and a stereo/mono power amplifier, model 250B. Power output ranges from 90 watts RMS both channels driven up to 200 watts RMS both channels driven.

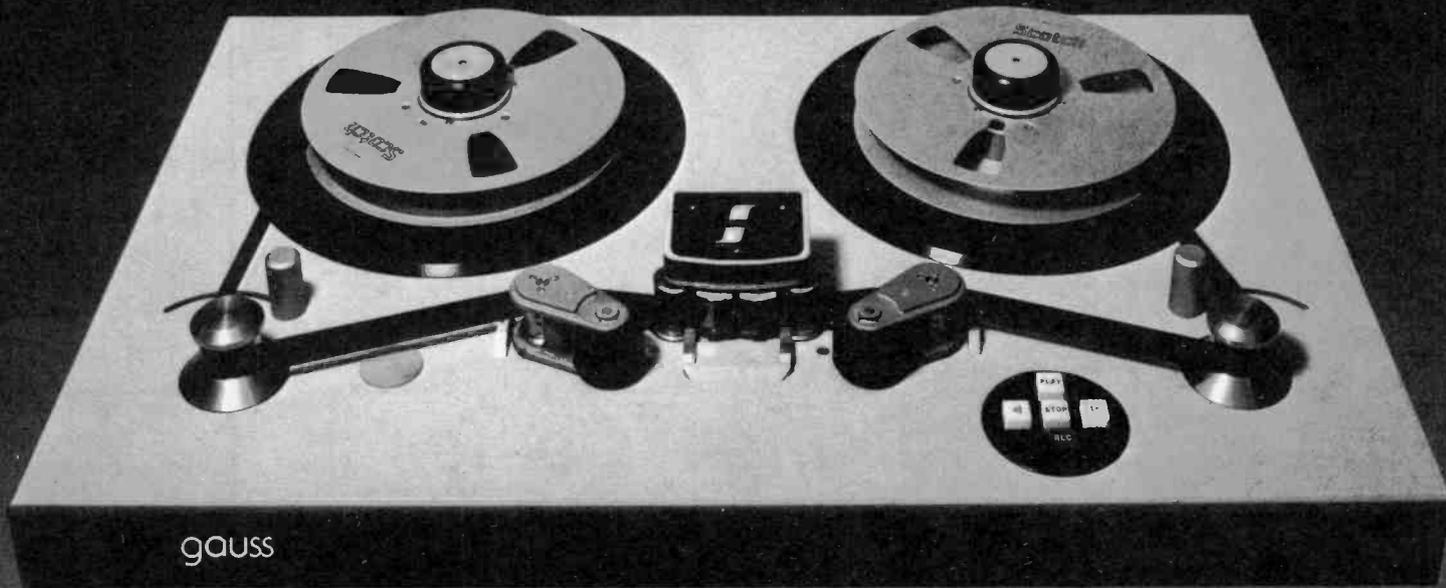
• Dynaco, like Lux Audio of America, showed a tube-powered monophonic professional power amplifier that delivers up to 120 RMS of continuous power. The unit, available in both kit and assembled form, is designed for use in discotheques and by musicians and was upped from the 100-watt prototype shown at Billboard's Disco Forum last January. It is priced at \$425 for the kit and \$649 for the fully assembled unit.

Also shown was a 150 watts per channel stereo power amplifier. This unit is also available in kit form, and can be converted into a 4-channel system delivering up to 75 watts RMS power per channel. It is priced at \$699.

• Stark Designs of California, fully recovered from the financial problems that had threatened its existence, showed three new lines of speakers designated the Sound Energizers, the Sound Reproducers, and the Sound Transducers.

The top-of-the-line Sound Transducers, especially designed for professional and semi-pro use, utilizes two soft dome tweeters, and a high power, heavy duty woofer. Suggested retail prices are \$495 and \$600. Prices of other units in the line range from \$150 to \$345.

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Auto As 'Entertainment Center' Boosts CB, Car Stereo

Continued from page 51
 tury" radio with a 20-station memory and digital readout for next CES.

It's all adding up to something for every palate.

Among some CB/car stereo highlights:

• RCA exhibited two CB transceivers, models RCA 14T200 Co-Pilot and the RCA 14T100 Co-Pilot, \$169.95 for the former and \$134.95 for the latter. The higher

priced unit features high sensitivity with Delta tuning while both are equipped with automatic noise limiter.

• Panasonic introduced model RJ-3100 CB transceiver with a suggested list of \$149.95. The model features a reversible mounting bracket that can be mounted under dash or on the floor. Suggested list on model CR-B1717, a CB/AM/FM/MPX combo, is \$299.95, not \$229.95 as published previously.

• Dyn Electronics announced its first CB/car stereo combination units available for September delivery. Model RCB-100 is an AM/FM/MPX radio with CB at a suggested list of \$349.95; RCB-120 is a deluxe AM/FM/MPX radio with 8-track and CB at \$399 suggested list; and RCB-150 is an AM/FM/MPX radio with 8-track and CB at a \$449.95 suggested list.

• J.L.L. which expects to swell its market share 35% this year, announced the introduction of five new compatible products that purportedly offer possibilities to the user never before available in the mobile communication/stereo market.

The new concept starts with three in-dash units, an AM/FM/MPX radio with 8-track; and AM/FM/MPX radio with cassette; and a pushbutton AM/FM/MPX radio. To convert any one of these products into a complete communications/entertainment center, the purchaser merely adds the company's new CB or single side band transceiver module with keyboard entry mike. The compact model 101-CB and 201-SSB modules are designed to mount on the top, bottom or rear of each of the three in-dash stereo units.

• A tiny 23-channel CB transceiver tabbed the "Brute" was displayed by SBE. Measuring 4.5-inches wide, 1.4-inches high and 5.75-inches deep, the "Brute" was developed to meet limited mounting positions in compact cars, reports company president, David Thompson.

• One of the highlights of Sanyo's new car stereo introductions was a AM/FM stereo cassette player which is equipped to record, in stereo, from its stereo FM radio and has a microphone for dictation on the road. The system is model FT-415 with a suggested retail of \$149.95 and is part of Sanyo's "EZ" install line for "do-it-yourself" installation, in most cases without the necessity of any extra trim or accessory kits.

• Superscope introduced three car stereo cassette players topped by a deluxe in-dash model that includes

an AM/FM stereo radio. "In the future," said Fred Tushinsky, senior vice president of sales and marketing, "we plan to expand our car stereo line to include 8-track tape players."

• Among Boman's new entries were a 23-channel CB transceiver with digital readout, model CB-760; an in-dash 23-channel CB transceiver with 8-track tape player and AM/FM stereo radio, model CBRT-8800; an under-dash deluxe 23 channel CB transceiver with digital readout, model CB-765; an in-dash

23-channel transceiver and AM radio, model CBR-9300; an in-dash 23-channel CB transceiver and AM/FM multiplex radio, model CBR-9600; and an in-dash 23 channel CB receiver with 8-track tape player and AM/FM stereo radio.

• Automatic Radio announced that it will have two more CB/car stereo combinations ready by September, model CPB2474 with five pushbuttons at a \$325 suggested list and model CXB2472 at a \$295 suggested list. Both feature monitor override.

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CB Expos & Radio

Continued from page 50

had the support of major country outlet WHN, which conducted a write-in contest for free tickets, and whose on-air personalities were due at the show. WGBB, local L.I. station, was to broadcast live from the event Sunday afternoon, and Newsday, major L.I. daily, had a special 8-page supplement prior Thursday (24) that was to double as a show program.

Most exhibitors were area CB dealers/installers, with added firms since the initial list (Billboard, June 5) including Edelman's, Farmingdale; Sam Goody; Multi Media, Queens; Berliner CB, Great Neck; Straightline, Queens; Churchill Audio (Friendly Frost chain); T.F. Motors; Brand's Bicycles; J & R Communications (service); CB International (jewelry); Alda Plastics (plaques)/J.C. Patch Co. and Bojalin Corp. (patches).

The Philadelphia event has 30,000 square feet of space available in the Sheraton exhibit hall, with an extensive ad/promotion campaign planned by WFIL. Eric Brown of Information Design notes the goal of the fair is to help consumers learn more about CB by bringing the latest in equipment and accessories together.

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JULY 4, 1976, BILLBOARD

VOTE OF CONFIDENCE

Pump More \$\$ In U.K. Retailing

By PETER JONES

LONDON—Following reports of industry concern over the closure of established retail outlets because of declining business comes details of a number of confident new investments in record retailing.

NEMS, for instance, has moved into this side of the business with the acquisition of five shops, while EMI has announced a budget in excess of \$1 million for improving the HMV shop in London's Oxford Street.

Klik Records has also purchased four shops, formerly a part of the

Music City chain; Vallances has opened a new store in the Four Seasons Center, Mansfield, in the midlands; and Track 9 Records is planning to open a record shop combined with an American ice-cream parlor as the first of a small chain in the London area.

NEMS, which recently appointed former April Music managing director Brian Hutch to the board, has acquired five existing record shops in Richmond, Surrey; Twickenham, Middlesex; Kilburn, north London; the Portobello Road, west London; and Whitechapel, east London. Hutch says the chain will be centrally controlled from the Whitechapel outlet.

He adds: "As for our reason for moving into this field, for a smaller label like ours it is extremely difficult to get adequate point-of-sale exposure for our releases, particularly albums. We see the acquisition of the five shops as giving us valuable opportunities for promotion and also an immediate feedback from the public on what we are trying to sell."

The NEMS publishing operation is being moved to the Portobello Road premises as a preface to expansion in that area. Additional space there will allow for a writer's room and a demo studio. Co-publishing for the world excluding North America are being finalized.

The retailing development and the plans for the publishing side are part of general expansion within NEMS which recently took over the John Sherry Entertainments talent agency. The board now comprises Tony Calder, Patrick Meehan, Vic Lewis, Brian Hutch and Peter Knight Jr.

As for the HMV store, Alan Kaupe, EMI director of administration and services, says the company

has been wanting to take a radical look at the HMV shop for some time. "The over-all appeal of the shop needs changing if it is to remain Europe's number one record shop."

The hefty expenditure covers a program of work which has already started following authority to go ahead by the parent EMI board. The ground floor is to be closed next February for two weeks. Transformation should be complete by September 1977.

Main changes include installation of air conditioning, refitting of the ground floor, with a new frontage, so it can be seen for what it is—"a highly specialized supermarket," says Kaupe.

The intention is to increase browser space by 30%. The shop made nearly \$8 million profit in the financial year ending this month and the budget aims for a further \$1 million next year.

EMI Exports Up By 70% In '75

LONDON—EMI has increased its exports by 70% in the past year, described as a "phenomenal year" by Norman Bates, international sales controller.

He says that in May alone an 80% increase was recorded. "This compares with a U.K. national export trading increase of less than 10%. The projected budget figure for the year was exceeded during the first six months.

"It could be said that the fall in the pound has been an important factor in this increase, but this is not so. The pound sterling did not begin to fall back rapidly until March, and we were already riding high by that time."

But Bates does put the increase down to "vastly improved service, incorporating a quicker turnaround time on orders—attributable to the hard work of the EMI distribution team."

Another contributing factor is the further exploitation of general catalog material, particularly in areas not generally associated with high turnover music business, such as the Middle East and Africa.

Particular export success has been achieved by Queen, Be Bop Deluxe, Wings and the new Beatles "Rock 'n' Roll" album, of which three contributed sales in excess of 500,000.

Barclay Launches Distrib Newsletter

PARIS—The Barclay group has begun distribution of a fortnightly newsletter, called "Bonnes Nouvelles," for the benefit of its distributors.

Cyril Brilliant, international director, wrote in the first issue that the magazine is meant to help distributors keep informed not just on immediate developments in France but also in other countries.

The idea is that it will be a kind of "communications nerve center" through worldwide distribution. One main aim is to keep distributors informed on the success or failure of disks in various countries. One record could do well in one part of the world, but flop elsewhere.

But Barclay also hopes that it might encourage distributors to come up with bright ideas to help sales generally.

Featherstone Joins MCA As U.K. Operations Chief

LONDON—In a major executive move, Roy Featherstone has been appointed managing director of MCA Records U.K. by company president Mike Maitland. He resigns as deputy managing director of EMI Records to take up the post.

He is to be responsible for operating MCA's new London offices, encompassing both a&r and marketing promotion of MCA repertoire in the U.K. The office will also be responsible for international operations as part of a total MCA expansion program for the next few years.

The aim is for the London office to be fully operational from October 1 this year, and Maitland says: "We want to provide a sound base in the U.K. for our local and international operations, including a closer liaison with those international artists signed directly to MCA for the U.S. and Canada only."

It is understood that under the new deal signed between MCA and EMI, MCA will continue to be licensed by the major but will have greater autonomy including control of marketing. MCA U.K. label manager Peter Robinson, it is expected, will remain with the company as marketing director.

Featherstone has been at EMI for 17 years. He joined as midlands area salesman and became area supervisor. Then he moved to the head office team as deputy marketing man-

ager for pop repertoire in 1966 and marketing manager for the U.K. product division in 1968. He was closely involved with the signing of Pink Floyd and the group's general development.

Then he was responsible for the creation and marketing of the Studio 2 label, the Starline label and the original "Best Of..." series. By 1969 he was general marketing manager of all pop product and he signed Deep Purple and introduced and marketed the Harvest label concept.

After a spell in Ireland as managing director, he returned to London with the main job of repertoire acquisition. He signed the Electric Light Orchestra, T. Rex, Blue Mink, Kevin Ayers, the Spinners and David Geffen's American Asylum label, which was later to include Elektra.

Featherstone became director of repertoire and marketing for EMI Records in 1971, joining Gerry Oord's management team as deputy managing director in January last year. Then he became involved with the MCA contract negotiations.

He renegotiated the extension of the Pink Floyd contract, helped secure Elton John and the Rocket label, the Mountain label, and a further licensing period with Motown. He also signed Olivia Newton-John, Pilot and Queen to the new EMI label.

From The Music Capitals Of The World

LONDON

A&M here undertaking the biggest-ever commercial radio campaign on behalf of the Carpenters' single "I Need To Be In Love" and the album "A Kind Of Hush," with nearly 11 hours of on-air time bought... Ticket touts reportedly cleaning up on Bing Crosby's first-ever London season at the Palladium.

Exchange of disk-jockeys between Capital Radio here (Nicky Horne) and Ron Stevens, of KSHE, St. Louis, for a couple of weeks... New Seekers, reformed in April after two years out on solo careers, now worldwide with CBS and debut single "Nice To Have You Home" written for them by Bill Martin and Phil Coulter.

Promotion for Streetwalkers' London concert at the New Victoria Theatre literally took to the streets, with pretty girls advertising the gig and "Red Card" album with sandwichboards... \$50,000 launch for Buster, Liverpool group formerly known as the Main Attraction, the team aimed at the young record-buyers.

Trojan Records here extending outside reggae by setting up soul label Miami, product coming from Florida-based labels Konduko and Tashambe... Art Garfunkel in London for a short holiday, mixed with promotional activities... Guitarist Jeff Beck decided to move to the U.S., based in Los Angeles, at least for a while...

Nobby Clark, one-time lead singer of the Bay City Rollers, now on a solo single debut for Epic, "Steady Love," produced by Mike Smith.

Key BBC disk-jockey Ed Stewart attacking Grimms' single "The Womble Bashers Of Walthamstow" because it "can easily breed violence"... Launch of what Spotlight publishers claim is Britain's first-ever weekly hi fi magazine, Hi Fi Weekly, in September... Triumph in London for Genesis, playing London for the first time since the departure of Peter Gabriel.

Andy Williams reportedly receiving \$30,000 for one show at Luton's Caesar's Palace, a record for a one-nighter outside London and part of the hall's 10th anniversary celebrations... Phil May has finally left the Pretty Things to go after a solo singing career... Inquest on former Yardbird guitarist Keith Relf showed that he had been electrocuted by his guitar, faultily wired up at his home.

Billy Connolly, Scots comedian who had a big hit with a parody of "D.I.V.O.R.C.E." now out with a dig at current chart topper "No Charge," calling it "No Chance"... U.S. tour by the

Stones now off, but probably for re-scheduling in the fall... While Hollies' singer Terry Sylvester has a solo album out, much praised there's another from fellow Hollies' front-liner Allan Clarke, "I've Got Time."

Rick Grech's new band is to be called the Square Dancing Machine and the line-up includes Claire Hamill... Barry Alexander, founder member of vocal team Design, out with a single "England, England," a kind of anthem which looks back to "our glorious past" and ahead to a change of fortunes... Rosemary Clooney, at the Palladium with Bing Crosby, to record for United Artists while in London.

Van Morrison returning to live in U.K. having been a U.S. resident since 1967... Scottish piper heralded arrival of Rod Stewart and Britt Ekland for a party to honor the singer... Lowell George, Little Feat singer, spent time in Scotland hoping to sight the Loch Ness monster... John Prine and Steve Goodman in for an open air show in Regents Park, July 25.

New management executive for the Peter Walsh group of companies is Freya Miller, formerly in the Slim Miller Organization... John Velasco, general manager of United Artists Music for two years here, leaving to set up his own entertainment company with tv producer John King. TONY MACAULAY

BUCHAREST

Recent premiere here of new local movie "Zile Fierbinti" or "Hot Days," directed by Sergiu Nicolaescu, with music by Radu Goldis, making his debut in this field, and with a part in the storyline for jazz singer Ileana Popovici... U.S. movie "Funny Girl," with Barbra Streisand, very successful here.

New show "Insa Eu," starring top pop group Phoenix, running well, having become more complex and enriched by the work of director W. Goldgraber. It is presented by Octavian Ursulescu and has already been well received in many towns, including Timisoara, Cluj-Napoca, Ploiesti, Constanta, Galati, Craiova (12 show here), Oradea, Drobeta Turnu-Severin, Tirgu-Jiu, Alexandria, Turnu-Magurele, and Bucharest.

Through IATC, the drama and cinematism school, a class for improving vocal qualities has been set up for young singing hopefuls, guidance coming from top names like Nicolae Heliu, Ion Dacian, Ioana Radu and Gica Petrescu (Continued on page 55)

Teldec Imports Exhibit Success

HAMBURG—First display exhibitions of Teldec's Import Service (TIS), held in Hamburg, Dortmund, Frankfurt, Stuttgart and Munich for some 400 German record dealers, proved a great success.

Teldec/TIS—the Telefunken-Decca Record company, of Hamburg, West Germany—has a catalog of 3,000 items from 80 different labels, catering for all musical tastes.

The greater proportion of labels are from the U.S., U.K., France, Italy, Spain, Holland and Sweden. Dealer-reaction favorites were for albums by Lucio Battisti, Al Green, Paco Pena, Hot Tuna, Ann Peebles, Elvis Presley, Annunzio Mantovani, Caterina Valente, Cat Stevens, Roy Orbison and Thin Lizzy, plus jazz product from Dick Burton and Larry Coryell. Also popular: important U.S. country product, mostly from RCA and MCA.

Some 40% of the TIS-program is for classics, and dealers evinced most interest in records by Lanza, Heifetz, Segovia, Solti and Sutherland.

Rolf Bahnk, TIS import manager, says: "The next tour through Germany is planned for August and September this year. We're more than satisfied with reaction to the first tour and the technical problems anticipated caused little trouble."

FOOTBALL DISK SOARS

PARIS—A single "Alles Les Verts," distributed by Phonogram in France, has topped the chart here because of international interest in the European Cup final football competition.

Monty Records here had the original idea to produce and release a record praising the St. Etienne team, which reached the final but lost eventually to Bayern Munich in Glasgow, Scotland. The single was released before the match took place.

The record received great publicity because the St. Etienne team wears green (vert) jerseys. Sung by the Supporters, it is now known that the group did not exist before Jacques Monty wrote the song. It comprised a band of musicians who happened to be in the studio at the right time and they no longer work together.

Success of "Alles Les Verts" could lead to further French record industry links with sporting events. Certainly there are precedents for linking pop with contemporary events—Michel Sardou topped the charts here with his single "Le France," which told the story of the famed French liner taken out of service and awaiting a buyer.

Phonogram Intl Racks Up 16% Sales Jump In 1975

BAARN—Phonogram International had a successful 1975, with a growth figure of 16% as against an estimated world music-industry growth of 12%.

Figures to support this were presented at the 1976 Phonogram managing directors' convention, held on the Rhine cruise ship, the Holland Emerald, which sailed from Rotterdam to Mainz.

In 1975, cassettes grew faster in turnover than records, 8-track cartridge sales worsened and the turnover of classical repertoire grew faster than the popular product. The ratio, however, is 89 to 11 in favor of pop.

A bright future for Phonogram International was predicted despite

the troubled economic situation through the first half of 1976.

On the pop side, special attention was paid to the Ohio Players' album "Contradiction," advance orders for which make it the band's fourth consecutive platinum album in the U.S. This is to spearhead the Players' 1976 attack on the European market. New all-girl rock act the Runaways was also presented.

Phonogram U.K. introduced the model Twiggy, newly signed to the label as a singer. From Portugal came a middle-of-the-road group Green Windows, an act along Dawn or Brotherhood of Man lines, which stressed that the smaller territories also produce potential international talent.

On the classical side, emphasis was placed on the Academy of St. Martin-in-the-Fields, the Concertgebouw Orchestra, Colin Davis, Bernard Haitink, Salvatore Accardo, Alfred Brendel, Claudio Arrau, the Beaux Arts Trio and I Musici.

New operatic projects are on tape, notably a series of Haydn operas under Antal Dorati, Mozart's "La Clemenza di Tito," and Puccini's "Tosca," both conducted by Davis, and Richard Strauss' "Der Rosenkavalier" under Edo de Waart.

Paladin Offers High Royalties

LONDON—New record company Paladin, which opened business by offering an 11% royalty to uncontracted singers and musicians submitting master tapes, is now offering a 16% royalty to established acts signing with the label.

Since the original news was announced, the company has listened to dozens of singles and made offers on at least two masters.

Paladin, with independent distribution by Pye, is a subsidiary of London Tunemiths, a music publishing company specializing in jingles. The company aims to attract talent stars by offering the 11% rate, paid on a monthly basis, and for the rest of the world Paladin is paying two-thirds of earned royalties with a minimum of 8% for any territory.

Michael Weston, director, says: "We're really surprised at the response to our initial mailing, to recording studios, established producers, publishers and managers."

"Against our expectations we have been approached in relation to two major artists whose product is assured of success and we feel in principle that we could realistically offer a 16% royalty to an established major act."

"While we don't expect this to happen in the short term, it could well happen later."

Reggae Promo Set By Virgin

LONDON—A sampler album selling for the price of a single is spearheading Virgin plans here to promote its reggae catalog this summer.

Artists involved include Mighty Diamonds, U-Roy and Delroy Washington, all appearing in the U.K. in August, plus Johnny Clarke, Keith Hudson, I-Roy and Pete Tosh.

Virgin is offering a package deal for the 10-track sampler, called "The Front Line," and expects to offer retailers free copies of the record if they take a certain number of full-price catalog items.

The promotion is a result of Virgin's belief that reggae can break out of the ethnic circles of the U.K. Jamaican population in an important commercial way. And it will be loosely tagged "Virgin rockers"—rockers having become an increasingly accepted descriptive term for reggae.

This is the third time Virgin has issued a long-player for the price of a single, the first being the "Faust Tapes" LP in 1973; the other featured the group Gong, in 1974.

Impatient Fans Riot At Stones Nice Date

PARIS—Twelve fans were injured, two so seriously that ambulances were called, before the Rolling Stones' concert in Nice.

This was the first real sign of violence since the group started its European tour.

In Paris, 80,000 tickets were sold in a single day. There were no incidents then, though the police complained of a strong "odor of marijuana" during the concert at the Pavillion de Paris.

However, the violence that shook Nice stemmed from the fact that some fans had waited 15 hours. The Stones themselves were late and the fans were edgy and angry.

Additionally, a handful of hooligans had arrived, clearly to make trouble. But every realistic precaution was taken. Riot police, not evident but ready, were discreetly on hand. While there was criticism of the Stones' behavior, there was no doubt that their music was as popular as ever.

Unit Sales Increase

TORONTO—Though a soft market has been reported in the Canadian record industry for the last few months (Billboard, June 19, 1976), recent figures released by Statistic Canada for record and tape sales in the first quarter of this year indicate that both record and tape sales are up significantly.

The net value of record sales (distributors selling price) was up by \$7 million from \$21.6 million in the three month period ending in March of 1975 to \$28.6 million in the same time period this year.

The net value of tape sales (distributors selling price) was up by \$51,892 from \$10,110,950 in the first quarter of 1975 to \$10,162,842 in the same period this year.

Production and net shipments of tape and records was also up with the exception of the production of cassettes which was down 21,259 units from 433,962 in the first quarter of 1975 to 412,703 in the same time period this year.

From The Music Capitals Of The World

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Recent visitors to Romania include **Amalia Rodrigues**, who performed within the "Portugal Cultural Days" presentation; Bulgarian singer **Bisser Kirov**, with his group **Obektiv**; and the Belgian **Jacques Hustin**, accompanied by local group **Romanticii**. . . . And a future tour is projected for U.K. band **Procol Harum**.

The **Perpetuum Mobile** group and the Electrecord record company orchestra, conducted by **Alexandru Imre**, back from a West German tour and, after intensive studio work here, will return for another visit. . . . Musicologist **George Balan** presenting "The Eternal Miorita" at the Little Hall of the Palace of the S.R. Romania, part of a cycle devoted to "Romanian spirituality and its musical and poetic symbols."

New records from Electrecord include a single from the Savoy group, a single of the international hits "Paloma Blanca" and "Charlie Brown," and an album "Rock 'n' Roll Again," with a studio outfit the Super-Group Electrecord, conducted by **Dan Mindrila**. . . . And future plans from Electrecord include cassettes featuring **Progresiv TM** and **Dalida**; albums by **Angela Similea** and a new trio **Marius Teicu, Olimpia Panciu** and **Mihai Constantinescu**; a folk single from **Dan Chebac**; and an EP of four of **Camelia Dascalescu's** compositions. Also planned: jazz albums with **Johnny Raducanu, Paul Weiner** and the **Marius Popp** groups, and the third and fourth volumes of the "History Of Jazz" cycle, with the Electrecord Orchestra, conducted by **Alexandru Imre** and arrangements by **Mihai Berindei** and others. . . . Winners of recent editions of the "We Sing For You" television song competitions have been **Mihai Constantinescu** with "Lumina Pentru Adevar" and **Ion Cristinoiu** and "Tara Veche Tara Noua."

Several representatives of Romanian folk music have appeared abroad, including **Mircea Florian** in the East Berlin Song Festival; **Mircea Vintila, Anda Calugareanu** and **Nicu Alifantis** (as the **Flacara Group**) in the "Political Song Festival Sokolov 1976" in Prague and **Sok, Czechoslovakia**.

Romanian singer **Marina Voica** invited by the Katowice (Poland) TV company to give two public shows. Previous performers in this field include **Koncz Zsuzsa** (Hungary), **Irena Santor, Slawa Przybyska, Bogdana Zagorska** and the vocal group **Pro Contra** (Poland), **Monika Forsberg** (East Germany), **Andrzej Dabrowski, Krzysztof Krawczyk** (Poland), **Ales Ulm** (Czechoslovakia), and **David Alexander Winter** (France).

In anticipation of the Congress for the Political Education and Socialist Culture, ATM (the Association of Theatre and Music dealers), the Writers Union and the Composers Union have organized a series of concerts called "Praise To Man," with noted light-music singers, poets and composers taking part. **OCTAVIAN URSULESCU**

MOSCOW

Order of Lenin bestowed on the Bolshoi theater to commemorate its bicentennial, and various decorations were presented to a large group of the singers, dancers and executives, including **Irina Arkhipova, Ivan Kozlovsky, Sergei Lemeshev, Tamara Milashkina, Alexander Ognitsev, Mark Reizen** and chief stage director **Boris Pokrovsky**. Title of People's Artist of the USSR, highest artist award in Russia, went to Bolshoi Opera artists **Vladimir Atlantov, Alexander Vedernikov, Yuri Mazurok, Yevgeni Nesterenko, Yelena Obratzova, Arthur Eizen**.

Melodiya here has released an album by Canadian singer **Gaelina Gabor**, featuring a program of Schubert, Brahms and Strauss. . . . Chamber chorus of the Philippines University, conducted by **Andrea Venerasion**, has been on an extended concert tour of Russia, giving performances in Moscow, Leningrad, Riga and Vilnius.

College jazz band from North Texas, led by **Leon Briden**, opened its Russian tour with an itinerary including Moscow, Tbilisi, Yerevan and Baku, presenting four different sets and featuring girl singer **Rachel Lebon**. . . . Rimsky-Korsakov's "Sadko" staged at the Bolshoi after a gap of 27 years. . . . Melodiya has released an album of **Poyushtchie Serdtsa** (Singing Hearts) group, one of the top acts on the national scene here.

Stars of Foreign Variety was the title of a touring gala show here featuring pop acts from France, Belgium, the German Democratic Republic, Poland and Yugoslavia. . . . Pop singer **Frank Schobel** from GDR is currently on a lengthy tour here. . . . Ynost (Youth) daily radio program of Radio Moscow has started a new series "For Record Collectors," featuring new releases and Melodiya news.

Polish jazz package featuring saxist **Zbigniew Namyslowski** has completed its Russian tour, having played at one specially big jazz concert in Leningrad and participated in an all-night jazz riverboat trip. . . . Japan's "Nippon" music gala show was presented in several cities last month.

The international fair "Attraktzion '76," held during the first half of July in Moscow, includes jukeboxes and coin-operated machines, the first amusement equipment fair here since 1971. . . . **Jeanna Bitchevskaya**, a Russian country-folk singer, attracted SRO audiences for here first appearances in Leningrad and her first album is also enjoying big sales. **VADIM YURCHENKOV**

TOKYO

Natalie Cole who will be performing at the 5th Tokyo Music Festival will have five concerts in Japan after the festival. She will have two concerts in Tokyo, one concert each in Osaka, Yokohama and Nagoya. Toshiba-EMI released her single, "My Melody," and her album, "Natalie," on June 5. . . . **Cliff Richard** will be back in Japan for the fifth concert tour. He will have eight concerts in this country starting on June 21 at the Nakano Sun Plaza Hall in Tokyo. The concerts are promoted by Kyodo Tokyo. Toshiba-EMI released his albums, "Miss You Night" and "Cliff Live With Olivia Newton-John" on June 20. . . . **Juliette Greco** completed her sixth concert tour to Japan on June 22. She had 10 concerts in the country. The concerts were promoted by Universal Orient Promotions. Her latest albums in Japan, "Juliette Greco A L'Olympia" will be released on June 25 through Nippon Phonogram.

Maynard Ferguson & His Orchestra had eight concerts in six major cities in Japan. CBS/Sony released "Primal Scream" to mark the orchestra's second concert tour to Japan. The concerts were promoted by Kanbara Music Office. . . . Nippon Television Music (NTVM) concluded a three-year catalog deal with Satri Records of U.K. The deal makes NTVM more than an ordinary sub-publisher by giving the company the rights to manage masters. This allows the Japanese music publisher to develop an extensive plan on releases of covers and to elaborate a series of active campaigns on the catalog. The deal is noteworthy because catalog deals are mostly concluded between Japanese and foreign record companies. However, this new deal gives an initiative to a Japanese music publisher instead of a record company. Six singles and eight albums are planned for release every year. The first record which will be released under this deal is **Terry Webster's** "Keep Violence Down." The record will be released on July 1 through

Nippon Columbia. According to this deal, Satri Records will be releasing in England the records produced in Japan. **Henry Hadaway**, managing director of Satri Records, will be in Japan shortly for a press conference.

CBS/Sony released David Essex's "City Lights" on a "30 cm—45 rpm jumbo single" disk on June 21. This is the first time that such single disk is released in Japan. The single has the play time of 6 minutes 50 seconds and the retail price is 800 yen (\$2.67). The normal single disk in Japan is sold for 600 yen (\$2.00). The company will limit the production will be switched to the normal 17 cm disk if the sales of the single exceeds 30,000 units. . . . The **Children's Choir of Czechoslovak Philharmony** is in Japan for nearly 30 concerts.

The **Pointer Sisters**, who will sing "Bring Your Sweet Stuff Home To Me" at the 5th Tokyo Music Festival, will have 12 concerts in Japan between July 1 and 15 including four concerts in Tokyo. This is the girls' second concert tour in Japan. The concerts will be promoted by Universal Orient Promotion. . . . **Suzi Quatro** is in Japan for her third concert tour. She will have 24 concerts in the country by the time she completes her one-month concert tour on July 12. The concerts are promoted by Udo Artists. . . . Toshiba-EMI released **Elton John's** album, "Here And There" on June 20.

Discomate Records is releasing **Daniel Boone's** second single in Japan, "Running Around With The Boys Again" on June 25. The

(Continued on page 56)

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From The Music Capitals Of The World

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song will be sung by Boone at the 5th Tokyo Music Festival. His first single in Japan, "Beautiful Sunday" sold over 1 million copies and became a gold disk. The single at this moment is No. 1 for the unprecedented 12th consecutive week on the Music Labo Hot 100 Singles' chart. . . . Tokuma Musical Industries finalized a distribution deal with Festival Records of Australia for the territories of Australia and New Zealand. The first album which will be released under this deal is "Top Memories On Moog III," a recording done with a Moog synthesizer. The album was produced by **Tsunaki Tone**. **Hideaki Matsutake** programmed the synthesizer. Included in this nostalgic album are "Rhythm Of The Rain" and "Hey Paula." **ALEX ABRAMOFF**

HELSINKI

Changes in the Pori Jazz Festival this year, with **Weather Report**, **Billy Cobham**, **Buddy Rich** and possibly **Larry Coryell** unable to appear, but replacements include the **Herbie Hancock Sextet**, **John McLaughlin Quartet** and the **Stan Getz Quartet**. . . . **Jim Pembroke** (Love), U.K.-born

Country Music Gains Adherents In Europe

PARIS—A belief that country music will continue to develop in Europe because it has updated its style was expressed by Jo Walker, of the Country Music Assn., on her way back to America following a short European tour.

Her main objectives had been to organize country festivals in Sweden, Denmark and Copenhagen and it was suggested that George Wein might be called in to arrange a festival in Cannes. The festivals will mainly use American artists but there will be Czech and U.K. performers, plus French singers Michel Mallory and Eddy Mitchell, who have recorded two albums in Nashville.

Walker says: "The country style must develop. Certainly it has been modernized. But the lyrics are of tremendous importance; they tell stories and therefore countries with the English language, including Scandinavia, are very important."

But she feels this did not rule out prospects of France becoming a fruitful country-music area. Success here might not be immediate but festivals staged during MUSEXPO and MIDEM would go a long way towards popularizing the music.

Alexander To Return

LONDON — Exclusive MPS recording artist Monty Alexander will follow up a highly successful seven-week tour of Europe by returning July 8 for further European dates, including an appearance at the 10th Montreux International Jazz Festival on July 9.

Alexander, who recorded a new album with his Trio of John Clayton Jr. (bass) and Jeff Hamilton (drums) at the MPS studios in Villingen last month, is scheduled to make another album for the label—a live recording of his appearance at Montreux.

The Jamaican-born pianist's recent European tour—his third in 13 months—took in radio, concert and television dates in Germany, Holland, Belgium, France, Switzerland and Denmark and culminated in a two-week season at the Ronnie Scott Club in London opposite singer Tom Waits, where he won rave reviews.

Currently BASF and MPS are scheduling a major European tour for the Trio either in the fall or early next year as part of a systematic campaign to build Alexander into a major jazz attraction.

singer of **Wigwam**, preparing material for his third album as the group itself takes life easy with occasional gigs.

Finnvox shutting down its tv and film sound studio on economic grounds, having functioned for nine years with most local film producers and advertising firms using its facilities and award-winning technician **Tuomo Kattilakoski**. The closure comes at a time when the Finnish film industry is at rock-bottom in terms of finance and production.

United Artists band **War** here for its first-ever Finnish concert, but attendance suffered because of it being off-season. . . . **Country Express** (EMI) invited to make appearances in Nashville, Tennessee, following the band's Wembley Country Show appearance at Easter. It is a popular outfit here, the debut album having already sold 20,000 copies.

Echoes of **David Bowie's** recent visit now resounding in the press and in an article published by Soundi. Bowie says he is the Western equivalent of **Lenin** as far as individual popularity is concerned. . . . Yleisradio now has its weekly country program, hosted by **Jussi Raittinen**, noted local music-biz personality. . . . "Cavalry Man," operatic hit of the 1975 Savonlinna Opera Festival, and written by **Aulis Sallinen**, to be taped for television by Yleisradio and Sveriges Radio during this year's festival in July for showing in Finland and Sweden during the fall.

Top country-rock act **Jussi and the Boys**, along with producer **Matti Laipio**, has switched from Scandia Musiikki to join Love Records. . . . Future Helsinki concerts of the **Bay City Rollers** banned by city authorities, following wide-scale riots during the group's May visit here.

Yleisradio launching a special all-night radio service in July, featuring popular music, with direct sports reports from the summer Olympics in Montreal. Copyright payments to TEOSTO and GRAMEX will dramatically increase program costs. . . . **The Glitter Band**, now without **Gary Glitter**, drew just 500 fans to recent Helsinki concert whereas **Steeleye Span** pulled a full house at Finlandia.

Anders Crohns first Finnish winner of the European Broadcasting Union's annual jazz quiz, the contest held in Amsterdam. He grabbed victory by identifying **Gil Evans'** "King Porter Stomp," which stumped the other finalists. Other questions dealt with artists like **Jimmie Noone**, **Tete Montolieu**, **Eric Dolphy** and **Joe Williams**. First prize was a trip to any U.S. festival, Crohns picking Monterey.

Danny returned to his roots by signing new deal with Scandia Musiikki, the company where he started in 1963. . . . **Mud** (Private Stock) earned a Finnish gold disk for sales of "Mudrock I," a remarkable achievement for a non-Finnish act.

Finnish jazz pianist and composer **Heikki Sarmanto** currently touring the U.S. and his latest album is "Open Air," on the Hit-Hat label. . . . Finnish rock act **Hurriganes** postponed a planned series of summer dates to concentrate on its new album, the three previous group albums having sold around 150,000 each at wholesale level.

Hector (Love), winner of Music Week's "Star Of The Year" award in 1974, out with a new album "Hotel Hannikainen," an innovation being his treatment of some of the songs in English. . . . Record number of international pop and rock artists visiting Finland this summer for festivals, including **Paper Lace**, **Climax Blues Band**, **Judas Priest**, **Showaddywaddy**, **Hello**, **Procol Harum**, **Alvin Stardust**, **Chuck Berry** (his first visit to Finland), the **Sensational Alex Harvey Band**, **Nico**, **Loudon Wainwright III** and **Janne Schaffer**.

Kajaani, Finnish manufacturer of studio consoles, monitoring equipment and so on, has a \$2.5 million order from Yleisradio, currently building a new broadcasting station in Helsinki. . . . Finnish musical contribution to the U.S. bicentennial is an album of songs composed by Finnish immigrants in the States. Produced by **Erik Lindstrom**, it features several key Finnish artists and complimentary copies of the disk are being sent to **President Ford** and **Secretary of State Kissinger**. **KARI HELOPALTIO**

STOCKHOLM

Polar launching big promotion campaign on **Ted Gardestad's** new album "Franska Kort," to include streamers, posters and a special videocassette which includes three songs from the album. . . . Advance orders on the album reached a 30,000 figure on the day of release, and Gardestad's three previous albums have so far sold 250,000 copies in Sweden alone.

Swedish tv showed a 45-minute documentary, on U.K. group the **Sadista Sisters**, produced by

Rolf Nordin. . . . EMI artist **Ulf Lundell**, whose debut album "Vargmane" and first book "Jack" were out last winter, is to have the book filmed by Swedish director **Jan Halldoff**, with Lundell writing the music soundtrack.

CBS released new **Billy Swan** album, following his "I Can Help" and "Rock And Roll Moon," diamond and gold disks in Sweden. . . . Swedish radio broadcasting five one-hour programs on reggae music, produced by **Rune Hallberg** and **Bengt Grafstrom**. . . . Swedish tv showed the 45-minute Australian tv special on **Abba**, produced by Network Nine. . . . German composition "Oh Silvia" tribute to Sweden's Queen-to-be **Silvia Sommerlath**, recorded here by local group **Schyttis** and included on group's new album "Halligang 6" on the Mariann label.

LEIF SCHULMAN

PARIS

Jazz saxophonist and trumpeter **Jean-Claude Naude** is giving Monday-through-Friday concerts in the Cafe Francais of the PLM Hotel, a Paris hotel owned by the Rothschild Bank. Naude, who helped launch the great French jazz period in 1950, played in the celebrated Tabou "cave" and later the Vieux Colombier, with which **Sidney Bechet** was associated, and his engagement is seen as a real effort to bring jazz back to a wider audience.

Motors Disks announces that the **Bahamas** group, currently backing singer **Christophe**, and signed to the label worldwide, is giving its first concerts in the U.K. in September. . . . **Bruno Coquatix** has signed **Michel Fugain** and his **Big Bazaar** for the Olympia in March 1977, and the group is to tour Canada. . . . A thousand concerts were given throughout France on May 29 by amateurs, artists and orchestras, organized by **Louis Dandrel** of France Music, the aim to underline French musical strengths and also find new talent. Performances were judged by the public and Dandrel is currently sifting through the results.

Singer **Tino Rossi**, aged 69, gave a special concert on behalf of an anti-pollution campaign organized by **Dr. Bernard Lafay**, mayor of Paris, in a special tent set up to seat 6,000. The concert was also relayed onto a vast screen outside. In his career Rossi has sung 2,000 different songs and recorded 1,300. His son **Laurent** has set up a record company H&L Records and is now writing songs for his father.

Violinist **Ivry Gitlis** has organized a "musical reunion" at Vence in the south of France (July 17-29), to include all kinds of music from symphonies to jazz. Among the artists and visitors: the Rumanian Radio and Television Symphony Orchestra; **Stephane Grappelli**; **Claude Bolling**, jazz pianist and composer; **Michel Legend**; and the **Amadeus Quartet**. **HENRY KAHN**

MADRID

Hipolito Navarro, until now in the Ariola promotion department here, is now with EMI, directing the promotional division of the central Spanish zone. . . . **Jose Velez** (Columbia) back from Chile and Argentina where he was promoting his first two singles on television, and now he completes his first LP.

SER radio network's "El Gran Musical," with a 54-station national hookup, broadcast from the international Musical Mallorca '76 festival and featured **Albert Hammond** (CBS) ending a big promotion campaign on his new single in Spanish, "Echame A Mi La Culps." . . . **Junior** (RCA) representing Spain in the upcoming Tokyo International Music Festival.

Luis Iglesias, formerly of the EMI promotion department, now head of national production promotion for Ariola. . . . Columbia has released the first single of **Mike Kennedy** and **Los Bravos**, together again, called "Never, Never, Never," but Kennedy continues solo recordings for BASF. . . . Short concert tour in Spain by Italian artist **Nicola Di Bari** (RCA) to promote his new in-Spanish single "La Mas Bella Del Mundo."

First "Promocion I" held in the Palacio De Congressos Y Exposiciones, organized by CBS for the music industry and featuring live performances by **Juan Carlos Calderon**, **La Charange Del Tio Honorio**, **Albert Hammond**, **Tina Charles**, **Juan Camacho**, **Cecilia**, **Las Grecas**, **Lolita**, **Elsa Baeza**. . . . And within the festival **La Charanga Del Tio Honorio**, **Lolita** and **Las Grecas** were awarded gold disks for sales passing the one-million mark.

Argentinian arranger **Bebu Silveti** (Hispanovox) has released his first instrumental album, produced in Spain by **Rafael Trabuchelli**, and "Caravan," a well known theme, performed in hustle rhythm is released as a single. . . . Studio session drummer **Pepe Sanchez** released his

first single on Marger, with his own instrumental theme "Sentimentiento." . . . **Raphael** (Hispanovox) released his new single "Espera Mi Amor," written by **Bebu Silveti**. . . . Strong promotion for "El Alba," Spanish version of Italian artist **Richard Cocciante** (RCA) hit, the first Cocciante release here.

Puerto Rican singer **Nydia Caro** (Columbia) has recorded "Palabras de Amor," by **Ramon Arcusa** and **Manuel de La Calva**. . . . New single and album by **Sergio Y Estivaliz** (Zafiro) produced by **Juan Carlos Calderon** and titled "Quien Confia Una Cancion?" . . . Another **Donna Hightower** revival (Columbia), this time on "Graduate" by **Lara**. . . . **Santiago Sanchez** has left the promotion department of Hispanovox to join radio promotion with EMI.

"Almoraina" new title of single and album of guitarist **Paco de Lucia** (Fonogram). . . . Upcoming weddings of **Petri Andion** (Fonogram) with actress **Amparo Munoz** and for **Rocio Jurado** (RCA) with boxer **Pedro Carrasco**. . . . Zafiro, original distributor of **Joan Manuel Serrat** (Ariola) has released various cuts in an album "Canciones de Amor" currently in the Top 30 sales chart.

On Madrid's Autonomo University Campus, the first Music Festival of the Iberian Towns included folk singers from Catalonia, Portugal, the Basque country, Castille, Andalusia, Asturias and Galicia, and also performing were **Raimon** (Movieplay), **Pi De La Sierra** (BASF), **Gerena** (Movieplay), **Pablo Guerrero** (Movieplay), **Victor Manuel** (Fonogram), **Labordeta** (Movieplay), **Jula Leon** (Ariola). Attendance was around 40,000.

Rick Wakeman started a four-city tour here early June, doing gigs in Madrid, La Coruna, Bilbao, and Badalona. . . . Brazilian **Martinho Davila** (RCA) in Spain promoting his new single "Canta, Canta Minha Gente" on television and radio. **FERNANDO SALAVERRI**

OSLO

Norwegian folk singer **Lille-Bjorn Nilsen** and his bassist **Steinar Ofsal** on a European tour which takes in West Germany and France. It's believed to be the first time such an artist has taken his music outside this country. Nilsen also has a new album "Hei Fara" (Polydor) which includes some of the tour program.

Series of **Oscar Peterson** playing with different trumpet players on Pablo is out, featuring **Jon Faddis**, **Roy Eldridge**, **Dizzy Gillespie**, **Harry Edison** and **Clark Terry**. . . . Polydor presenting music for slimmers with concert pianist **Einar Stein-Nokleberg** and gymnastic expert **Lisbeth Walls**. . . . Sellout of initial stocks of **Camel's** album "Moonmadness" by Phonogram.

Jack The Lad as well as **Dr. Hook** in for the pop festival at the Isle of Calf, but otherwise the program is built round promising Norwegian groups on four erected stages. The island is just outside Oslo and the festival arranged by Hades/Decibel, with some 10,000 visitors expected. Apart from pop, there are appearances by Swedish folk singer **Cornelis Vreeswijk** and the **Arlid Andersen** jazz group.

The Kongsberg Jazz Festival this month sold out on most concerts, attractions including an amateur big band rehearsed by trombonist **Frode Thingaes**, and guests including **Art Blakey** and the **Jazz Messengers**, the **Arlid Andersen Quartet** and the **Webster Lewis Sextet**. . . . Last year some 190,000 cassette players and 80,000 record players sold in Norway.

Impresario **Gunnar Eide**, who brought **Dr. Hook** in for a festival appearance, also presenting him on a one-week tour of Norway. . . . **Procol Harum** playing Trondheim, Skien and Kristiansand (July 26-28) and **Roger Whittaker** a likely visitor in August. . . . And Eide also presented **Leonard Cohen** at the Chateau Neuf, a sellout with tickets priced around \$10. But the show was interrupted by a bomb scare, so Cohen and the audience moved outside the hall and he continued with an open-air performance.

CBS record of the month is **Leonard Cohen's** "Greatest Hits." . . . RCA presenting "25 Years Of Top 10 Country Hits," two albums for the price of one and featuring different artists from 1951 to 1975. . . . Leading local bassist **Arlid Andersen**, who has been to the U.S. three times playing with **Paul Bley**, **Barry Altschul**, **Sam Rivera** and **Stan Getz** before forming his own quartet, has planned his new album, "Clouds On My Head" (ECM).

New company Arctic in Trondheim distributing its product through Polydor, Oslo, a sample album being with **Prudence**, first Norwegian group to make a live album—a double LP of a farewell concert for the group which has now disbanded. **RANDI HULTIN**

BELGRADE

Winning entry in the song contest Beogradsko Prolece 76, in Belgrade, was "Dosta Mi Je Njenog Hladnog Osmeha," composed by **Boris Bizetic** and sung by **Miki Jevremovic**. . . . Runners-up were "Kad Jednom Zazelis," by **Kornelije Kovac** and sung by **Zlatko Pejakovic** and "Stani Malo, Zlato Moje," by **Aleksandar Korac** and sung by **Indeksi**.

The Serbian republic has lowered sales tax for records and the retail prices have dropped by 18%, with domestic albums selling for \$2.75, licensed albums for \$3.65 and licensed singles for 96 cents, domestic 45s for 76 cents. . . . Yugoslavia's biggest pop festival is in Belgrade at the Tasmajdan sports stadium and confirmed participants are **Smak**, **Time**, **Teska Industrija** and **Zdenka Kovacicke**.

RTV Ljubljana's recording group **Smak** has played a three-week tour in East Germany, their second visit there. . . . Pop singer **Leo Martin**, of RTB, won the Golden Orpheus medal at the Bulgarian song festival in Zlatni Pjasci earlier this month. . . . Singer **Miki Jevremovic**, now with Jugoton, celebrated 15 years as an entertainer with a concert in Zagreb's Lisinski Hall. . . . **Osi-bisa** concert in Belgrade's Pinki hall greatly helped boost the popularity and sales of this group.

Jugokontert agency presenting **Tangerine Dream** on tour here, the first concert being in the Belgrade Pionir hall. . . . This year's Split song festival from July 1-3 and among those waking part are **Tereza Kesovija**, **Miki Jevremovic**, **Dubrovacki Trubaduri**, **Kemal Monteno** and the group 777.

Among new licensed album releases in Yugoslavia are "Rolled Gold," by the **Rolling Stones**; "Greatest Hits," by **Cat Stevens**; "Welcome Home," by **Osi-bisa**; "Come Taste The Band," by **Deep Purple**, all on Jugoton; "Motown Gold," by Diskoton; "Best Of Donovan" by Studio B; "Landed," by **Can** (RTB); and "Blues For Allah," by **Grateful Dead** (RTV Ljubljana).

Gold disk certificates won recently by RTB's **Demis Roussos** for his "Forever And Ever" album; **Olivera Katarina's** "Alaj Mi Je Veceras Po Folji" LP; and the **Zlatko Pejakovic** single "Ove Noci Jedna Zena Mirno Spava."

Bijelo Dugme, Jugoton's biggest seller on the pop side, has spent three weeks in New York, recording there in the RCA studios. The group is to spend one month playing for young people in volunteer work camps here that are traditionally organized as labor help on important national projects during vacation months by the Yugoslav Youth Association. **BORJAN KOSTIC**

Coates Quits Metro In Policy Difference

LONDON—Geoffrey Coates, Metro Radio's program controller, has resigned after two years with the Newcastle-based commercial station.

Neil Robinson, station managing director, says Coates resigned on a policy decision which will affect future programming by the station.

Metro started broadcasting in July 1974, and from the outset was plagued with financial and personnel problems. The sales side of the company was first to come under scrutiny with sales manager Mike Tate dismissed by general manager Bruce Lewis, who was in turn asked to leave by the directors two weeks later.

Lewis refused to go at first, but eventually left after holding out in his office for 12 hours.

The present managing director was put in charge as general manager. Then Peter Lewis, brother of Bruce, resigned. And other senior staff left, followed by John Wellington, the station's commercial production manager. Only two of the original team of presenters are still with Metro.

Robinson says Coates resigned on a programming policy decision. The board feels there is a need for a change in the presentation of the station's music policy. As yet, though, no firm plans have been announced.

International Turntable

Tony Satchell, managing director of Dart Records, is leaving the company and plans a long holiday before finalizing future industry involvement.

The company is to move offices to Kassner House in London and **Edward Kassner**, who bought a share of the company two years ago, will take over the running of the organization. Satchell had been with Dart since its inception and took over as managing director when **Clive Stanhope** left at the end of last year to join Trojan. Last year was the best for the company when **Reparata's** "Shoes" gave the label its first U.K. hit. Satchell says: "The board wanted a reorganization with which I did not totally agree. But the fact that I am leaving Dart does not necessarily mean I will end my associations with either Kassner nor the President group."

Glyn Williams, financial controller of Phonogram U.K., appointed a director of the company. Williams, 31, joined in May, 1974, and becomes financial director as from July 1. His progression through Phonogram is regarded as one of the success stories of the company. He joined as company secretary and by December 1974 was deputy financial controller. In January this year he was appointed financial controller. Williams entered the recording business in 1967 when he joined Polydor as assistant accountant and became company secretary before moving to Phonogram.

Alan Sizer, RCA a&r manager, has taken on added responsibility for all U.K., U.S. and international product scheduling in a realignment of product manager roles at the company. **Shaun Greenfield** (U.S. product) and **Dave Machray** (jazz and Barclay) now report to him. **Phillip Dexter** has been appointed U.K. pop product manager in the marketing department, reporting to merchandising manager **Dave Ro-**

zalla, to co-ordinate marketing plans for all U.K.-orientated pop product. Dexter joins from market planning at Avon Cosmetics and sales promotion for General Motors. Responsibilities for U.S. pop product planning are taken by Rozalla until a U.S. pop product manager is appointed.

Mike Leadham has been appointed assistant head of national promotion for Magnet. He has been with the company 18 months and formerly covered field promotion in various regions. He assists **Barry Johnstone** who remains head of national promotion.

Ralph Mace is to be director of a new management co-ordination unit in Europe which RCA Records International has set up. It will be known as the Council of Presidents. **Robert Summer**, division vice-president of RCA Int'l, says it will comprise managing directors of all RCA European operations. Main aim is to foster growth in those areas. Mace, formerly manager of European planning for RCA International, assumes full-time operating responsibilities and is assisted by **Richard Madigan** who leaves his position as manager for operations and planning for RCA U.K.

Ray Mondo, Capital Radio disk jockey and producer for the Radio Victory commercial station, has joined B&C Trojan as field promotion representative. He will specifically cover the commercial stations and tie in his area promotions with Trojan "nights" at discotheques.

Mike Hawker has joined Carlin Music in London as creative manager. The position was previously held by **Geoff Wilkins**, now concentrating on songwriting and record production and who remains contracted, as a writer, to Carlin. Also new to the Carlin staff is **Rudi von Egmond**, who works in the promotion department under the control of **Paul Sargent** and specializes in regional operations. He was previously with Atlantic Records.

Ian Manner-Smith, formerly promotion man for the northeast is now Atlantic's London area promotion manager, and **Andy Ferguson**, currently promotion manager for the northeast, moves to London to handle Warner Brothers' London promotion. **Paul McNally** stays on Elektra/Asylum promotion for the London area.

Tony Macaulay is to produce Magnet act **Guys 'n' Dolls**. The group starts its first major U.K. headlining tour in October and Macaulay's first disk for the group is "If Only For The Good Times," which he wrote.

John Ovens, who joined World Records in 1968 and has since been involved in various aspects of the company's print and production activities, has been promoted to manager of print and production, reporting to **L.H. Philpott**, purchasing and production director. During an average year, World Records purchases up to 8 million envelopes and prints a similar quantity of letters and order cards.

David Paramor has been appointed general manager of popular repertoire development at EMI Music Publishing. He fills the gaps left by the promotion of **Terry Slater** to creative director. Paramor was previously general manager of Sunbury Music for four years and of Dick James Music for one year.

He was also record producer at EMI for six years. More recently he has been running Street Tunes, publishing arm of the **Back Street Crawler** group. Paramor now reports at EMI direct to Slater.

French Firms Avoided 'Piped-In' Music Show

By HENRY KAHN

PARIS—The first Salon of Background Music was held in the Meridian Hotel in Nice but involved only six manufacturers of equipment, including Japanese representatives.

Object was to persuade interested parties—shopkeepers, doctors, dentists and so on—to have their establishments and waiting rooms properly equipped. At present most background music comprises tapes heard over a loudspeaker, and in small bars radio is used.

It is estimated that no more than a third of the market uses professional equipment, properly installed. The figure has been put at 18,000, which is very short of the possible market.

The importance of the exhibition in Nice to the music industry and, for instance, SACEM, is that it could help lead to a satisfactory service to the market. Some companies are now proposing personalized tape for shops and workshops for as little as \$20 a month.

SACEM has a variety of contracts, starting at \$36 for establishments employing two people to \$80 where 100 are on the staff. Some background music companies charge from \$10-\$15 for eight hours of music, with a fresh tape every month.

What is needed is a good service using the many different deals needed for such varying uses of background music.

Mexican EMI-Capitol Revamps Changes See a Pharmaceutical Expert In Vital Job

By MARV FISHER

MEXICO CITY—Due to the increasing growth of the company, EMI-Capitol of Mexico has phased into a decentralization plan which is designed to give "more power, force and effort behind individual repertoire both domestic and foreign," reveals Robert Ascott, general director of the label who is now nearing the conclusion of his first year in that post.

One of the key moves Ascott has made in order to ensure such progress is the hiring of an "outside the music industry" man, Miguel Osuna, who had long been established in the pharmaceutical field. "I brought in such a person to give us new insight into marketing, an individual who will oversee all phases of our operation in sales, export, import, etc.," Ascott says.

"The new setup in our organization in no way has any connection with the recent departure of two top executives," emphasizes Ascott. One was Fernando Hernandez, formerly in charge of the finance wing while the other was promotion head Pepe Camacho.

Limiting his comments as to reasons behind the departures of Hernandez and Camacho, the relatively new-to-the-(Mexican) scene executive states the former left because of "purely personal reasons." There was "no comment" as to the reasons

behind Camacho leaving, although Ascott admits, "It was an extremely big loss for us; he was a very capable man who had some great success for us."

In citing the theory behind the changes going on with Capitol here, the top local EMI man muses, "Every company reaches a point and size whereas it needs some changes, and, in the process, can afford to employ people with a more professional background."

He praised the efforts of the former key man for EMI in Mexico, John Bush, who now heads up EMI's Italian setup.

In paralleling the fast growth of his label with that of the entire industry, Ascott avows, "We just have to keep pace with what is going on around us." He feels some industries have developed in a far more sophisticated manner than the disk industry, "consequently things have to be done to train people from within, to increase the potential wherever possible."

Speaking of his decentralization plan, Ascott says by giving the prod-

uct divisions more responsibility will tend to add to the individual's pride in contributing that much more to the company. "We are abolishing completely the overall promotion department, with each repertoire head responsible exclusively for his own product," he emphasizes.

Qualifying his move, Ascott explains the enhancing of power down the line will reinforce, rather than deter, the power of the label. The breakdown will now run something like this: each division, i.e. EMI group, A&M, Motown, Arista and Private Stock, will operate as separate little companies within the overall EMI-Capitol complex.

"They will care for it, promote it and run it as though it was their own small business," he says.

Another great step in the expansion of EMI-Capitol in Mexico is the progress of its ultra-modern, three-level recording studio—right on schedule, with interior work of sound paneling and equipment installation to begin in July. The formal opening has been set for sometime in mid-November.

Discos Musart Intl Sales Are Booming

MEXICO CITY—LP sales for Discos Musart's first quarter of this year have soared approximately 150%, according to a report recently released by the label. No pesos figures were given by the company, which adds it is the best ever for international product.

"One of the big reasons for the surge," says Frank Segura, the label's international head, "is the acquisition of more product over the past several months." He attributes close to 70% of the additional material coming from ABC, with such artists as Freddie Fender, Isaac Hayes and Three Dog Night leading the pack.

Other foreign contributors which have bulwarked the catalog for Musart include MCA, Janis/Roulette and Scepter from the U.S.; Ariola and Zafiro from Spain; Disfal from Argentina. An independent producer from Buenos Aires, Ricardo Kleinman, has been an important spot supplier, Segura adds.

Actual number of units which have gone out on the market here since Jan. 1 numbers more than 100. Segura estimates in his assessment of the surprising tally, "Normally, the first half of the year is not as good as the July-December period," he continues, "but because of our increase in volume it has been a bonanza breakout." He estimates that the cur-

rent quarter will even be bigger, perhaps close to double of the January-March results.

Although Polydor and Gamma, the alleged independent leaders of supplying foreign product in the territory, still run ahead in overall volume, Musart is catching up fast. "A reasonable justification for our increase," Segura analyzes, "is our total independence in making licensee deals, and not waiting for answers as to when we can distribute the product."

Segura accounts for recent personal appearance and promotional visits to the country as another big factor for the increase. Earlier Fender, Camilo Sesto, the Fifth Dimension and Mecedades helped to hype sales. In late July, Deodato, riding on a sudden burst of popularity via "Adam's Hotel," will make his Mexican debut for 10 days at the Fiesta Palace followed by a mini-tour of one-nighters throughout the provinces.

Usually, the general proportion of domestic to international runs around 70%-30%, but because of the heavy performance by incoming product the ratio at Musart has shifted to a 60-40 balance. "Of course, we've pumped substantial monies into our efforts, a lot more than before, but the investment has paid off in considerable profits," Segura summarizes.

Latin Scene

MEXICO CITY

Polydor general director and president of AM-PROFOM, **Luis Baston**, back from Europe for formal opening ceremonies in late June of Polydor's new headquarters on Miguel Angel De Quevedo in the Southeast part of the city. . . **Sonart** re-negotiated license arrangements with three companies in Colombia—Discos Victoria in Medellin, Discos Tropical in Barranquilla and Tal Records in Bogota, reports label's vice president **Bernardo Gonzalez**. . . He adds others were made with Dinsa in Lima and Onda Nueva in Panama, with all contracts averaging around two years. . . Argentinian **Leo Dan**, who resides in this country, was honored by CBS in early June for his huge sales of mariachi interpretations. . . Artistic director **Jaime Ortiz Pena** reports it took a year to catch on, "But right now it is one of our top sellers, not only here but throughout all of Latin America". . . **Sergio and Estibalz**, a spinoff duet from the Spanish Moceadas group, recently concluded a big promo sendoff via Musart for its fast-climbing hit, "La Llamada" ("The Call"). Pair comes via Zafiro in Spain.

Roberto Morales' Discos Suite, one of the leading specialized retail outlets, celebrated its sixth anniversary in June. Morales is planning specialized presentation of foreign jazz-pop artists late this year or early in 1977. . . **Barry White** tapes a vid special for Televisa starting June 28. It is being directed by **Luis De Llano Jr.**. . . **Joan Manuel Serrat** winds up his mammoth three-month tour of the nation around mid-July. Impresario **Rene Leon** claims it is his biggest ever with sellouts in nearly every locale. . . Peerless launching a big campaign with **Laura Alegria**, according to label's new promotion executive **Memo Arriaga**. Company's new a&r director, **Salvatore Arreguin** recuperating from a broken arm. . . **Federico Riojas' DiscosCore** stepping up distribution of its national product. Company recently hired **Juan Camacho** away from Cisne as its promotion manager.

Rogelio Azcarraga back from lengthy tour of Orfeon installations in the U.S. plus a stopover in Puerto Rico to analyze the opening of an office there. . . Discos Gas president **Memo Acosta** launching the Cumbia sound of **Los Mirlos** on the Mexican market. Label also working on sales for **Maria De La Luz** (**Maria Jimenez**)



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(COTIQUE CS-1084)

Retail Pricing Affects Slump

By MARTIN MELHUISH

TORONTO—"The record industry has really got to straighten itself up and come to the "age of reason" that Goddard Lieberman used to talk about 20 years ago, that it has never come to."

Canadian record retailer Sam Sniderman the head of the Sam the Record Man record store chain made that comment summing up the pricing policies of the record industry both at the manufacturers level and the retail level.

"Look at the mess in the U.S. and especially in New York with the price wars and the price cutting," says Sniderman. "Nobody benefits, not even the public because he gets poorer service and poorer selection."

Sniderman relates much of this price fluctuation directly to the current slump being felt at the retail level in Canada.

"There's a couple of things hap-

pening right now," Sniderman states. "First of all as prices go up, naturally, people can buy less and less. The dollar volume is still there. For instance, if a guy allots ten dollars for milk in a week and milk goes up 25 cents a quart. Instead of buying eight quarts, he's going to buy seven quarts, but he's still going to buy milk. People are still going to buy records."

A guy "used to walk in and see a record that he came to get at \$2.99, buy it and see something else he wanted also at \$2.99. He'd lay down his \$6.00 and leave happier than hell. Now he comes in and sees a record at \$4.99. He's delighted to get it, he pays his money and leaves. There's no thought of picking up another record. That's exactly what's happening."

"Don't forget, not too many years ago we were selling singles for 66 cents. Now they're \$1.17. Not only have we stopped the bottom line discounting but the prices have gone up at the same time. The cost has escalated from the manufacturer and our cost has escalated in the store."

There are other factors, also to do with record pricing, that Sniderman feels are having an adverse effect on the industry.

"You've got some smart-ass retailers who feel that the only way to be successful is to reduce prices," says Sniderman. "The consumer sees the low prices and gets confused. The consumer sees that one store is selling a particular piece of product at \$2.99 and the others are selling it at \$4.99, he figures either it can't be any good and won't buy it or he'll wait and see if the price will drop anymore. That's a customer who isn't buying."

"Price is not the only incentive for people to buy. Sure if the major chains put an album on at \$1.89 they'd flood the street with sales but what does it prove?"

Sniderman feels that even if records were being sold at list price in the stores they would still be a bargain. "Compare the price of records today to the days when you used to buy four or five records to make up "Beethoven's Fifth" and they used to sell at \$2.50 a record. You'd usually be paying close to \$12.50 for a poor version of the piece. Even if you pay the list price of \$7.98 or \$8.98 for a copy of "Beethoven's Fifth," you've got the same piece but are paying half the price for a better product."

"The industry in general right now is soft, there's absolutely no doubt about it. Even the guys doing the greatest amount of sales at the manufacturing level are finding it soft and finding a backup of inventory. That's always a bad sign. I think the situation is caused basically because of the reasons I just stated."

A constant critic of retail pricing has been Richard Bibby the president of RCA Records of Canada. "The place to raise prices right now is at the retail level," says Bibby. "I'm sitting here with an ad that just came in from Vancouver. There's a McCartney album being advertised at Miller's in Vancouver which is being sold at \$2.99. We've had the same thing happen with 'Elton John's Greatest Hits.' I've seen it advertised for \$2.99. When we brought out Elton John's 'Rock Of the Westies,' there was a store in Vancouver that put it on sale for \$1.89. At that time it was the hottest piece of prod-

uct in the industry, something you could have been getting top dollar for. I guess the feeling is that they've got to create a crowd in the store in order to sell more product. I don't think that happens. The thing that concerns me is that when the next Elton John album comes out or the next big release, people are going to sit back and wait until it's on sale for \$1.89 before they go into the store. The other thing is that, if somebody walks into the store and buys a brand new Elton John album for \$1.89, I'm sure they're feeling they're getting ripped off on everything else."

"I know a couple of record companies that have instituted a policy where they will not pay for advertising where the ads are running below dealer cost. I don't see why a record company should go out and support stores selling their top product for below cost. They're giving it away."

Bibby feels that there is no time like the present to raise prices at the retail level. "If it's the case that the business is soft and people just aren't going into the stores, then I'd say this would probably be a good time to raise prices," contends Bibby. "Looking at it from a retailers point of view, he's got his prices up now before the fall comes when he's going to do the large part of his business. They should educate the public now that record prices are going to be higher."

Canada Turntable

Dale Evans, vice president of marketing for Capitol Records EMI of Canada Ltd., has announced as part of their continuing expansion in the marketing area a realignment of responsibilities in their western regional branch. **Graham Thorpe** has been appointed to the position of western region marketing manager effective June 15, and will make his residence in Calgary. Thorpe will work under the administrative direction of Capitol's western region sales manager in Calgary **A. Andruchow**, with secondary reporting responsibility to director of promotion, artists development and publicity **Bill Bannon**, in Toronto. Thorpe will be involved in the day-to-day operations of marketing, promotion and publicity for the western region and will provide liaison with head office departments and the regional office. Working with Graham Thorpe in the realignment will be **Bob Roper** in the position of promotion representative based at Capitol's offices in Vancouver. Thorpe, who has been part of Capitol's marketing team since 1973, was until this recent appointment Capitol Canada's artist development relations manager. **Bob Roper**, who started with Capitol in 1972 in promotion, rejoins Capitol Canada after two and half years with A&M as Ontario promotion representative.

Bill Mackrell has been appointed sales manager of Phonodisc Ltd's central division based in Scarborough, Ont. Mackrell has had wide experience in the music business. . . . **Bill Coombes** has been appointed sales manager of Phonodisc's western division. He was previously with Capitol Records in Calgary and now heads up Phonodisc office and warehouse in that city, assisted by **Carol Soderquist**.

At CHOM-FM in Montreal

From The Music Capitals Of The World

MONTREAL

The **Bee Gees** received gold records for their album "Main Course" and their single "Jive Talking" from Polydor Ltd. during their mid-May recording session at Le Studio in Morin Heights just north of Montreal. Polydor Ltd. president **Tim Harrold** and Polydor a&r director **Peter Horvath** made the presentation. . . . **Beau Dommage** played the Theatre Maisonneuve from May 27 to June 6. . . . Tina Charles flew in from London, England on June 22 to make a gold record presentation to the Canadian Record Pool headed up by **Dominique Zoarka** and **George Cucuzzella** at a reception at the Chateau Champlain. The gold was presented for her single "I Love To Love" in appreciation for the Pool's work in breaking the single in Canada. It reached the number one position at CKGM.

June 23 to the 26 marks the dates for the Fete National celebrations held yearly on Mont Royal, the mountain on which Montreal is built. Performers included **Pollen**, **Robert Charlebois**, **Raoul Duguay**, **Fabienne Thibeault**, **Pauline Julien**, **Louise Forestier**, **Harmonium**, **Octobre**, **Capitaine No**, **Les Pouls** and **Offenbach**. There were close to 300 performers in all. The festival is part of the St. Jean Baptiste day festivities held in Quebec each year. . . . The Montreal Symphony Orchestra played their first London engagement May 26 at the Royal Festival Hall, one of a number of dates they undertook in England and France.

The new **Mahogany Rush** LP "Mahogany Rush Six" has been released by CBS in the U.S. and Canada.

The **Garfield Band** played to capacity crowds at the Moustache here for a good part of their week-long engagement. With subsequent radio exposure on CHOM-FM, the band gained a very strong foothold in this market. . . . **Perry Mi-**

chaels hosts a number of 90-minute specials on major pop acts each Sunday afternoon. Artists already profiled include **Shawn Phillips**, and **Bob Molly** and the **Wailers**. Upcoming are **Robert Charlebois**, **Paul Simon**, **America**, the **Rolling Stones** and the **Eagles**.

TORONTO

Jay Summers has been signed to **R. Dean Taylor's** Jane Records label distributed in Canada by Polydor. First release is the **Roy Orbison** tune "It's Over." . . . **Bill Amesbury's** debut album on Capitol Records entitled "Can You Feel It" has just been released. Amesbury also produced the single "No Charge" by **J.J. Barrie** which reached number two on the English charts. . . . RCA Canada has signed a manufacturing and distribution contract with **Holeinone Records** which consists of two comedy albums by **Don Ast** of Edmonton who records under the name **Nestor Pistor**. . . . **Eric Carmen's** single "All By Myself" has now reached gold status in Canada according to **Bob Rowe**, Capitol Records-EMI of Canada's director of sales. . . . **Colleen Peterson** has been signed to Capitol Records in Canada and has recorded an album in Nashville for release later this year in the U.S. and Canada.

RCA Canada recently reissued **Randy Bachman's** solo album which was originally entitled "Axe" and was released just before he left the **Guess Who**. The latest incarnation is entitled simply "The Randy Bachman Solo Album" and is packaged with the same cover as the original German release. . . . **Rough Trade** recently returned from a visit to New York. Group played at **Trudy Heller's** where members of the audience included **Lou Reed** and a number of top record company executives. The band is booked into the top Toronto clubs until mid Aug.

Music Shoppe International President **Ron Scribner** and vice president **Ralph Jolivet** recently returned from a cross-Canada trip during which they tightened their relationships with Canadian promoters and club owners. They also met with **Don Hergott** of Saskatchewan's Quicksilver Agency, **Greg Thomas** of Alberta's Studio City Agency and **Sam Feldman** of British Columbia's Bruce Allen Talent Promotions with whom Music Shoppe will work in close association in the future. . . . Columbia Record Distributors of Canada Ltd. is holding a "double-header sale" the month of June. Customers are being offered 15 two-record sets at almost half price. . . . **Michael T. Wall's** new album is entitled "An Evening With Michael T. Wall 'The Singing Newfoundlander'" in the Newfoundland Room At Molly And Me." Wall's first two albums are featured items at **The Ernest Tubb** Record Shop in Nashville. Wall will appear as guest artist on concerts at Rock Hill Park during the summer featuring **Johnny Rodriguez**, **Hank Snow** and **Freddy Fender**. He will also appear on three of **Harry Hibbs'** television shows.

Gene MacLellan will have his first album in six years released by Capitol in the U.S. and Canada on July 12. The album features his own compositions and **Anne Murray** appears as special guest on two tracks. Also on the album produced by **John Capek** in Toronto are **Tommy Ambrose**, **Prakash John** on bass and **Bob Mann** on guitar. . . . Capitol in Canada has released a special disco package entitled "Disco Date." **Paul White** came up with the concept and **David Mazmanian** did the actual disco mix which has no pauses between cuts. White reports that this is the first album of special packages that Canadian Capitol a&r are developing specifically for the Canadian market. . . . GRT launched an in-depth promotion campaign for **Nektar's** "Recycled" album to coincide with its recent Canadian tour.

GRT held a press party for **Mighty Clouds Of Joy** on May 25 at the Generator in Toronto where the band was appearing. Also on hand were the members of **Nektar** and **Pavlov's Dog** who were in town at the time. . . . **Peter Foldy's** new single is "Roxanne" which comes from his recent recording sessions in Los Angeles. Foldy recently signed a personal management agreement with Music Marketing International, Inc. in Hollywood headed up by President **Buz Wilburn**. . . . **Joe and Bing**, managed by **Sid Bernstein** and with an album just released by RCA, were in town recently for a promotional visit under the auspices of **Johnny Murphy** of RCA and the music industry public relations company **Charles, Dunne and Owens**. Their talk about their music and their other passion, hang-glidering, made for a fascinating conversation. **MARTIN MELHUISH**

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When Answering Ads...

Say You Saw It in Billboard

ABC's Plan 200th Records

• Continued from page 3

ABC Records' marketing chief and author of the program, explains that one-stops will fall into the dealer category. Oseroff says he welcomes the discount whatever his category.

ABC's "Returns Award Performance Program" provides:

Dealer-One-Stop Return	Rack Return	Earned Discount
16-20%	21-25%	1%
11-15%	16-20%	2%
0-10%	0-15%	3%

England says that defectives count as part of the return, but misshipments do not count as part of the return. Credits are issued every six months at mid-year and year-end. A chain accrues a discount on all stores' or operations' performance.

In the case of a multi-faceted operation where there exists a retail chain, one-stop and/or rackjobber, ABC will issue the credit directly to the functioning entity. If, for example, the one-stop buys for the chain, the credit goes to the one-stop, while if a chain is served by the rack end, the rack end accrues the bonus discount.

Returns can be made only once per month. If more than one return occurs in a month, the additional returns over that one are disqualified from the bonus program. The return, of course, is estimated upon net purchases.

A Drive-In Promo

NEW YORK—More than 1,400 drive-in movie intermission tapes will be used to promote the new single by Joan Carol Butler on Capitol Records. Entitled "I Let You Love Me"/"The Music Of This Man," the single by the teenage singer-songwriter from Muscle Shoals will be programmed around the country.

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Rates: "POSITION WANTED" is \$10—in advance—for 1 inch, one time. No charge for Box number. "POSITION OPEN" is \$20—in advance—for one time. Box number will be charged an added \$1 for handling and postage. Send money and advertising copy to:
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• Continued from page 4

ica" by Lorne Greene on Artists of America label, "America The Beautiful" by Charlie Rich, recorded in five languages, on Columbia and "Happy Birthday America" by the Soul Survivors on Philadelphia International Records.

Album product was not quite so heavy as single product due to cost, but there were several. Among those were "200 Years Of Country Music" by Sonny James on the Columbia label. "Maine Train" featuring Dick Curless with Royal Country on Interstate Records. "1776-1976, 200 Years Of American Heritage In Song" by Norm Cohen on CMH Records. This five-record set retailed for \$14.95.

An impressive 12-record album package, "A Musical History Of The United States," produced by Kemmons Wilson of Holiday Inns and Jerry Williams was the most expensive collection, retailing at \$74.95. The package was narrated by more than 100 artists and commentators and was manufactured and distributed by Columbia Special Products Division and Imperial Marketing of Little Rock, Ark.

Elise Jordan Leap

• Continued from page 39

make her valuable to the growth of this quick-growing new agency.

"Part of my responsibilities include routing the 'Star Trek' tour and working with Melba Moore," she says. "Gradually, I'm trying to learn as much as I can about all of our acts so that I can sell them with full knowledge."

Another valuable piece of experience that Jordan brings to her new job is five year's work for and with the NEC. Among her roles were terms as summer program workshop chairperson, national theater committee chairperson, showcase selection committee member and chairperson of the Illinois-Indiana Unit Conference.

"Schools throughout the country are gradually beginning to book all types of entertainment on campus, instead of only rock shows," she comments. "Our theater productions are doing very good for us, while our contemporary music acts are also continuing to grow in demand."

Last week, Sandy Keiser, contemporary program advisor at Western Illinois, met with Jordan and Martineau to discuss the possibility of getting more record company support in the campus market.

After discussion it was decided that the NEC should dedicate an entire session at its upcoming national convention in San Antonio to the role of the record company in helping to promote campus shows and also sell records.

Although she's been with Gemini for less than three months, Jordan has already made an impact on the booking industry with her understanding of both sides—buyer and seller.

If this experiment begins to pay off, then several other agencies could also dip into the collegiate ranks for new agents.

Vintage Jukebox

• Continued from page 37

and says he is considering the addition of rare rock LPs.

Presently, Galobich stocks more than one copy of his 250 biggest sellers only. On a busy Saturday, he says, "the jukebox is cleaned out."

"But I could sit here and sell records all week long and still not eat into my overhead, I need that high ticket item, and that's where the jukeboxes come in."

Classical



RCA photo

SYMPHONIC RICHNESS—Drummer Buddy Rich in an appearance with the Milwaukee Symphony Orchestra. It's a new direction for the band leader, who has upcoming dates booked by Hurok Concerts with the Dallas and Houston Symphonies. Conductor here is John Covelli, and Rich's bass player Bob Cranshaw and pianist Barry Kleiner assist. They're playing a medley from Bernstein's "West Side Story."

DUE IN FALL

Vox Cassettes To Provide 'Q' Factor At Budget Price

By IS HOROWITZ

NEW YORK—Vox Productions is readying a re-entry into the budget cassette field, with 25 titles being prepared for an initial release in September.

The cassettes will not be tagged with a suggested list price, but will be discounted to the trade to permit retail prices ranging from \$3.98 to \$4.98, according to George Mendelssohn, Vox president.

At the same time, the label move will offer for the first time budget cassettes capable of 4-channel playback.

Mendelssohn, who considers list prices largely a fiction amid the realities of the marketplace, says he will hew strictly to a firm price policy for merchandisers, but will make no effort to influence resale prices. The cost to distributors will be \$1.65, he says. Where sales are made directly to retailers, the cost will be \$2.25 to \$2.40, depending on allowances for advertising, etc.

Vox, which has one of the largest catalogs of single-inventory, stereo/QS disks, will carry over the "compatible" policy into the cassette area. All titles originally recorded in QS to

be issued on cassette will retain their 4-channel element, he asserts.

The move is seen as adding a substantial block of matrix cassettes to those already being issued by Angel. Latter, of course, are processed in the SQ mode rather than QS.

Mendelssohn stresses, however, that "historical" titles which may be included in the Vox cassette program will retain their original mono configuration. No attempt will be made to enhance them for stereo, let alone quad.

Some six years ago, Vox did introduce a cassette line under its own control, but later entered into a license agreement for tape with Sam Goody's SMG subsidiary. That latter contract, which resulted in relatively few releases, has now expired and Vox is free to go its own way in cassette production and marketing, the company president points out.

Mendelssohn says he notes a resurgence of interest in classical cassettes and plans to build a large catalog of titles over the next few years. Company policy will be to issue appropriate items simultaneously on tape and disk, while also dipping into catalog for viable older titles.

Col Novelty LPs Seen Bridge For Crossover Sales

NEW YORK—Moves by Columbia Masterworks to seek out and produce novelty albums with strong potential for crossing over into the wider pop market have gathered new momentum with the release of two Americana-slanted packages backed by a broad-based promotion campaign.

At the same time, the label will solicit ideas for additional sets lending themselves to crossover presentation. Thomas Frost, Masterworks director of artists & repertoire, says his division is open to outside suggestions from artists and independent producers.

Both sets featured in the current campaign were produced by Frost, who now expects to return to a more active production role while continuing his administrative duties.

One album, "Country Fiddle Band," marks the addition of Gunther Schuller to the label as an exclusive artist. On the disk he directs the New England Conservatory Country Fiddle Band in a group of tunes, some dating from colonial times. Although a Masterwork entry, it is being awarded promotional support from Columbia's country department, with special mailings slated for country deejays.

The fiddle disk, as well as "The American Brass Band Journal," also figuring in the release, will be supported by radio spots geared to pop audiences, with airplay sought on pop and MOR stations. The pop theme will also carry through in special posters for store display.

The brass album, comprising a program of short marches, quicksteps, ballads and polkas in authentic mid-19 century arrangements, is expected by the label to exert an appeal to consumers who have been exposed to America's musical past via the works of Scott Joplin.

A special mailing of this album will go to some 1,000 key store personnel—managers, buyers and clerks—with a push made to stimulate in-store play, says Frost.

Schuller's contract with Columbia runs for two years and calls for a minimum of four records. Of these, one will consist of serious contemporary music, with the others exploring various novelty approaches.

BEETHOVEN TOPS POLL

NEW YORK—Beethoven grabbed off the top three positions in a popularity poll run by Miami's classical radio station WTMI, which annually asks its listeners what they prefer to hear.

The 1976 results place Beethoven's Symphony No. 9 first in the affections of area listeners, followed closely by the composer's Symphonies Nos. 5 and 7. Bach's "B Minor Mass" placed next.

WTMI uses a "folksy" approach to programming, and its utilization of pop-type promotions such as T-shirt giveaways is credited with attracting a large audience among the 18-24 age group.

Remaining places of the top 10 slots in the listener poll, in order, were: Mahler's Symphony No. 2, Brahms' "Symphony No. 1 and Piano Concerto No. 2, Handel's "Messiah" and "Water Music," and Bach's "Brandenburg" Concertos.

Classical Notes

Karl Richter the recipient of the "Golden Gramophone" from Polydor to mark his more than two decades of recording for Deutsche Grammophone and Archive. He is currently at work on a cycle of Bach cantatas. . . . **Nat Greenberg** leaves as manager of the Columbus Symphony to take over a similar post with the San Antonio Symphony July 1. . . . **James L. Wright** has resigned as general manager of the Houston Symphony.

Thomas Schippers renewed for another three years as music director of the Cincinnati Symphony. First disks under a new agreement with Vox Records are now appearing, led by a performance of Rossini's "Stabat Mater." . . . Fifteen concerts taped by the Cleveland Orchestra under **George Szell** will be aired by the BBC, with negotiations underway for broadcast by other European networks.

A full month of Mahler is planned by the New York Philharmonic next fall, featuring all the symphonies and works for voice and orchestra. **Erich Leinsdorf**, **James Levine** and **Pierre Boulez** will conduct. . . . **Breta Skoog**, formerly with Columbia Concerts, died June 4. She was 72. . . . The London Philharmonic with **Bernard Haitink** conducting has set a 12-city Stateside tour for November. A new work by **Malcolm Arnold** will be premiered.

Soloists appearing during next year's Honolulu Symphony Orchestra season will include pianists **Andre Watts**, **Susan Starr** and **Gary Graffman**, violinist **Ruggiero Ricci**, cellist **Janos Starker**, flutist **Jean-Pierre Rampal**, and sitarist **Ravi Shankar**. . . . Composer **George Rochberg** represented ASCAP at the Vienna meeting June 22-23 of the International Council of Authors & Composers of Music.

Billboard Top50

Billboard SPECIAL SURVEY For Week Ending 7/4/76

Easy Listening

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These are best selling middle-of-the-road singles compiled from radio station air play listed in rank order.

This Week	Last Week	Weeks on Chart	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)
1	1	6	TODAY'S THE DAY American, Warner Bros. 8212 (Warner Bros., ASCAP)
2	2	13	GET CLOSER Seals & Crofts, Warner Bros. 8190 (Dawnbreaker, BMI)
3	4	8	MOONLIGHT FEELS RIGHT Starbuck, Private Stock 45039 (Brother Bill's, ASCAP)
4	6	4	I NEED TO BE IN LOVE Carpenters, A&M 1820 (Almo/Sweet Harmony/Hammer & Nails/Landers Roberts, ASCAP)
5	7	11	AFTERNOON DELIGHT Starland Vocal Band, Windsong 10588 (RCA) (Cherry Lane, ASCAP)
6	10	7	I'M EASY Keith Carradine, ABC 12117 (Lion's Gate/Easy, ASCAP)
7	12	4	YOU'LL NEVER FIND ANOTHER LOVE Lou Rawls, Philadelphia International 3593 (Columbia/Epic) (Mighty Three, BMI)
8	9	8	A BUTTERFLY FOR BUCKY Bobby Goldsboro, United Artists 793 (Unart/Pen In Hand, BMI)
9	3	9	NEVER GONNA FALL IN LOVE AGAIN Eric Carmen, Arista 0184 (C.A.M.-U.S.A., BMI)
10	22	3	IF YOU KNOW WHAT I MEAN Neil Diamond, Columbia 3-10366 (Stonebridge, ASCAP)
11	20	4	I'D REALLY LOVE TO SEE YOU TONIGHT England Dan & John Ford Coley, Big Tree 16069 (Atlantic) (Dawnbreaker, BMI)
12	11	11	THE HUNGRY YEARS Wayne Newton, Chelsea 3041 (Don Kirshner, BMI)
13	13	6	MAKING OUR DREAMS COME TRUE (Theme From "Laverne & Shirley") Cyndi Greco, Private Stock 45086 (Bruin, BMI)
14	5	9	SAVE YOUR KISSES FOR ME Brotherhood Of Man, Pye 71066 (Easy Listening, ASCAP)
15	21	6	A FIFTH OF BEETHOVEN Walter Murphy & The Big Apple Band, Private Stock 45073 (RFT, BMI)
16	19	5	MAMA MIA Abba, Atlantic 3315 (Countless, BMI)
17	8	9	SHOP AROUND Captain & Tennille, A&M 1817 (Jobete, ASCAP)
18	14	10	BARETTA'S THEME (Keep Your Eye On The Sparrow) Rhythm Heritage, ABC 12177 (Leeds, ASCAP/Duchess, BMI)
19	15	11	SILLY LOVE SONGS Wings, Capitol 4256 (MPL Communications, BMI)
20	26	3	GOT TO GET YOU INTO MY LIFE The Beatles, Capitol 4274 (Maclean, BMI)
21	17	8	MISTY BLUE Dorothy Moore, Malaco 1029 (TK) (Talmont, BMI)
22	16	9	STILL CRAZY AFTER ALL THESE YEARS Paul Simon, Columbia 3-10332 (Paul Simon, BMI)
23	18	11	HAPPY DAYS (From The Paramount TV Series) Pratt & McClain, Warner/Reprise 1351 (Bruin, BMI)
24	28	5	SILVER STAR Four Seasons, Warner Bros./Curb 8208 (Seasons/Jobete, ASCAP)
25	30	3	EVERYTIME I SING A LOVE SONG John Davidson, 20th Century 2293 (Peso, BMI)
26	24	9	SAD EYES Maria Muldaur, Warner/Reprise 1352 (Don Kirshner, BMI/Kec, ASCAP)
27	23	10	MORE, MORE, MORE (Part 1) Andrea True Connection, Buddah 515 (Buddah/Gee Diamond/MRI, ASCAP)
28	36	2	SHOWER THE PEOPLE James Taylor, Warner Bros. 8222 (Country Road, BMI)
29	35	3	KISS AND SAY GOODBYE Manhattans, Columbia 3-10310 (Nattahnam/Blackwood, BMI)
30	25	7	LOVE SONG Elton John, MCA (DJ) (Blue Seas/Jac, ASCAP)
31	33	8	THINKING OF YOU Paul Davis, Bang 724 (Web IV) (Web IV, BMI)
32	31	10	LOVE HANGOVER Diana Ross, Motown 1392 (Jobete, ASCAP)
33	37	3	THINK SUMMER Roy Clark, ABC/Dot 17626 (September, ASCAP)
34	29	10	GET UP AND BOOGIE Silver Convention, Midland International 10571 (RCA) (Midsong, ASCAP)
35	44	3	LET HER IN John Travolta, Midland International 10623 (RCA) (Midsong, ASCAP)
36	41	2	C'MON MARIANNE Donny Osmond, Kolob 14320 (Polydor) (Saturday/Seasons Four, BMI)
37	34	10	BETTER DAYS Melissa Manchester, Arista 0183 (Rumanian Pickelworks/Columbia/New York Times, BMI)
38	39	4	I WANT TO STAY WITH YOU Gallagher & Lyle, A&M 1778 (Irving, BMI)
39	43	3	GOOD VIBRATIONS Todd Rundgren, Bearsville 0309 (Warner Bros.) (Irving, BMI)
40	NEW ENTRY		ANOTHER RAINY DAY IN NEW YORK Chicago, Columbia 3-10360 (Big Elk/Laminations, ASCAP)
41	27	7	IT MAKES ME GIGGLE John Denver, RCA 10687 (Cherry Lane, ASCAP)
42	NEW ENTRY		A LITTLE BIT MORE Dr. Hook, Capitol 4280 (Eyegosh, ASCAP)
43	46	4	DAYDREAMER Gino Cunico, Arista 0181 (Warner Bros., ASCAP)
44	45	4	I'LL GET OVER YOU Susan George, Chelsea 3044 (Pulleybone, ASCAP)
45	42	5	HIGH OUT OF TIME Carole King, Ode 66123 (A&M) (Screen Gems-Columbia, BMI/Colgems, ASCAP)
46	47	2	IF YOU LIKE THE MUSIC (Suicide And Vine) Stark & McBrien, RCA 10697 (American Broadcasting, ASCAP)
47	NEW ENTRY		IT KEEPS YOU RUNNIN' Carly Simon, Elektra 45323 (Turipin Tunes, ASCAP)
48	50	2	I'LL GET OVER YOU Crystal Gayle, United Artists 781 (Pulleybone, ASCAP)
49	NEW ENTRY		I'LL BE THERE Paul Delicato, Artists Of America 122 (Jobete, ASCAP)
50	NEW ENTRY		SONG FROM M*A*S*H* New Markettes, Farr 007 (20th Century, ASCAP)

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Billboard's Top Album Picks

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Billboard SPECIAL SURVEY For Week Ending 7/4/76

Number of LPs reviewed this week 36 Last week 50

Spotlight

Pop

ELECTRIC LIGHT ORCHESTRA—Ole ELO, United Artists UA-LA630G. Collection of the best of ELO, one of the first groups, and still probably the most consistently successful, to blend elements of classical and rock and come up with a format workable at both the FM and AM level. One cut features the group that came out of the Move, with Jeff Lynne, Roy Wood and Bev Bevan. Most songs, however, include the group as it stands today, headed by Lynne and Bevan. Distinct, sometimes haunting Lynne vocals work well all the way through as the group manages its rock and classical combination in a musical rather than gimmicky vein.

Best cuts: "0538 Overture," "Roll Over Beethoven," "Showdown," "Ma-Ma-Ma Belle," "Evil Woman."
Dealers: Each LP sells more for this band.

GRATEFUL DEAD—Steal Your Face, Grateful Dead GD-LA620-J2 (United Artists). Another live set from the Dead, this time a series of tracks cut two years ago and featuring some material not previously released. Typical Dead stuff, well done, tackling a number of styles and generally ending up in the patented Dead rock/blues/country bag. Some of the material a bit slow moving for a live set, and some of the cuts seem to drag. Still, the band has many loyal fans and the set will undoubtedly score well with them.

Best cuts: "Cold Rain & Snow," "Around And Around," "Ship Of Fools," "Big River," "U.S. Blues," "Sugaree."
Dealers: Double set makes for good display.

COMMODORES—Hot On The Tracks, Motown M6-867S1. Funky pop/soul group puts on a show as it moves from rocking disco numbers to smooth, harmony filled ballads to an interesting middle ground. Production from the group and James Carmichael is excellent, showcasing a variety of vocal and instrumental styles, with good horn riffs standing out. Group also offers several lead voices, as well as alternating leads and backups throughout. Some songs sound some of the best of the '50s soul from New York, others are totally contemporary. None, however, sounds trendy. "I Think The World About You" is particularly interesting, building from a soft ballad to a wild rocker.

Best cuts: "Let's Get Started," "I Think The World About You," "Just To Be Close To You," "Thumpin' Music," "Come Inside."
Dealers: Group now a legitimate pop as well as soul act.

THE JACKSON 5—Anthology, Motown M7-868R3. Another in this Motown series, this one a double featuring the major hits of one of the top pop/soul groups of the past decade. Good retrospective shows the several lead vocalists the group utilized during the Motown days as well as showcasing the development of Michael Jackson from a novelty styled child vocalist to a highly competent singer. LP also includes most of Michael's big hits as a solo. Good disco set, even though most of the cuts were hits before the disco craze hit full blast.

Best cuts: "I Want You Back," "I'll Be There," "The Love You Save," "Rockin' Robin," "Got To Be There," "Little Bitty Pretty One," "Ben," "Forever Came Today."
Dealers: Display with rest of this excellent series.

BOBBY BLAND & B.B. KING—Together Again . . . Live, ABC Impulse ASE 9317 (ABC). As the title says, a live set from two of the finest blues men in music, and two men who have managed to span three decades of blues, rock and soul fans. Pair alternate singing, with King's superb guitar and a horn based band filling in. Music itself does not sound as driving as it has been during some of Bland's live dates. But the set, produced by Esmond Edwards, is still one that will prove rewarding to fans of both. Some classic blues redone here.

Best cuts: "Stormy Monday," "Strange Things Happen," "Mother-In-Law Blues," "Everyday (I Have The Blues)," "The Thrill Is Gone," "I Ain't Gonna Be The First To Cry."
Dealers: Both have fans in several musical areas.

TOOTS & THE MAYTALS—Reggae Got Soul, Island ILPS 9374. Kind of a longshot, but Toots & The Maytals are the premier reggae vocal trio and Island has shown it has the ability to break reggae in the U.S. Trio has the rare ability to remain faithful to reggae roots while at the same time offering a sound that will appeal to fans in this country. Mostly uptempo material, and Toots Hibbert could become one of the biggest names in soul since Otis Redding—he has the ability and feel of Otis without sounding like an imitation. Music itself is straight reggae with a cast of star musicians. Good production from Warrick Lynn, Joe Boyd and Chris Blackwell.

Best cuts: "Premature," "So Bad," "Reggae Got Soul," "Everybody Needs Lovin'," "True Love Is Hard To Find."
Dealers: Island is the premier label in this country when it comes to breaking reggae.

Country

TERRY BRADSHAW—I'm So Lonesome I Could Cry, Mercury SRM-1-1073. The Pittsburgh Steelers quarterback displays prowess in the field of show business with a solid collection of country songs. Most have been hits by other artists, but so was "I'm So Lonesome I Could Cry" which Bradshaw carried high on the chart. His voice is mellow, pleasant and carefully controlled. Production by Jerry Kennedy utilizes a choice of songs enhanced by the Bradshaw treatment. A moody and soulful LP from the singing surprise of the year.



CARPENTERS—A Kind Of Hush, A&M SP 4581. Exceptionally pretty album, with even more emphasis on Karen Carpenter's versatile, excellent vocals than in past efforts. Soft, easy ballads filled with the lush production of Richard Carpenter dominate the set, though the material alternates from the straight ballad form to easy rock to almost vaudevillian material to supper club, piano bar styled music. Keyboards handled well by Richard, who has always taken somewhat of a backseat when it comes to performing but does as good a job of production as anyone in the business. Most impressive and noticeable change is the different arrangements and styles tackled by Karen. Good sax throughout from Bob Messenger. Several good originals from Richard and John Bettis.

Best cuts: "There's A Kind Of Hush," "You," "Goofus," "I Need To Be In Love," "Boat To Sail," "I Have You."
Dealers: One of the true legitimate super acts.



JEFFERSON STARSHIP—Spitfire, Grunt BFL1-1557 (RCA). This group is coming off its biggest LP to date, "Red Octopus," with a tremendously impressive followup. The album features all of the group's signatures (like the Grace Slick-Marty Balan vocal interplay) with a further development in the guitar work of Craig Chaquico and the composing of Paul Kantner. Overall, the album doesn't have a weak cut. There are several possible single followups to "Miracles" and the group achieves a remarkable resemblance to the old Jefferson Airplane on a couple of the songs. Expect extremely strong support on the FM airwaves, with a goodly share from AM.

Best cuts: "Cruising," "Dance With The Dragon" (excellent tune), "Hot Water," "St. Charles" (featuring Marty Balan on a throwback to the old band), "Ozymandias," "With Your Love."
Dealers: This LP will sell itself, so display it prominently. The group is touring this summer.

Contains four songs written by Roger Miller, including Bradshaw's latest single "The Last Word In Lonesome Is Me."

Best cuts: "I'm So Lonesome I Could Cry," "Slowly," "Making Plans," "A World I Can't Live In," "The Last Word In Lonesome Is Me."
Dealers: Bradshaw's immense name value should stir some buyers in the pop area as well as his new country fans.

RAY PRICE—Rainbows And Tears, ABC/Dot D0SD-2053 (ABC). Price sticks to his successful formula of predominantly slow ballads backed by simple and effective instrumentation, heavy on strings. Produced by Jim Fogel and recorded in Nashville, the LP contains a pleasing variety of songs—from the Ed Bruce hit "Mamas Don't Let Your Babies Grow Up To Be Cowboys" to "That's All She Wrote"—both brightened by a dash of Mexican-flavored horns.

Best cuts: "That's All She Wrote," "Mamas Don't Let Your Babies Grow Up To Be Cowboys," "We're Getting There," "Here You Come (And There I Go)."
Dealers: Count on crossover sales.

JIMMY DEAN—I.O.U., Casino, GRT-8014. Dean surprised everyone except the Casino-GRT executives with the overwhelming success of his giant hit "I.O.U." that zoomed up and down the chart like a rocket. This contains the song that launched his music comeback and also some more recitation and tunes, including two interesting, professionally performed autobiographical meanderings titled "I Gotta Sing My Song For You." Dean's layoff seems to have helped his outlook and detachment without causing any rustiness in his voice or timing. There's a friendly, relaxed and fun feel to this assemblage of material—most of it written by Dean. His story-and-song version of "This Old House" brings more life to this classic than any version since Stuart Hamblen created the song. Dean's newfound enthusiasm results in a memorable album.

Best cuts: "I Gotta Sing My Song For You," "Frilly Shirt," "Waking Up To Love," "This Old House," "I.O.U."
Dealers: Dean is back in a big way. Stock.

JERRY CLOWER—The Ambassador Of Goodwill, MCA 2205. The Yazoo City storyteller always does well with his albums—and this continues his oral tradition with some brand new old stories of life back in rural Mississippi. Clower recorded this live at Mississippi State Univ. where he once played football. The audience, naturally, is receptive—and the feedback between entertainer and fan lifts the mood and strengthens the album. As usual, Clower blends tall tales, Bible quotes and country craziness into an enjoyable set. Very crisp and clear sound for an on-location LP. Programmers will love many of the shorter cuts (the 20 stories range in length from 38 seconds to 2:48) because of time limitations they may be facing.

Best cuts: "Tough Nut," "Dig A Dug Well," "It Coulda Been A Lot Worse," "Wanna Buy A Possum?," "The Headless Man," "Uncle Versie Sees The Ocean."
Dealers: MCA and Clower recently re-upped their contract, so this should be a well-promoted release.

Soul

JERRY BUTLER—Love's On The Menu, Motown M6-850S1. One of the classic singers of the past two decades makes a strong return after two years of inactivity with a blend of rocking disco and the kind of powerful, mid-tempo material that brought him to stardom in the late '50s. Butler's biggest asset is still his distinctive, strong, expressive voice, used to best advantage here with a number of cuts co-written with Michael Smith, Michael Sutton and Sam Brown and the good production of Mark Davis. Secret here is that the LP focuses on Butler rather than on any particular trend or musical style.

Best cuts: "I Don't Wanna Be Reminded," "Don't Let This Smile Fool You," "I Honestly Love You," "Love's On The Menu Tonight," "The Devil In Miss Jones," "This Is Your Life."
Dealers: Expect immediate pop crossover.

Jazz

GRANT GREEN—The Main Attraction, Kudu (CTI) KU 29. Veteran guitarist's first LP for this label is a killer with its funky sound. Utilizing charts by Dave Matthews and backup from members of the Brecker Brothers Band plus friends (like Hubert Laws and Joe Farrell), Green shines throughout with his distinct sound. One side features a 19 minute cut and the other has two long songs taking up the side. Expect this cut to be heard by r&b stations and disco, as well as the jazzers that haven't heard from Green in more than two years.

Best cuts: "The Main Attraction," "Future Feature," "Creature."
Dealers: Jazz buyers know Green, so try several merchandising ploys to turn on the other consumers.

First Time Around

JEANNIE REYNOLDS—Cherries, Bananas And Other Fine Things, Casablanca NBLP-7029. Don't be misled by the title or seductive cover photo: this isn't another album of heavy breathing with lush orchestral arrangements the only musically redeeming quality. While this is a sexy album, Reynolds has an intense, soulful, earthy voice like Gladys Knight, Mavis Staples or Millie Jackson, and the arrangements generally allow her to be in control. Mainly r&b, but good mix of tempos.

Best cuts: "The Fruit Song," "The Feelin' Ain't There," "You Want To Get Your Hands On A Woman," "I Come Here To Party."
Dealers: Casablanca doing well with female artists.

Billboard's Recommended LPs

pop

BOBBY WOMACK—B.W. Goes C.W., United Artists UA-LA638-G. As the title says, a country LP from Womack, who joins Ray Charles and Joe Tex as one of the few black singers able to handle country material skillfully. Songs from a number of writers, including Kenny O'Dell, Sam Cooke and D. Warner. Good, faithful country production. **Best cuts:** "Bouquet Of Roses," "Tarnished Rings," "Song Of The Mockingbird," "I Take It On Home."

LARRY SANTOS—You Are Everything I Need, Casablanca NBLP 7030. Effective conglomeration of country ballads and easy listening pop. Strong followup LP by artist who had a hit single about six months back with "We Can't Hide It Anymore." Santos' raspy balladeering voice works well in his interpretations of original and other material. **Best cuts:** "Long, Long Time," "You Are Everything I Need," "We Can't Hide It Anymore."

GOLDEN SUMMER—United Artists UA-LA627-H2. Extremely well done double set of surfing songs, including the first Beach Boys product from Candix as well as material from Jan & Dean, the Ventures, the Fantastic Baggys (Steve Barri and P.F. Sloan), the Surfaris, Dick Dale & the Tradewinds. Packaging is excellent, good liner notes from Jim Pewter and compliments to Pewter for an all around well done set. All cuts good.

VAN DER GRAFF GENERATOR—Still Life, Mercury SRM-1096. Another advancement in electronic rock sound by self-produced British group. Conglomeration of bass pedals and guitar, mellotron, saxophones, organ and vox overshadow some highly poetic lyrics of lead singer Peter Hammill. **Best cuts:** "Pilgrims," "Still Life," "My Room."

SPIRIT—Farther Along, Mercury SRM-1-1094. Third Mercury LP from group that never had big commercial success. Album is highlighted by lead singer Randy California's mellow easy tempo compositions aided by strong backup harmonies by Mark Andes. Good keyboard work by John Locke on the instrumental "Pineapple." **Best cuts:** "Mega Star," "Farther Along," "Stoney Night," "Colossus."

THE BROADWAY BRASS—The Broadway Brass Takes Guys and Dolls Disco, 20th Century T-514. Tightly arranged disco version of Frank Loesser's "Guys And Dolls" score. High quality production should prove popular among those already familiar with the musical. **Best cuts:** "Guys And Dolls," "Luck Be A Lady," "Sit Down You're Rockin' The Boat," "A Bushel And A Peck."

soul

JR. WALKER—Sax Appeal, Soul S6-747S1. (Motown). Basically an uptempo r&b dance album, but there are enough mellow Stevie Wonder gems to keep everybody happy. Walker's gritty, raucous vocals add another ingredient, though they sometimes get in the way of his stellar sax work. For this reason the instrumentals work best. Basically a batch of 1974 hits. **Best cuts:** "Until You Come Back To Me," "All In Love Is Fair," "Boogie Down" (songwriter Leonard Caston wrote and produced several of the numbers), "Sax Appeal."

JIMMY JAMES AND THE VAGABONDS—I'll Go Where The Music Takes Me, Pye 12137. The fare here is a mixture of breezy r&b disco numbers and soulful ballads. In both categories, lead singing by James makes it all happen. Arrangements and backup vocals are good, but predictable. **Best cuts:** "I'll Go Where The Music Takes Me," "Disco Fever," "Whatever Happened To The Love We Knew," "Never Had This Dream Before."

KAY-GEES—Find A Friend, Gang 102. Extensive use of a male backup quartet, Tomorrows' Edition, and its female equivalent, Something Sweet, makes variety the strong point of this album. The Kay-Gees' gritty r&b sound is intact on the three numbers it does without backup, while a tempered, slick pop-soul sound is the result when either or both of the backup units joins in. Also, both quartets get to handle one number on their own for further variety. **Best cuts:** "Find A Friend," "Keep On Saying," "Be Real," "Inspiration," "Thank You Dear Lord."

NIKKI GIOVANNI—Truth Is On The Way, Right On RRO 5001. A fine blend of readings from poetess Giovanni and gospel songs performed by the New York Community choir. Don't categorize this as just a spoken word effort, as several of the cuts feature the choir and soloists most of the way through. When reading, Giovanni uses softened performances by group as good backdrop. A natural for gospel stations, and something interesting for r&b outlets to work into their own programming. Giovanni's words stand up throughout. **Best cuts:** "Great Pax Whitey," "Nikki Rosa," "All I Gotta Do," "Poem For Aretha."

(Continued on page 66)

Spotlight—The most outstanding new product of the week's releases and that with the greatest potential for top of the chart placement; **picks**—predicted for the top half of the chart in the opinion of the reviewer; **recommended**—predicted to hit the second half of the chart in the opinion of the reviewer, or albums of superior quality. Albums receiving a three star rating are not listed. Review editor: Nat Freedland; reviewers: Eliot Tiegel, Gerry Wood, Colleen Clark, Jim Fisher, Jim Melanson, Is Horowitz, Ed Harrison.

R.E.O. moves millions.

From their base of intense fans, R.E.O. has sold truckloads of albums each time out. They criss-cross the country with stops at major cities for sell-out shows, their FM acceptance is universal—and now, drive-wheel and founding member Kevin Cronin is back with R.E.O. making the exciting kind of music they made famous.

“Keep Pushin’” is the first single from their new album, and it’s already the most requested cut ever from the hit-studded “R.E.O.”

“Keep Pushin’” The new mover from “R.E.O.”
8-5 7254
On Epic Records.



R.E.O.

PS 34142

including:
Keep Pushin'/Breakaway
(I Believe) Our Time Is Gonna Come
Lightning/(Only A) Summer Love
Any Kind Of Love/Tonight

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*Also available on tape.

Billboard's Top Single Picks

Billboard SPECIAL SURVEY For Week Ending 7/4/76

Number of singles reviewed
this week **112** Last week **145**

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WAR—Summer (3:59); producer: Jerry Goldstein; writers: Alle/H. Brown/M. Dickerson/J. Goldstein/L. Jordan/C. Iler/L. Oskar/H. Scott; publisher: Far Out, ASCAP. U.A. 834. Very strong, mid-tempo summery song featuring a lively Latin beat but also sounding very much like some of the better rockers of the '50s and '60s. Real change of pace the group, with the easy, pop oriented vocals and smooth kjang harmonies.

recommended

JOHN SEBASTIAN—Hideaway (2:49); producers: Steve Barri & John Sebastian; writer: John Sebastian; publisher: John Sebastian, BMI. Reprise 1355 (Warner Bros.).

THRO TULL—Too Old To Rock N' Roll: Too Young To Die (3:39); producer: Ian Anderson; writer: Ian Anderson; publishers: Five Star/Chrysalis Music, ASCAP. Chrysalis 2114 Varner Bros.).

ED ZEPPELIN—Candy Store Rock (4:10); producer: Jimmy Page; writers: Page & Plant; publisher: Flames of Albion, SCAP. Swan Song 70110 (Atlantic).

THE REAL THING—You To Me Are Everything (3:22); producer: Ken Gold; writers: K. Gold/M. Denne; publisher: Colgems, ASCAP. U.A. XW833.

ELVIN BISHOP—Struttin' My Stuff (2:47); producers: Allan Lazek and Bill Szymczyk; writers: Elvin Bishop-Phil Aaberg; publisher: Crabshaw, ASCAP. Capricorn 0256 (Warner Bros.).

RIGATI—Groovin' (3:10); producers: Arif Mardin & Jimmy Douglas; writers: F. Cavaliere/E. Brigati, Jr.; publisher: Coralock, ASCAP. Elektra 45328.

OGGINS & MESSINA—Pretty Princess (3:28); producer: Jim Messina; writers: J. Messina-M. McLeod; publisher: Jaspella, ASCAP. Columbia 3-10376.

ROOPER—Two For The Show (3:29); producers: Randy Bachman & Mark Smith; writer: Ra McGuire; publishers: Little Legend/Legendary Music, BMIC/BMI. Legend 40583 (MCA).

FLORIAN—(We Can) Fly Away (3:32); producer: Rick Jarrett; writers: E. Goodwin-C. Shillo; publisher: Cataclysmic, MI. RCA 10728.

TAMPEDEES—Sweet Love Bandit (2:24); producer: Mel Haw; writer: Ronnie King; publisher: Covered Wagon, SCAP. Quality 505 (Private Stock).



EARTH, WIND & FIRE—Getaway (3:46); producers: Maurice White and Charles Stepney; writers: B. Taylor-P. Cor; publisher: Kalimba, ASCAP. Columbia 3-10373. Rocking mix of disco, soul, rock and Latin from the group that seems to cross most musical boundaries. Falsetto lead vocals and soul flavored backup against heavy percussion and horn background work well. Expect pop crossover.

recommended

K.C. & THE SUNSHINE BAND—Shake Your Booty (3:06); producers: Casey-Finch; writers: H. W. Casey-R. Finch; publisher: Sherlyn, BMI. T.K. 1019.

SISTER SLEDGE—Thank You For Today (3:10); producer: Bobby Eli; writers: Bobby Eli & Lee Phillips; publishers: Oceans Blue, Friday's Child, BMI. Cotillion 44202 (Atlantic).

FUNKATEERS—Give What You Got (2:56); producers: Montaque/Ashford; writers: T. Martin & Thaddius Catalon; publisher: Butch, ASCAP. Chocolate City 002 (Casablanca).

HERBIE MANN—Cajun Moon (3:05); producer: Herbie Mann; writer: J. J. Cale; publisher: Audigram, BMI. Atlantic 45-3343.



DONNA FARGO—I've Loved You All Of The Way (2:58); producer: Stan Silver; writer: Donna Fargo; publisher: Prima Donna, BMI. Warner Bros. WBS-8227. Fargo veers away from the cutesie-pie type of tune like her last release, "Mr. Doodles," and comes through with a powerful new number that couples strong Fargo lyrics with superb instrumental buildup. Effective piano work and voices bolster this welcome change of pace.

RONNIE MILSAP—I'm A Stand By My Woman Man (2:56); producers: Tom Collins-Jack D. Johnson; writer: Kent Robbins; publisher: Pi-Gem, BMI. RCA JH-10724. Something borrowed (from "Stand By Your Man") gives Milsap a potent new single. Harmonious blend of the voices from the Holladay Sisters, Milsap's on-the-mark vocalizing and upfront piano enliven Milsap's newest.

JOHNNY RODRIGUEZ—I Wonder If I Ever Said Goodbye (2:51); producer: Jerry Kennedy; writer: Mickey Newbury; publisher: Acuff-Rose, BMI. Mercury 73815. Rodriguez takes a Mickey Newbury ballad, soft and sensuous, and sings it with conviction beneath the strings and steel of producer Jerry Kennedy. Rodriguez's voice rings bell clear through the simple instrumentation.

JIM MUNDY—I Never Met A Girl I Didn't Like (2:27); producer: Don Gant; writer: Jim Mundy; publisher: Chappell. ASCAP. ABC/Dot DOA-17638. An excellent writer, Mundy has had trouble connecting himself with a piece of his own material that could bring him a big hit as a singer.

recommended

BOB LUMAN—How Do You Start Over (3:09); producer: Billy Sherrill; writers: B. Dees-R. Orbison; publisher: Acuff-Rose, BMI. Epic 8-50247 (CBS).

MELBA MONTGOMERY—Country Child (2:23); producer: Peter Drake; writer: Wild Bill Emerson; publishers: Warhawk/Melba-Jack, ASCAP. Capitol P-4290.

MARIE OSMOND—"A" My Name Is Alice (2:35); producer: Mike Curb; writers: Al Kasha-Joel Hirschhorn; publishers: Caseyem/Twentieth Century/Osmusic, BMI/ASCAP. Polydor PD-14333.

TOMMY CASH—I'm Just Getting By (3:09); producer: Larry Butler; writers: Jerry Foster-Bill Rice; publishers: Jack & Bill, ASCAP. United Artists UA-XW826-Y.

PAT BOONE—Texas Woman (2:45); producer: Ray Ruff; writers: B. Duncan-S. Stone; publisher: Mandina, BMI. Hitsville H-6037F (Motown).

JOE DOUGLAS—Got You On My Mind (2:17); producer: Grady Martin; writers: Joe Thomas-Howard Biggs; publisher: Shelby Singleton, BMI. Monument ZS8-8701 (CBS).

SHARON VAUGHN—Too Soon To Think Of Love Again (3:28); producer: Bill Rice; writers: Jerry Foster-Bill Rice; publishers: Jack & Bill, ASCAP. ABC/Dot DOA-17639 (ABC).

BARBARA FAIRCHILD—Mississippi (3:56); producer: Billy Sherrill; writer: W. Theunissen; publishers: Al Gallico/Algee, BMI. Columbia 3-10378.

BRUSH ARBOR—Emmylou (2:22); producers: Fred Foster-Grady Martin; writer: Buzz Cason; publisher: Buzz Cason Publications, ASCAP. Monument ZS8-8702 (CBS).

LUKE AUSTIN—(The Legend Of) Gator Dan (2:21); producers: Ron Oates-Joe Osborne; writer: Luke Austin; publisher: House of Cenikor, BMI. Country Kingdom 505A.



JAMES ROGERS—Fly Eagles Fly (3:12); producer: Jim Williamson; writer: James Rogers; publisher: Reister, BMI. Capitol P-4289. Brilliant debut by a hometown star in Chattanooga who now tries to make his mark on the nation with a delicate, yet strong, song he wrote. Rogers has the style, talent and crossover capability of a John Denver.

JAMES HENDRICKS—Long Lonesome Highway (1:45); producers: Scott Turner-James Hendricks; writer: James Hendricks; publisher: ENP. Co., BMI. Starcrest GRT-060. Melodious trip from a talent known primarily as a writer. Hendricks wrote this highway song several years ago when Michael Parks hit with it.

Picks—a top 30 chart tune in the opinion of the review panel which voted for the selections published this week; recommended—a tune predicted to land on the Hot 100 between 31 and 100. Review editor—Nat Freedland.



Continued from page 64

jazz

RED NORVO COMBO—The Second Time Around, Famous Door HL 108. Norvo for more than 40 years has been recording with distinction and in this 1975 New York performance the Illinois-born vibes virtuoso benefits from sterling contributions from Dave McKenna, Kenny Davern, Mousey Alexander and Milt Hinton on seven slick tracks. Norvo's jazz is easily understandable; it swings and is melodic. **Best cuts:** "Lover Come Back To Me," "When You're Smiling," "Tangierine."

JOHN BUNCH QUINTET—John's Bunch, Famous Door HL 107. Pianist-leader Bunch was starred with Herman, Ferguson, Rich and Goodman and toiled as accompanist to Tony Bennett. On this, his first album as a leader, he is flanked by unarguable greats Urbie Green, Al Cohn, Milt Hinton and Mousey Alexander, a happy, compatible collaboration of jazz talents, and the results are felicitous. **Best cuts:** "Who Cares," "Just Friends" and the little known Billy Strayhorn "Isfahan."

Close-Up

NEIL DIAMOND—Beautiful Noise, Columbia PC 33965.

When the press releases heralding the partnership of one superstar with another—one as producer and one as artist—begin to flow, it's generally time to gear up for disappointment.

In the case of band member Robbie Robertson's move to produce Neil Diamond, however, the end result is one of the most satisfying and commercially viable albums Diamond has come up with in years, an energetic "up" set that showcases more of the Diamond versatility as a singer and songwriter than both of his past Columbia efforts combined.

How much the credit deserves to be split between artist and producer is difficult to ascertain, especially when a producer works with an artist for the first time. Diamond, who seems to be putting more heart into his vocals, more originality into his songs and generally a more positive outlook on life, certainly is the focal point of the album.

On the other hand, Robertson, who is apparently responsible for all the arrangements other than the strings and horns (which are split between Nick DeCaro and Bob James) and who, like most producers, must have had a strong say in the instruments used and the approach taken to some of the material, must share some of the credit.

One would assume Robertson also took a hand in selecting the musicians, which include the likes of DeCaro, Tom Scott, David Paitch, Jesse Ed Davis, Joe Lala, Larry Knechtel, Dr. John, James Newton Howard, Jim Gordon, Garth Hudson, Bob Boucher and Alan Lindgren.

Of the album itself, it opens with two uptempo, goodtime songs, "Beautiful Noise," as well as being the title cut, is an uptempo expression of some of the joys of the city, especially the era of the late '50s and early '60s in New York when Diamond was first beginning to make noise as a songwriter. The LP, incidentally, is loosely based around the personal feelings of Diamond in that period. A fine DeCaro accordion helps set a New York City mood as well as any instrument could.

"Stargazer," also probably autobiographical, is another uptempo cut with an almost dixieland clarinet and trumpet break, a song that could easily be adaptable for a Broadway show. One must assume the "Stargazer" is Diamond, or at least someone he knows or knew, a song full of warnings that are happily disregarded.

"Street Life" is another tune that could easily become part of a show, a song that sounds almost as if it could have been included in "West

Side Story" and a song that again offers the joys of the city when most in the business are exalting the joys of the country.

Diamond, of course, has not abandoned his mastery of the ballad. "If You Know What I Mean" and "Dry Your Eyes" (co-written with Robertson) are probably the most effective in this format, with the themes of love and the ballad styled combined well—a combination Diamond perfected some time ago. One other ballad, "Lady-Oh," is noteworthy especially for the jazzy Tom Scott tenor sax solo.

"Don't Think... Feel," and "Surviving The Life" are the kind of up, optimistic cuts one does not generally associate with Diamond. The first cut is a good natured Caribbean sounding song while the latter is a call to join in, do the best you can and things will probably turn out for the best.

There are other good cuts, like "Jungletime" and "Signs." But the best part of this set are not the individual songs. The best is the variety in writing and singing styles Diamond has come up with and the variety in arrangements he, Robertson, DeCaro and James have conceived. The music cannot be categorized. Whatever has brought about the various changes, it's Diamond's best in years.

BOB KIRSCH

2 Labels Emanating From Consolidation

By DAVE DEXTER JR.

LOS ANGELES—Bob Dempster and Irv Wasserman have consolidated their Concept Marketing International firm and its subsidiaries into a new organization in suburban Sherman Oaks and out of the realignment two new record labels are emerging.

"Our Prelude In B label," says Dempster, "will concentrate on a virgin field, the stars of daytime tv dramas."

"The first of these will showcase Beau Kayzer, star of the highly rated 'The Young And The Restless' feature," Dempster asserts.

"We also will soon be issuing our Swinging Star label. Lee Schmidt will be the first act featured with authentic square dance music and calls. This is a field which in recent years has been neglected on disks."

The new parent company is known as the Concept Group and incorporates Concept Marketing International, specializing in consultation and advisory services in connection with direct marketing programs centered around records and tapes for the tv and mail-order markets.

The Dempster-Wasserman parent firm also will move into production and marketing of programs for radio syndication. A third offshoot is Audio Listening Library, showcas-

ing a line of records for school and library paced by material from the Audio Book Co., recently acquired by Dempster and Wasserman.

Oddly, yet another wing of the new company is called Jewelry Of the Stars, devoted to highly styled, original specialty jewelry which, Dempster says, "utilizes styles and trademarks of the entertainment world with emphasis on records."

Dempster for many years was affiliated with MCA and Capitol Records as chief of their special markets divisions. Wasserman likewise is a veteran tradester.

Bohannon To Court

NEW YORK—Recording artist Hamilton Bohannon has filed suit against Ohio Players, Inc., Music Fair Enterprises, and Music Fair's general manager Stephen Arnold, charging breach of a contract for allegedly barring them from performing two of three dates at the Valley Forge Music Fair May 7-9.

The suit, filed in the U.S. District Court for the Eastern District of Pennsylvania June 10, seeks \$6,800 claimed due on an \$8,500 fee for the three performances and \$350,000 in damages.



WHO IS "THE GROUP WITH NO NAME"?

Billboard

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HOT 100

*Chart Bound

SUMMER—War (United Artists 834)
HIDEAWAY—John Sebastian (Warner/Reprise 1355)
GETAWAY—Earth, Wind & Fire
(Columbia 3-10373)
SEE TOP SINGLE PICKS REVIEWS, page 66

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)
1	1	13	SILLY LOVE SONGS—Wings (Paul McCartney), P. McCartney, Capitol 4256	35	38	5	GOOD VIBRATIONS—Todd Rundgren (Todd Rundgren), B. Wilson, M. Love, Bearsbro 0309 (Warner Bros.) ALM	69	79	2	BLT—Lee Oskar (Greg Errico, Jerry Goldstein), G. Errico, L. Oskar, United Artists 807
2	7	9	AFTERNOON DELIGHT—Starland Vocal Band (Milton Okun), B. Danoff, Windsong 10588 (RCA)	36	39	6	SOPHISTICATED LADY (She's A Different Lady)—Natalie Cole (Chuck Jackson, Marvin Yancy, Gene Barge, Richard Evans), C. Jackson, M. Yancy, N. Cole, Capitol 4259	70	71	12	CRAZY ON YOU—Heart (Mike Flicker), A. Wilson, N. Wilson, Mushroom 7021
3	3	16	MISTY BLUE—Dorothy Moore (Tommy Couch, James Stroud), B. Montgomery, Malaco 1029 (TK)	37	40	6	YOUNG HEARTS RUN FREE—Candi Staton (Dave Crawford), D. Crawford, Warner Bros. 8181	71	81	2	WHO'D SHE COO—Ohio Players (Ohio Players), W. Beck, J. Williams, M. Jones, M. Pierce, Mercury 73814 (Phonogram)
4	4	23	SARA SMILE—Daryl Hall & John Oates (Christopher Bond, Daryl Hall, John Oates), D. Hall, J. Oates, RCA 10530	38	41	4	I NEED TO BE IN LOVE—Carpenters (Richard Carpenter), R. Carpenter, J. Bettis, A. Hammond, A&M 1828 ALM	72	74	4	I'LL GET OVER YOU—Crystal Gayle (Allen Reynolds), R. Leigh, United Artists 781
5	5	10	SHOP AROUND—Captain & Tennille (The Captain, Toni Tennille), W. Robinson, B. Gordy, A&M 1817	39	45	6	SILVER STAR—Four Seasons (Bob Gaudio), B. Gaudio, J. Parker, Warner Bros./Curb 8203	73	NEW ENTRY	ROOTS, ROCK, REGGAE—Bob Marley & The Wailers (Bob Marley & The Wailers), B. Marley, Island 060	
6	6	17	MORE, MORE, MORE (Part 1)—Andrea True Connection (Gregg Diamond), G. Diamond, Buddah 515	40	43	6	A FIFTH OF BEETHOVEN—Walter Murphy & The Big Apple Band (RFT Music Publishing Corporation), W. Murphy, Private Stock 45073 CPP	74	NEW ENTRY	SAY YOU LOVE ME—Fleetwood Mac (Fleetwood Mac/Keith Olsen), McVie, Warner/Reprise 1356	
7	2	17	GET UP AND BOOGIE—Silver Convention (Michael Kunze), S. Levy, S. Prager, Midland International 10571 (RCA)	41	55	4	FRAMED—Cheech & Chong (Lou Adler), J. Lieber, M. Stoller, T. Chong, R. Marin, Ode 66124 (A&M)	75	85	3	HOLD ON—Sons Of Champlin (Keith Olsen), B. Champlin, L. Allan, Ariola America 7627 (Capitol)
8	9	10	I'LL BE GOOD TO YOU—Brothers Johnson (Quincy Jones), G. Johnson, L. Johnson, S. Sam, A&M 1806	42	46	5	YOU'LL NEVER FIND ANOTHER LOVE LIKE MINE—Lou Rawls (Kenneth Gamble, Leon Huff), K. Gamble, L. Huff, Philadelphia International 3592 (Columbia/Epic)	76	76	6	RAIN, OH RAIN—Fools Gold (Glen Frey), D. Henson, Morning Sky 700 (Arista)
9	10	12	KISS AND SAY GOODBYE—Manhattans (Manhattans Prod. & Bobby Martyn), W. Lovett, Columbia 3-10310	43	53	4	SOMETHING HE CAN FEEL—Aretha Franklin (Curtis Mayfield), C. Mayfield, Atlantic 3326	77	80	6	THE LONELY ONE—Special (Bob Shad), T. Huff, R. Person, A. Clements, Mainstream 5581
10	11	12	LOVE IS ALIVE—Gary Wright (Gary Wright), G. Wright, Warner Bros. 8143	44	56	5	HEAVEN MUST BE MISSING AN ANGEL (Part 1)—Tavares (Freddie Perren), K. St. Lewis, F. Perren, Capitol 4270	78	86	3	WHAM BAM SHANG-A-LANG—Silver (Tom Sellers, Clive Davis), R. Geils, Arista 0189
11	12	10	NEVER GONNA FALL IN LOVE AGAIN—Eric Carmen (Jimmy Ienner), E. Carmen, Arista 0184	45	48	5	FOOL FOR THE CITY—Foghat (Nick Jameson), D. Peverett, Bearsbro 0307 (Warner Bros.)	79	89	2	COTTON CANDY—Sylvers (Freddie Perren), K. St. Lewis, F. Perren, Yartan, Capitol 4255
12	18	4	GOT TO GET YOU INTO MY LIFE—The Beatles (George Martin), J. Lennon, P. McCartney, Capitol 4274	46	50	5	LIVIN' AIN'T LIVIN'—Firefall (Jim Mason), R. Roberts, Atlantic 3333	80	NEW ENTRY	DON'T TOUCH ME THERE—Tubes (Ken Scott), Nagle, Dorknocker, A&M 1826	
13	26	10	LET HER IN—John Travolta (Bob Reno), G. Benson, Midland International 10623 (RCA)	47	47	6	WHO LOVES YOU BETTER Part 1—Isley Brothers (Isley Brothers), E. Isley, M. Isley, C. Jasper, R. Isley, O. Isley, R. Isley, T-Neck 2260 (Columbia/Epic)	81	83	9	OPEN—Smokey Robinson (Smokey Robinson), W. Robinson, N. Tarplin, P. Moffett, Tamla 54267 (Motown)
14	16	12	MOONLIGHT FEELS RIGHT—Starbuck (Bruce Blackman, Mike Clark), B. Blackman, Private Stock 45039	48	51	5	C'MON MARIANNE—Donny Osmond (Mike Curb), L. Russell Brown, R. Bloodworth, Kolob 14320 (Polydor) CPP	82	NEW ENTRY	LOWDOWN—Boyz Scaggs (Joe Wissert), B. Scaggs, D. Paich, Columbia 3-10367	
15	17	9	TAKE THE MONEY AND RUN—Steve Miller Band (Steve Miller), S. Miller, Capitol 4260	49	54	13	I WANT TO STAY WITH YOU—Gallagher & Lyle (David Kirshenbaum), Gallagher & Lyle, A&M 1778	83	NEW ENTRY	SHOWER THE PEOPLE—James Taylor (Lenny Waronker, Russ Titelman), J. Taylor, Warner Bros. 8222	
16	19	5	ROCK AND ROLL MUSIC—Beach Boys (Brian Wilson), C. Berry, Warner/Reprise/Brother 1354	50	60	4	I'D REALLY LOVE TO SEE YOU TONIGHT—England Dan & John Ford Coley (Kyle Lehning), P. McGee, Big Tree 16069 (Atlantic)	84	84	5	NORMA JEAN WANTS TO BE A MOVIE STAR—Sundown Company (Joe Beck), J. Cunningham, Polydor 14312
17	20	8	THE BOYS ARE BACK IN TOWN—Thin Lizzy (John Alcock), Lynott, Mercury 73786 (Phonogram)	51	21	19	SHANNON—Henry Gross (Terry Cashman, Tommy West), H. Gross, Lifesong 45002	85	87	3	RAINBOW IN YOUR EYES—Leon & Mary Russell (Leon & Mary Russell), L. Russell, Paradise 8208 (Warner Bros.)
18	8	14	LOVE HANGOVER—Diana Ross (Hal Davis), P. Sawyer, M. McLeod, Motown 1392	52	62	4	EVERYTHING'S COMING UP LOVE—David Ruffin (Van McCoy), V. McCoy, Motown 1393	86	NEW ENTRY	I NEVER CRY—Alice Cooper (Bob Ezrin), A. Cooper, Warner, Warner Bros. 8228	
19	24	3	IF YOU KNOW WHAT I MEAN—Neil Diamond (Robbie Robertson), N. Diamond, Columbia 3-10366	53	63	2	HOT STUFF/FOOL TO CRY—Rolling Stones (Glimmer Twins), K. Richard, M. Jagger, Rolling Stones 19304 (Atlantic)	87	NEW ENTRY	DEVIL WOMAN—Cliff Richard (Bruce Welch), C. Hodgson, T. Britten, Rocket 40574 (MCA)	
20	22	12	GET CLOSER—Seals & Crofts (Louie Shelton), J. Seals, D. Crofts, Warner Bros. 8190	54	65	4	THIS MASQUERADE—George Benson (Tommy LiPuma), L. Russell, Warner Bros. 8209	88	90	2	A BETTER PLACE TO BE (Part 1 & 2)—Harry Chapin (Fred Kewley), H. Chapin, Elektra 45327
21	23	7	YOU'RE MY BEST FRIEND—Queen (Roy Thomas Baker, Queen), Deacon, Elektra 45318	55	75	2	ANOTHER RAINY DAY IN NEW YORK—Chicago (James William Guercio), R. Lamm, Columbia 3-10360	89	92	3	PLAY THE FUNKY MUSIC—Wild Cherry (Robert Parissi), R. Parissi, Epic 8-50225 (Columbia)
22	15	11	I WANT YOU—Marvin Gaye (Leon Ware, T-Boy Ross), L. Ware, T. Ross, Tamla 54264 (Motown)	56	77	2	BABY I LOVE YOUR WAY—Peter Frampton (Peter Frampton), P. Frampton, A&M 1832	90	NEW ENTRY	I'VE BEEN LOVIN' YOU—Easy Street (Dennis Weinreich), R. Burger, P. Zorner, P. Marsh, K. Nicol, Capricorn 0255 (Warner Bros.)	
23	13	12	TAKIN' IT TO THE STREETS—Doobie Brothers (Ted Templeman), M. McDonald, Warner Bros. 8196	57	67	2	STEPPIN' OUT—Neil Sedaka (Neil Sedaka, Robert Appere), N. Sedaka, P. Cody, Rocket 40582 (MCA)	91	91	2	I HOPE WE GET TO LOVE IN TIME—Marilyn McCoo & Billy Davis Jr. (Don Davis), J. Dean, J. Glover, ABC 12170
24	25	8	TODAY'S THE DAY—America (George Martin), D. Peek, Warner Bros. 8212	58	68	3	IT KEEPS YOU RUNNIN'—Carly Simon (Ted Templeman), M. McDonald, Elektra 45323	92	93	2	HARD WORK—John Handy (Esmond Edwards), J. Handy, ABC/Impulse 31005
25	28	9	MAKING OUR DREAMS COME TRUE (Theme From "Laverne & Shirley")—Cyndi Greco (Charles Fox, Janna Merilyn Feliciano for Mother Music Prod.), C. Fox, Gimble, Private Stock 45086	59	NEW ENTRY	LET 'EM IN—Wings (Paul McCartney), P. McCartney, Capitol 4293	93	NEW ENTRY	DANCIN' KID—Disco Tex & The Sex-D-Lettes (Kenny Nolan), K. Nolan, Chelsea 3045		
26	30	13	TURN THE BEAT AROUND—Vicki Sue Robinson (Warren Schatz), P. Jackson, G. Jackson, RCA 10562	60	70	6	I'M GONNA LET MY HEART DO THE WALKING—Supremes (Brian Holland for Holland-Dozier-Holland Prod.), H. Beatty, B. Holland, E. Holland, Motown 1391	94	NEW ENTRY	BREAKER-BREAKER—Outlaws (Paul H. Rothchild), H. Thomasson, Arista 0188	
27	29	8	TEAR THE ROOF OFF THE SUCKER—Parliament (George Clinton), G. Clinton, B. Collins, J. Brailey, Casablanca 856	61	61	6	LIPSTICK—Michel Polnareff (Michel Polnareff), M. Polnareff, Atlantic 3330	95	97	3	WILL YOU LOVE ME TOMORROW—Dana Valery (John D'Andrea), C. King, G. Goffin, Phantom 10566 (RCA)
28	31	9	SAVE YOUR KISSES FOR ME—Brotherhood Of Man (Tony Hiller), T. Hiller, L. Sheridan, M. Lee, Pye 71066	62	73	3	A LITTLE BIT MORE—Dr. Hook (Ron Haffkine), B. Gosh, Capitol 4280	96	59	6	VAYA CON DIOS—Freddy Fender (Huey P. Meaux), L. Russell, E. Pepper, I. James, ABC/Dot 17627
29	27	13	THAT'S WHERE THE HAPPY PEOPLE GO—Trammps (Baker, Harris, Young), R. Baker, Atlantic 3306	63	66	7	FOXY LADY—Crown Heights Affair (Freida Nerangis, Britt Britton), F. Nerangis, B. Britton, De-Lite 1581 (PIP)	97	37	13	BARETTA'S THEME (Keep Your Eye On The Sparrow)—Rhythm Heritage (Steve Barri, Michael Omartian), M. Ames, D. Grusin, ABC 12177
30	33	9	I'M EASY—Keith Carradine (Richard Baskin), K. Carradine, ABC 12117	64	64	9	YES, YES, YES—Bill Cosby (Stu Gardner), S. Gardner, B. Cosby, Capitol 4258	98	42	18	RHIANNON (Will You Ever Win)—Fleetwood Mac (Fleetwood Mac, Keith Olsen), Nicks, Warner/Reprise 1345
31	34	4	LAST CHILD—Aerosmith (Jack Douglas, Aerosmith for Contemporary Communications Corp. & Waterfront Prod. Ltd.), S. Tyler, B. Whitford, Columbia 3-10359	65	32	14	HAPPY DAYS (From The Paramount TV Series)—Pratt & McClain (Steve Barri, Michael Omartian), N. Gimbel, C. Fox, Warner/Reprise 1351	99	49	21	BOOGIE FEVER—Sylvers (Freddie Perren), K. St. Lewis, F. Perren, Capitol 4179
32	35	7	MAMMA MIA—Abba (Bjorn Ulvaeus, Benny Andersson), B. Andersson, S. Anderson, B. Ulvaeus, Atlantic 3315	66	NEW ENTRY	DON'T GO BREAKING MY HEART—Elton John & Kiki Dee (Gus Dudgeon), A. Orson, C. Blanche, Rocket 40585 (MCA)	100	NEW ENTRY	SAY YOU LOVE ME—D.J. Rogers (DeWayne Julius Rogers Sr.), D.J. Rogers Sr., RCA 10568		
33	36	5	SOMEBODY'S GETTIN' IT—Johnnie Taylor (Don Davis), C. Jones, C. Colter, D. Davis, Columbia 3-10334	67	NEW ENTRY	YOU SHOULD BE DANCING—Bee Gees (Bee Gees), Bee Gees, RSO 853 (Polydor)					
34	14	14	MOVIN'—Brass Construction (Jeff Lane), R. Mueller, W. Williamson, United Artists 775	68	78	3	TEN PERCENT—Double Exposure (Baker Harris & Young Prod.), A. Felder, T.G. Conway, Salsoul 2008 (Caytronics)				

★ STAR PERFORMERS: Stars are awarded on the Hot 100 chart based on the following upward movement. 1-10 Strong increase in sales / 11-20 Upward movement of 4 positions / 21-30 Upward movement of 6 positions / 31-40 Upward movement of 8 positions / 41-100 Upward movement of 10 positions. Previous week's starred positions are maintained without a star if the product is in a holding period. This will, in some cases, block out products which would normally move up with a star. In such cases, products will be awarded a star without the required upward movement noted above. ● Recording Industry Assn. Of America seal of certification as "million seller." (Seal indicated by bullet.) ▲ Recording Industry Assn. Of America seal of certification as "two million seller." (Seal indicated by triangle.)

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HOT 100 A-Z—(Publisher-Licensee)	Good Vibrations (Irvine, BMI)	35	I'll Be Good To You (Kidda Gouglis, BMI)	8	Lowdown (Boyz Scaggs/Hudmar, BMI)	82	Rainbow In Your Eyes (Teddy Jack, BMI)	85	Somebody's Gettin' It (Groovesville, BMI)	33	The Lonely One (Brent, BMI)	77	
A Better Place To Be (Story Songs, ASCAP)	88	Crazy On You (Andorra, ASCAP)	70	Happy Days (Burin, BMI)	65	I'll Get Over You (Pulleybone, ASCAP)	72	Rhannon (Will You Ever Win) (Rockhopper, ASCAP)	25	Something He Can Feel (Warner, Tamlerlane, BMI)	43	Today's The Day (Warner Bros., ASCAP)	54
A Fifth Of Beethoven (RFT, BMI)	40	Dancin' Kid (Sound Of Nolan, Chelsea, BMI)	93	Hard Work (Hard Work, BMI)	92	It Keeps You Runnin' (Turpin, Tunes, ASCAP)	58	Rock And Roll Music (Arc, BMI)	16	Sophisticated Lady (She's A Different Lady) (Jay's Enterprises/Chappell, ASCAP)	24	Turn The Beat Around (Sunburn, Dunbar, BMI)	26
A Little Bit More (Bygones, ASCAP)	62	Devil Woman (Chappell, ASCAP)	87	Heaven Must Be Missing An Angel (Bull Pen/Perren/Vibes, ASCAP)	44	I Want To Stay With You (Irving, BMI)	49	3 Roots, Rock, Reggae (Tuff Gang, ASCAP)	73	Sara Smile (Unichappell, BMI)	73	Vaya Con Dios (Morley, ASCAP)	96
Another Rainy Day In New York (Big Elk/Laminations, ASCAP)	55	Don't Go Breaking My Heart (Big Pig/Leeds, ASCAP)	66	Hot Stuff/Fool To Cry (Knee Trembler, ASCAP)	75	I Want You (Almo/Jobete, ASCAP)	22	Save Your Kisses For Me (Easy Listening, ASCAP)	28	Save You Love Me (Fleetwood Mac) (Genton, BMI)	74	Will You Love Me Tomorrow (Screen Gems Columbia, BMI)	95
Afternoon Delight (Cherry Lane, ASCAP)	2	Don't Touch Me There (Lucky Pork, ASCAP)	80	I'd Really Love To See You Tonight (Dawnbreaker, BMI)	50	I've Been Lovin' You (No Exit, BMI)	90	Steppin' Out (Don Kirshner, BMI/Kirshner Songs, ASCAP)	57	Shower The People (Country Road, BMI)	83	You Should Be Dancing (Casseroles/Unichappell, BMI)	67
Baby I Love Your Way (Almo/Fram-Dee, ASCAP)	56	Everything's Coming Up Love (Warner/Tamerlane/Van McCoy, ASCAP)	52	If You Know What I Mean (Stonebridge, ASCAP)	19	Kiss And Say Goodbye (Nathaniel/Blackwood, BMI)	9	Say You Love Me (D.J. Rogers) (Woogie, ASCAP)	100	Tear The Roof Off The Sucker (Malbiz & Ricks, BMI)	5	You'll Never Find Another Love (Burrma, East, BMI)	42
Baretta's Theme (Keep Your Eye On The Sparrow) (Leeds, ASCAP/Duchess, BMI)	97	Fool For The City (Knee Trembler, ASCAP)	45	I'm Easy (Leon's Gate, Easy, ASCAP)	30	Let 'Em In (MPL Communications/ATV, BMI)	31	Shannon (Blendingwell, ASCAP)	51	Ten Percent (Lucky Three/Golden Fleece, BMI)	68	Young Hearts Run Free (DaAnn, R.S.O., ASCAP)	37
BLT (Far Out/Like Bad, ASCAP)	69	Foxy Lady (Delightful, BMI)	63	I'm Gonna Let My Heart Do The Walking (Holland/Dozier, ASCAP)	63	Let Em In (MPL Communications/ATV, BMI)	13	Slop Around (Jobete, ASCAP)	5	Yes, Yes, Yes (Turtle Head, BMI)	47		
Boogie Fever (Perren/Vibes, ASCAP)	99	Framed (Quintel/Freddy Bienstock, BMI)	41	Holland/Jobete/Stone Diamond/Good Forever, BMI)	60	Livin' Ain't Livin' (Stephen Stills, BMI)	46	Silly Love Songs (MPL Communications, BMI)	89	You Are My Best Friend (Feldman/As, Trident)	21		
Breaker Breaker (Hustlers, BMI)	94	Get Closer (Dawnbreaker, BMI)	20	I Need To Be In Love (Almo/Sweet Harmony/Hammer & Nails/Landers/Roberts, ASCAP)	38	Love Hangover (Jobete, ASCAP)	18	Silver Star (Seasons/Jobete, ASCAP)	39				
C'Mon Marianne (Saturday's Seasons Four, BMI)	48	Got To Get You Into My Life (Jeff Lane), R. Mueller, W. Williamson, United Artists 775	12	I Never Cry (Ezra/Early, BMI)	86								

A reflection of National Sales and programming activity by selected dealers, one-stops and radio stations as compiled by the Charts Department of Billboard.

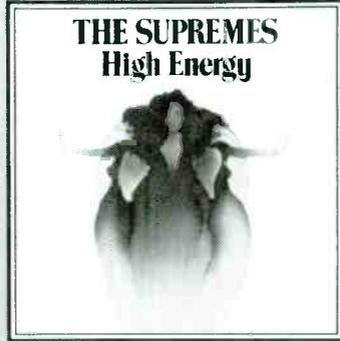
ACROSS-BOARD ACTION!

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by

THE SUPREMES

Stepping out of their hit album "High Energy" (M6-863S1)



On Motown Records and Tapes

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE					THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE					THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE															
				ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE					REEL TO REEL	ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE					CASSETTE	REEL TO REEL	ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE	REEL TO REEL								
★	1	13	WINGS AT THE SPEED OF SOUND Capitol SW 11525	▲							36	13	13	SILVER CONVENTION Midland International BKL1 1369 (RCA)	6.98	7.95	7.95							71	65	6	MAXINE NIGHTINGALE Right Back Where We Started From United Artists UA LA526 G	6.98	7.98	7.98							
	2	23	PETER FRAMPTON Frampton Comes Alive A&M SP 3703	▲							37	31	18	EAGLES Their Greatest Hits 1971-1975 Asylum 7E-1052	6.98	7.97	7.97							72	72	39	FOGHAT Fool For The City Bearsville BR 6959 (Warner Bros.)	6.98	7.97	7.97							
★	3	6	AEROSMITH Rocks Columbia PC 34165	●							38	70	2	CARLY SIMON Another Passenger Elektra 7E-1064	6.98	7.97	7.97							73	43	6	B.T. EXPRESS Energy To Burn Columbia PC 34178	6.98	7.98	7.98							
	4	4	GEORGE BENSON Breezin' Warner Bros. BS 2919	●							39	52	9	FIREFALL Atlantic SD 18174	6.98	7.97	7.97							★	85	5	RENAISSANCE Live At Carnegie Hall Sire SASY 3902 2 (ABC)	9.98	10.95	10.95							
★	8	2	THE BEATLES Rock 'N' Roll Music Capitol SK80 11537	▲							40	44	8	THE ALAN PARSONS PROJECT Tales Of Mystery & Imagination 20th Century T 508	6.98	7.98	7.98							75	75	24	ELVIN BISHOP Struttin' My Stuff Capricorn CP 0165 (Warner Bros.)	6.98	7.97	7.97							
	6	6	FLEETWOOD MAC Warner Bros. BS 2725	●							41	28	10	AMERICA Hideaway Warner Bros. BS 2932	6.98	7.97	7.97							76	59	13	JOE WALSH You Can't Argue With A Sick Mind ABC ABCD 932	6.98	7.95	7.95							
	7	5	DIANA ROSS Motown M6-861 S1	●							42	33	15	DONNA SUMMER A Love Trilogy Oasis OCLP 5004 (Casablanca)	6.98	7.98	7.98							77	77	35	BARRY MANILOW Tryin' To Get The Feelin' Arista AL 4060	6.98	7.98	7.98	7.98	7.98					
	8	9	BOB MARLEY & THE WAILERS Rastaman Vibration Island ILPS 9383	●							★	51	13	HEART Dreamboat Annie Mushroom MRS 5005	6.98	7.98	7.98							78	80	34	ERIC CARMEN Arista AL 4057	6.98	7.98	7.98	7.98	7.98					
	9	10	ISLEY BROTHERS Harvest For The World T Neck PZ 33809 (Columbia/Epic)	●							★	88	2	CHEECH & CHONG Sleeping Beauty (OD-40) Ode SP 77040 (A&M)	6.98	7.98	7.98							★	90	3	ANDREA TRUE CONNECTION More, More, More Buddah BDS 5670	6.98	7.95	7.95							
	10	7	ROLLING STONES Black And Blue Rolling Stones COC 79104 (Atlantic)	▲							45	21	13	SANTANA Amigos Columbia PC 33576	6.98	7.98	7.98							80	38	14	KISS Destroyer Casablanca NBLP 7025	6.98	7.98	7.98							
	11	12	BROTHERS JOHNSON Look Out For #1 A&M SP 4567	●							46	47	8	TUBES Young And Rich A&M SP 4580	6.98	7.98	7.98							81	81	17	JOHNNIE TAYLOR Eargasm Columbia PC 33951	6.98	7.98	7.98	7.98						
★	12	NEW ENTRY	CHICAGO X Columbia PC 34200	●							★	64	7	CRUSADERS Those Southern Knights ABC/Blue Thumb BTS 6024	6.98	7.95	7.95							82	46	22	BRASS CONSTRUCTION United Artists UA LA 545 G	6.98	7.98	7.98							
★	13	26	DAVID BOWIE Changesonebowie RCA APL1-1732	●							★	60	5	FROM ELVIS PRESLEY BOULEVARD, MEMPHIS, TENNESSEE RCA APL1-1506	6.98	7.95	7.95							83	40	7	J. GEILS BAND Blow Your Face Off Atlantic SD 2-507	7.98	8.97	8.97							
	14	15	JETHRO TULL Too Old To Rock 'N' Roll: Too Young To Die Chrysalis CHR 1111 (Warner Bros.)	●							49	49	13	VICKI SUE ROBINSON Never Gonna Let You Go RCA APL1-1256	6.98	7.95	7.95							84	55	33	AMERICA History—America's Greatest Hits Warner Bros. BS 2894	6.98	7.97	7.97							
★	20	6	STEVE MILLER BAND Fly Like An Eagle Capitol ST 11516	●							50	53	56	PAUL McCARTNEY & WINGS Venus And Mars Capitol SMAS 11419	6.98	7.98	7.98							85	41	9	NAZARETH Close Enough For Rock 'N' Roll A&M SP 4562	6.98	7.98	7.98							
★	18	6	NATALIE COLE Natalie Capitol ST 11517	●							★	61	6	STARLAND VOCAL BAND Windsong BHL1-1351	6.98	7.95	7.95							86	54	8	TODD RUNDGREN Faithful Bearsville BR 6963 (Warner Bros.)	6.98	7.97	7.97							
★	17	7	STEELY DAN The Royal Scam ABC ABCD 931	●							★	63	4	RONNIE LAWS Fever Blue Note BN-LA628 G (United Artists)	6.98	7.98	7.98							87	62	63	AEROSMITH Toys In The Attic Columbia PC 33479	6.98	7.98	7.98	7.98						
	18	17	DARYL HALL & JOHN OATES RCA APL1-1144	●							53	58	7	JOHN TRAVOLTA Midland International BKL1-1563 (RCA)	6.98	7.95	7.95							★	98	10	NEIL SEDAKA Steppin' Out Rocket PIG 2195 (MCA)	6.98	7.98	7.98							
★	24	4	OHIO PLAYERS Contradiction Mercury SRM 1-1088 (Phonogram)	●							★	94	2	GORDON LIGHTFOOT Summertime Dream Warner/Reprise MS 2246	6.98	7.97	7.97							★	99	NEW ENTRY	JAMES TAYLOR In The Pocket Warner Bros. BS 2912	6.98	7.97	7.97							
	20	14	ELTON JOHN Here And There MCA 2197	●							★	149	2	JEFF BECK Wired Epic PE 33849 (Columbia)	6.98	7.98	7.98							90	57	10	BOB SEGER & THE SILVER BULLET BAND Live Bullet Capitol SKBB 11523	7.98	8.98	8.98							
	21	22	BOZ SCAGGS Silk Degrees Columbia PC 33920	●							★	66	5	BLACKMORE'S RAINBOW Rainbow Rising Oyster OY-1-1601 (Polydor)	6.98	7.98	7.98							★	91	NEW ENTRY	HAROLD MELVIN & THE BLUE NOTES All Their Greatest Hits Philadelphia International PZ 34232 (Columbia/Epic)	6.98	7.98	7.98							
★	22	NEW ENTRY	NEIL DIAMOND Beautiful Noise Columbia PC 33965	●							★	68	71	THE BEATLES (White Album) Apple SWB0 101 (Capitol)	12.98	13.98	13.98							92	48	14	TEMPTATIONS Wings Of Love Gordy G6-971 S1 (Motown)	6.98	7.98	7.98							
★	23	25	GARY WRIGHT The Dream Weaver Warner Bros. BS 2868	●							★	69	4	TAVARES Sky High! Capitol ST 11533	6.98	7.98	7.98							★	93	NEW ENTRY	GRATEFUL DEAD Steal Your Face Grateful Dead GO-LA620 J2 (United Artists)	9.98	9.98	9.98							
★	27	12	THIN LIZZY Jailbreak Mercury SRM-1-1081 (Phonogram)	●							59	30	14	DOOBIE BROTHERS Takin' It To The Streets Warner Bros. BS 2899	6.98	7.97	7.97							★	187	2	GEORGE BENSON Good King Bad CTI 6062	6.98	7.98	7.98							
	25	23	PARLIAMENT Mothership Connection Casablanca NBLP 7022	●							★	82	2	MARSHALL TUCKER BAND Long Hard Ride Capricorn CP 0170 (Warner Bros.)	6.98	7.97	7.97							★	95	109	3	JOHNNY & EDGAR WINTER Together Blue Sky PZ 34033 (Columbia/Epic)	6.98	7.98	7.98						
	26	16	MARVIN GAYE I Want You Tamla T6-342 S1 (Motown)	●							★	71	4	DAVID RUFFIN Everything's Coming Up Love Motown M6-866 S1	6.98	7.98	7.98							96	86	33	BLACKBYRDS City Life Fantasy F 9490	6.98	7.98	7.98							
	27	11	LED ZEPPELIN Presence Swan Song SS 8416 (Atlantic)	▲							62	50	8	TRAMPS Where The Happy People Go Atlantic SD 18172	6.98	7.97	7.97							★	97	96	8	BEST OF ROD STEWART Mercury SRM-2-7507	7.98	8.95	8.95						
★	36	10	THE MANHATTANS Columbia PC 33820	●							★	73	82	THE BEATLES 1962-1966 Apple SKB0 3403 (Capitol)	10.98	12.98	12.98							★	141	2	GRAHAM CENTRAL STATION Mirror Warner Bros. BS 2937	6.98	7.97	7.97							
	29	29	QUEEN A Night At The Opera Elektra 7E-1053	●							★	74	82	THE BEATLES 1967-1970 Apple SKB0 3404 (Capitol)	10.98	12.98	12.98							99	99	21	HENRY GROSS Release Lifesong LS 6002	6.98	7.98	7.98							
★	34	14	LEE OSKAR United Artists UA-LA594 G	●							65	42	7	SUPREMES High Energy Motown M6-863 S1	6.98	7.98	7.98						★	100	110	5	BILL COSBY IS NOT HIMSELF THESE DAYS RAT OWN RAT OWN RAT OWN Capitol ST 11530	6.98	7.98	7.98							
	31	32	STEPHEN STILLS Illegal Stills Columbia PC 34148	●							★	76	10	WILLIAM BOOTSY COLLINS Stretchin' Out In Bootsy's Rubber Band Warner Bros. BS 2920	6.98	7.97	7.97							★	101	112	2	JOHNNY MATHIS I Only Have Eyes For You Columbia PC 34117	6.98	7.98	7.98						
★	39	6	DOROTHY MOORE Misty Blue Malaco 6351 (TK)	●							67	67	10	SEALS & CROFTS Get Closer Warner Bros. BS 2907	6.98	7.97	7.97							102	83	10	HARRY CHAPIN Greatest Stories Live Elektra 7E 2009	7.98	8.97	8.97							
★	56	3	ARETHA FRANKLIN Music From The Motion Picture SPARKLE Atlantic SD 18176	●							★	78	3	BLUE OYSTER CULT Agents Of Fortune Columbia PC 34164	6.98	7.98	7.98							103	103	186	LED ZEPPELIN (IV) Atlantic SD 7208	6.98	7.97	7.97							
	34	35	LEON & MARY RUSSELL Wedding Album Paradise PA 2943 (Warner Bros.)	●							★	NEW ENTRY	ELECTRIC LIGHT ORCHESTRA Ole ELO United Artists UA-LA630 G	6.98	7.98	7.98							104	95	16	THE CAPTAIN & TENNILLE Song Of Joy A&M SP 4570	6.98	7.98	7.98								
	35	37	CHARLIE DANIELS BAND Saddle Tramp Epic PE34150 (Columbia)	●							70	45	48	AEROSMITH Columbia PC 32005	6.98	7.98	7.98							105	105	37	ELECTRIC LIGHT ORCHESTRA Face The Music United Artists UA-LA546 G	6.98	7.98	7.98							

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TOP LPs & TAPE

POSITION 106-200

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE					THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE																	
				ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE					REEL TO REEL	ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE	REEL TO REEL											
106	119	5	LOU RAWLS All Things In Time Philadelphia International PZ 33957 (Columbia/Epic)	6.98		7.98					137	113	31	RUFUS FEATURING CHAKA KHAN ABC ABCD 909	6.98		7.95		7.95			169	176	32	CHICAGO IX CHICAGO'S GREATEST HITS Columbia PC 33900	6.98	7.98	7.98	7.98	7.98
107	79	45	NATALIE COLE Inseparable Capitol ST 11429	6.98		7.98		7.98			138	140	4	RASPBERRIES' BEST Featuring ERIC CARMEN Capitol ST 11524	6.98		7.98		7.98			170	190	2	CANDI STATION Young Hearts Run Free Warner Bros. BS 2949	6.98		7.97		7.97
108	108	7	TOWER OF POWER Live And In Living Color Warner Bros. BS 2924	6.98		7.97		7.97			139	138	22	WAYLON JENNINGS, WILLIE NELSON, JESSI COLTER, TOMPALL GLASER The Outlaws RCA APL1-1321	6.98		7.95		7.95			171	179	3	UFO No Heavy Petting Chrysalis CHR 1103 (Warner Bros.)	6.98		7.97		7.97
109	92	15	ROBIN TROWER Live Chrysalis CHR 1089 (Warner Bros.)	6.98		7.97		7.97			140	143	6	A CHORUS LINE/ORIGINAL CAST RECORDING Columbia PS 33581	6.98	7.98	7.98	7.98	7.95			172	174	3	ANGEL Helluva Band Casablanca NBLP 7028	6.98		7.98		7.98
110	120	81	PAUL McCARTNEY & WINGS Band On The Run Apple SO 3415 (Capitol)	6.98		7.98	7.98	7.98			141	NEW ENTRY	141	BOB JAMES THREE CTI 6063	6.98		7.98		7.98			173	183	2	KEITH CARRADINE I'm Easy Asylum /E-1066	6.98		7.97		7.97
111	111	24	BOB DYLAN Desire Columbia PC 33893	6.98	7.98	7.98		7.98			142	NEW ENTRY	142	JOHN HANDY Hard Work ABC/Impulse ASD 9314	6.98		7.95		7.95			174	142	8	RICK WAKEMAN & THE ENGLISH ROCK ENSEMBLE No Earthly Connection A&M SP 4583	6.98		7.98		7.98
112	101	8	BELLAMY BROTHERS FEATURING "LET YOUR LOVE FLOW" Warner Bros. BS 2941	6.98		7.97		7.97			143	NEW ENTRY	143	SONS OF CHAMPLIN A Circle Filled With Love Ariola America ST 50007 (Capitol)	6.98		7.98					175	177	4	BLACK OAK ARKANSAS Balls Of Fire MCA 2199	6.98		7.98		7.98
113	116	11	FOOLS GOLD Morning Sky ML 5500 (Arista)	6.98		7.95		7.95			144	NEW ENTRY	144	BAY CITY ROLLERS Rock N' Roll Love Letter Arista AL 4071	6.98		7.98		7.98			176	NEW ENTRY	176	CHARLIE RICH Greatest Hits Epic PE 34240 (Columbia)	6.98		7.98		7.98
114	114	135	JOHN DENVER Greatest Hits RCA CPL1-0374	6.98		7.95		7.95			145	NEW ENTRY	145	HALL & OATES Abandoned Luncheonette Atlantic SO 7269	6.98		7.97		7.97			177	178	7	IAN HUNTER All American Alien Boy Columbia PC 34142	6.98		7.98		7.98
115	115	22	DAVID BOWIE Station To Station RCA APL1-1327	6.98		7.95		7.95			146	NEW ENTRY	146	MCCOY TYNER Fly With The Wind Milestone M 9067 (Fantasy)	6.98		7.95		7.95			178	188	2	PEOPLE'S CHOICE We Got Rhythm ISOP PZ 34124 (Columbia/Epic)	6.98		7.98		7.98
116	84	16	GENESIS A Trick Of The Tail Arista SO 36 129	6.98		7.97		7.97			147	NEW ENTRY	147	SEALS & CROFTS Greatest Hits Warner Bros. BS 2886	6.98		7.97		7.97			179	169	14	NEKTAR Recycled Passport PPSD 9811 (ABC)	6.98		7.95		
117	128	3	STYLISTICS Fabulous M&L HL 69013	6.98		7.98		7.98			148	NEW ENTRY	148	JOHN DAVID SOUTHER Black Rose Asylum 7E 1059	6.98		7.97		7.97			180	180	54	THE EAGLES One Of These Nights Asylum 7E 1039	6.98	7.98	7.97	8.97	7.97
118	122	7	CAMEL Moonmadness Janus IXS 7024	6.98		7.95		7.95			149	NEW ENTRY	149	NANCY WILSON This Mother's Daughter Capitol ST 11518	6.98		7.98		7.98			181	181	32	O'JAYS Family Reunion Phila Intl. PZ 33807 (Epic/Columbia)	6.98	7.98	7.98		7.98
119	91	21	SYLVERS Showcase Capitol ST 11465	6.98		7.98		7.98			150	NEW ENTRY	150	BEE GEES Main Course RSO SO 4807 (Atlantic)	6.98		7.97		7.97			182	192	2	SYNERGY Sequencer Passport PPSD 98014 (ABC)	6.98		7.95		7.95
120	NEW ENTRY		JERRY JEFF WALKER It's A Good Night For Singin' MCA 2202	6.98		7.98		7.98			151	NEW ENTRY	151	MAYNARD FERGUSON Primal Scream Columbia PC 33953	6.98		7.98		7.98			183	NEW ENTRY	183	MUSCLE SHOALS HORNS Born To Get Down Bang BLP 403 (Web IV)	6.98				
121	124	32	THE SALSOU ORCHESTRA Salsoul SZS 5501	6.98		7.98		7.98			152	NEW ENTRY	152	KINKS' GREATEST- CELLULOID HEROES RCA APL1-1743	6.98		7.95		7.95			184	118	48	PETER FRAMPTON Frampton A&M SP 4512	6.98		7.98		7.98
122	127	5	BILLY JOEL Turnstiles Columbia PC 33848	6.98	7.98	7.98		7.98			153	NEW ENTRY	153	DR. HOOK A Little Bit More Capitol ST 11512	6.98		7.98		7.98			185	195	2	D.C. LARUE Ca-The-Drals Pyramid PY 9003 (Roulette)	6.98				
123	125	31	EARTH, WIND & FIRE Gratitude Columbia PG 33694	7.98		8.98		8.98			154	NEW ENTRY	154	AEROSMITH Get Your Wings Columbia PC 32847	6.98	7.98	7.98	7.98	7.98			186	186	51	JEFFERSON STARSHIP Red Octopus Grant BFL1 0999 (RCA)	6.98	7.98	7.95	7.95	7.95
124	104	8	JOHN SEBASTIAN Welcome Back Warner/Reprise MS 2249	6.98		7.97		7.97			155	NEW ENTRY	155	MARTHA VELEZ Escape From Babylon Sire SASD 7515 (ABC)	6.98		7.95		7.95			187	126	13	LONNIE LISTON SMITH & THE COSMIC ECHOES Reflections Of A Golden Dream Flying Dutchman BDL1-1460 (RCA)	6.98		7.95		7.95
125	121	21	BAD COMPANY Run With The Pack Swan Song SS 8415 (Atlantic)	6.98		7.97		7.97			156	NEW ENTRY	156	VAN MCCOY The Real McCoy H&L HL 69012	6.98		7.97		7.97			188	193	3	LOUDON WAINWRIGHT III T-Shirt Arista AL 4063	6.98		7.98		7.98
126	136	4	STANLEY TURRENTINE Everybody Come On Out Fantasy F 9508	6.98		7.95		7.95			157	NEW ENTRY	157	DONNY & MARIE OSMOND Donny & Marie. Featuring Songs From Their Television Show Kolibri PD 6068 (Polygram)	6.98		7.98		7.98			189	NEW ENTRY	189	CURTIS MAYFIELD Give, Get, Take And Have Custom CU 5007 (Warner Bros.)	6.98		7.97		7.97
127	117	14	RETURN TO FOREVER Romantic Warrior Columbia PC 34076	6.98		7.98		7.98			158	NEW ENTRY	158	NEW RIDERS OF THE PURPLE SAGE New Riders MCA 2196	6.98		7.98		7.98			190	NEW ENTRY	190	AMERICA IS 200 YEARS OLD ... AND THERE'S STILL HOPE! Bob Hope Capitol ST 11538	6.98		7.98		7.98
128	130	31	HELEN REDDY'S GREATEST HITS Capitol ST 11467	6.98		7.98		7.98			159	NEW ENTRY	159	AMAZING RHYTHM ACES Too Stuffed To Jump ABC ABCD 940	6.98		7.95		7.95			191	137	37	PAUL SIMON Still Crazy After All These Years. Columbia PC 33540	6.98	7.98	7.98	7.98	7.98
129	87	7	RAMSEY LEWIS Salongo Columbia PC 34173	6.98		7.98		7.98			160	NEW ENTRY	160	R.E.O. Epic PE 34143 (Columbia)	6.98		7.98		7.98			192	172	13	RUSH 2112 Mercury SRM-1-1079 (Phonogram)	6.98		7.98		7.98
130	NEW ENTRY		BEACH BOYS Endless Summer Capitol SVBB 11307	6.98		7.98		7.98			161	NEW ENTRY	161	THE RAMONES Sire SASD 7520 (ABC)	6.98							193	200	274	CAROLE KING Tapestry Ode SP 77009 (A&M)	6.98		7.98	7.98	7.98
131	131	56	THE CAPTAIN & TENNILLE Love Will Keep Us Together A&M SP 4552	6.98	6.98	7.98	7.98	7.98			162	NEW ENTRY	162	PATRICK MORAZ Atlantic SD 18175	6.98		7.97		7.97			194	184	28	JOHN KLEMMER Touch ABC ABCD 922	6.98		7.95		7.95
132	93	16	OLIVIA NEWTON-JOHN Come On Over MCA 2186	6.98		7.98		7.98			163	NEW ENTRY	163	CHRIS HILLMAN Slippin' Away Asylum 7E 1062	6.98		7.97		7.97			195	189	85	ELTON JOHN Greatest Hits MCA 2128	6.98		7.98		7.98
133	89	6	POCO Rose Of Cimarron ABC ABCD 946	6.98		7.95		7.95			164	NEW ENTRY	164	JEAN-LUC PONTY Aurora Atlantic SD 18165	6.98		7.97		7.97			196	145	16	AL GREEN Full Of Fire Hi HSL 32097 (London)	6.98		7.98		7.98
134	97	33	TED NUGENT Epic PE 33692 (Columbia)	6.98		7.98		7.98			165	NEW ENTRY	165	MORRIS ALBERT RCA APL1-1496	6.98		7.95		7.95			197	157	5	ATLANTA RHYTHM SECTION Red Tape Polydor PD 1 6060	6.98		7.98		7.98
135	100	12	NILS LOFGREN Cry Tough A&M SP 4573	6.98		7.98		7.98			166	NEW ENTRY	166	URIAH HEEP High And Mighty Warner Bros./Bronze BS 2949	6.98		7.97		7.97			198	160	12	WEATHER REPORT Black Market Columbia PC 34099	6.98		7.98		7.98
136	102	8	JOE COCKER Stingray A&M SP 4574	6.98		7.98		7.98			167	NEW ENTRY	167	JESSE COLIN YOUNG On The Road Warner Bros. BS 2913	6.98		7.97		7.97			199	167	39	KISS Alive! Casablanca NBLP 7020	7.98		7.98		7.98
											168	NEW ENTRY	168	KOOL & THE GANG Love & Understanding De-Lite DEP 2018 (PIP)	6.98		7.98		7.98			200	175	21	PHOEBE SNOW Second Childhood Columbia PC 33952	6.98	7.98	7.98		7.98

TOP LPs & TAPE

A-Z (LISTED BY ARTISTS)

Aerosmith.....	3, 70, 87, 154	Eric Carmen.....	78	Henry Gross.....	99	Bob Marley.....	8	Renaissance.....	74	Steven Stills.....	31
Morris Albert.....	165	Keith Carradine.....	73	Darryl Hall & John Oates.....	18, 145	Marshall Tucker Band.....	60	R.E.O.....	160	Stylistics.....	119
Amazing Rhythm Aces.....	159	Harry Chapin.....	102	John Handy.....	152	Curtis Mayfield.....	189	Return To Forever.....	127	Donna Summer.....	42
America.....	41, 84	Chicago.....	12, 169	Heart.....	43	Van McCoy.....	156	Charlie Rich.....	176	Supremes.....	65
Angel.....	172	Joe Cocker.....	136	Chris Hillman.....	163	Harold Melvin.....	91	Vicki Sue Robinson.....	49	Sylvers.....	119
Atlanta Rhythm Section.....	197	Natalie Cole.....	16, 107	Dr. Hook.....	153	Steve Miller Band.....	15	Rolling Stones.....	10	Tammy Wynette.....	182
Bad Co.....	125	William Boots Collins.....	66	Bob Hope.....	190	Dorothy Moore.....	32	Diana Ross.....	7	Texas.....	58
Bay City Rollers.....	144	Bill Cosby.....	100	Ian Hunter.....	177	Patrick Moraz.....	162	David Ruffin.....	61	James Taylor.....	89
Beach Boys.....	5, 57, 63, 64	Crusaders.....	47	Isley Brothers.....	9	Muscle Shoals Horns.....	183	Rufus.....	137	Johnnie Taylor.....	81
Beck.....	130	Charlie Daniels Band.....	35	Bob James.....	141	Nazareth.....	85	Todd Rundgren.....	85	Temptations.....	92
Jeff Beck.....	55	John Denver.....	114	Jefferson Starship.....	186	Neil Sedaka.....	88	Leon & Mary Russell.....	34	Thin Lizzy.....	24
Bee Gees.....	150	Neil Diamond.....	22	Waylon Jennings/Willie Nelson.....	139	George Benson.....	4, 94	Jethro Tull.....	14	Tower Of Power.....	108
Bellamy Brothers.....	112	Dobie Brothers.....	59	Bros. Johnson.....	11	Elvin Bishop.....	75	Billy Joel.....	122	Trammps.....	62
George Benson.....	4, 94	Earth, Wind & Fire.....	37, 180	Brother Johnson.....	11	Blackbirds.....	96	Eagles.....	37, 180	John Travolta.....	53
Elvis.....	75	E.L.O.....	69, 105	Elton John.....	20, 195	Black Oak Arkansas.....	175	Fleetwood			

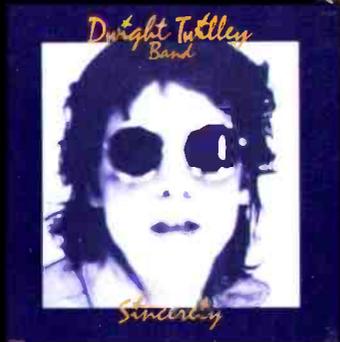
Here's What Summer Sounds Like



CROSBY/NASH
Whistling Down The Wire
ABCD 956



ISAAC HAYES
Juicy Fruit (Disco Freak)
ABCD 953



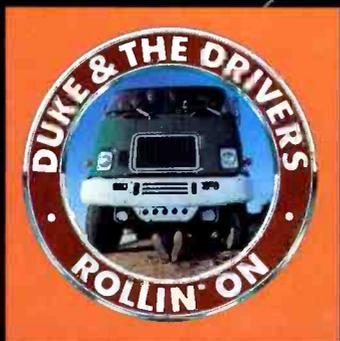
THE DWIGHT TWILLEY BAND
Sincerely
SRL-52081



BOBBY BLAND & B.B. KING
Together Again... LIVE
ASD 9317



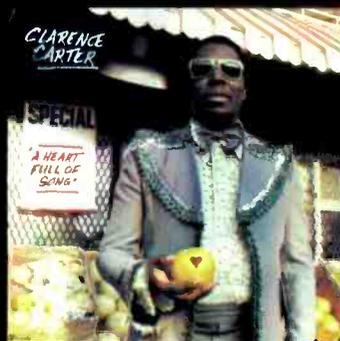
MARK-ALMOND
To The Heart
ABCD 945



DUKE & THE DRIVERS
Rollin' On
ABCD 942



U.S. RADIO BAND
Don't Touch That Dial
ABCD 947



CLARENCE CARTER
A Heart Full Of Song
ABCD 943



BOBBY VINTON
Serenades of Love
ABCD 957



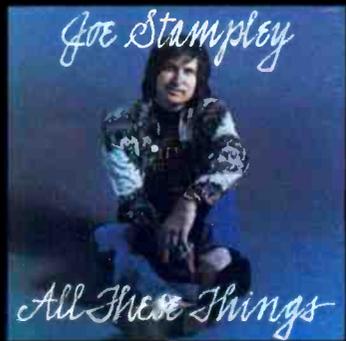
ROY CLARK
Roy Clark In Concert
DOSD 2054



SIR DOUG & THE TEXAS TORNADOS
Texas Rock For Country Rollers
DOSD 2057



RAY PRICE
Rainbows and Tears
DOSD 2053



JOE STAMPLEY
All These Things
DOSD 2059



From ABC, Shelter, Impulse, and ABC/Dot Records
On Records and Tapes

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AFM Slams 4, Commends 3 Congressmen

NEW YORK—The 79th convention of the AFM, just ended in Miami, has singled out four congressmen from New York, California, Illinois and Wisconsin as "Unfriendly to musicians and other artists."

AFM's president, Hal Davis, claims that the votes of Edward Pattison, (D-N.Y.), Charles Wiggins, (R-Calif.), Thomas Railsback, (R-Ill.), and Robert Kastenmeier (D-Wis.), excluded performance royalty provisions from the Copyright Bill recently reported by the House Judiciary Subcommittee.

Three other congressmen, Herman Badillo (D-N.Y.), Robert Drinan (D-Mass.), and George Danielson (D-Calif.), were praised by Davis for "their courage in vainly fighting for legislation that would have required broadcasters and others who use musicians' recorded works for profit, to pay a small royalty to the artists."

Davis also disclosed that the AFM has filed suit in U.S. District for the Southern District of N.Y., against Charles Peterson, the National Assn. of Orchestra Leaders, the Musicians' Right-to-Work Committee, Allied Musicians Union of New York, and Dell Castile, claiming that several provisions of the Landrum-Griffin and Taft-Hartley laws have been violated, and that the accused have "maliciously damaged the AFM by bringing fraudulent and unfounded lawsuits against it."

Haven Firms a Distrib Binder

LOS ANGELES—Phonogram has been licensed to distribute product of Haven Records throughout the world, excluding the U.S., Canada and the U.K., where Arista releases product.

Haven artists the Righteous Brothers, Willie Harry Wilson, Evie Sands, Honey White & the Nightman, Gene Redding, Rob Grill & the Grass Roots, Cunningham and Bandana are the artists involved. Haven principals are Dennis Lambert and Brian Potter.

Superstar Bonanza

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many small towns, country acts are being used as the finale to a day of festivities and fireworks.

At the Hollywood Bowl, Brock Peters will sing "Ballad For Americans" with the Los Angeles Philharmonic Orchestra on the 4th. The 18,000-seat show is sold out. Peters recently recorded "Ballad" for United Artists Records.

Throughout the U.S., when all the bicentennial week music dies down and all the tickets are counted, the gross receipts and profits from all the score of shows listed above all sure to make some history on its own.

Columbia Label

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gan to import U.S.-pressed quadraphonic albums into the community which bore the Columbia name.

EMI uses the Columbia name for both records and tapes. The court's ruling has far-reaching repercussions on trademark law and scored for EMI a front-page headline in the London-published Financial Times,

NARM's '75 Profile

• Continued from page 1

ume and over remained steady at about 12%, while major drops were noted in members doing \$2-\$3 million (-4.7%), \$3-\$5 million (-2.3%) and \$1-\$2 million (-1.3%) annual sales.

Retail record stores, after showing solid increases in percent of dollar volume among types of outlets serviced by NARM rackjobbers the prior two years, dropped nearly 3% to 15.6%. Department/discount stores now account for 71.6% of volume, up 1% from 1974, with variety stores also up nearly 1%, to 3% of over-all volume—a combined total of nearly 75%.

Singles as a percentage of dollar volume for all NARM members continued to decline (reflecting the 20% dip in retail unit sales reported by RIAA), with a 1975 figure of 11.4%, down from 12.7% the year before.

Interestingly, for NARM retailers the singles percentage of dollar volume is up almost 1% to 8%, more than offset however by the nearly 4% decline in member rackjobber/one-stop volume to 12.4% of total sales. Budget/economy priced product was steady at 9.4% of volume.

While contemporary recorded product (pop, rock, soul) continue to dominate overall dollar volume by type of music with 61.4%, up slightly from 1974, biggest increases were posted by MOR, up 0.7% to 11.1%, and jazz, up 0.5% to 4.6% of total sales. Only significant drop is in children's product, down nearly 2% to 2.3%.

Country music continues as the second most popular type of recorded product sold, up slightly for the third year to 11.7% of dollar volume—reflecting the interest of the adult record buyer profiled in the NARM study presented at the convention this March (see separate story, this issue).

Records and tapes respective shares of the over-all market remain relatively steady, with LPs and singles up slightly to 71.3% and tapes down the same 0.3% to 28.7%.

But within the tape category, NARM members report cassettes up nearly 2% to more than 13% of total dollar volume, after a slight decline in 1974, with 8-tracks down about 1% to 82.3% of over-all sales. All other prerecorded and blank tape sales by NARM members, including quad-8 and reel-to-reel, were down 1% to 4.6%. STEPHEN TRAIMAN

CBS Reggae

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the first album was re-mixed and mastered here, recording work was done at the Federal Sounds Studios (CBS-owned) in Kingston.

Promotional campaigns backing each of the titles are in the works, says Andon. The group Mighty Diamond is also scheduled to debut here Wednesday (30) at the Bottom Line club.

Jimmy's World

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price, advertising support from labels was lost. A return to the advertised sales price of \$3.99 brought label participation back, but sales dropped heavily. Setton says that the firm then returned to its current \$2.99 sales price and used its own ad dollars.

He says that the chain now is contemplating raising its advertised sale price to \$3.49 with label support in mind. Select frontline goods would still be offered at \$2.99, though.

Inside Track

Ringo Starr rejoined Paul McCartney onstage at the Wings' stop at the Los Angeles Forum, but only for a friendly embrace. ... Ian Anderson was invited back for a July 22 co-host taping of the "Mike Douglas Show" after his debut on the syndicated stanza last week. ... The World Jazz Assn. meets Wednesday (30) at RCA Studios in New York to elect Eastern officers. ... Democratic presidential hopeful Jimmy Carter gets his biggest campaign benefit concert Saturday (10) in the Gater Bowl, Jacksonville. Lynyrd Skynyrd, the Marshall Tucker Band and the Outlaws headline the Alex Cooley-produced event. ... Herbie Hancock rejoins such former sidemen as Julian Priester, Eddie Henderson, Bennie Maupin, Billy Hart, Buster and Tony Williams, Freddie Hubbard, Wayne Shorter and Ron Carter when he is saluted Tuesday (29) at the Newport Jazz Festival—New York.

Columbia promoted an appearance by Christian the Magician at the suburban Penguin Feather record shop in suburban Washington. The magico was hired to plug the Blue Oyster Cult's "Agents Of Fortune" because it is magic oriented as to cover and songs. ... Three Dog Night have lavish new wardrobes by Madeline Graneto and new sets and lighting by Myrl A. Schreiber for their impending tour.

One-time industry executive Ron Kass has departed his post as Sagittarius Entertainment president. ... George Butler, Blue Note Records topper, says he will delay his recording debut as a keyboarder till early next year. ... Fred Weintraub, the one-time personal manager and bistro op, who did the "Woodstock" film, is still at WB studio, currently executive producer of "Outlaw Blues," which stars Peter Fonda. ... Michel LeGrand debuts in Las Vegas July 8 at the Sahara.

Lorry Laventhal, youngest son of Lou Laventhal, former chairman of the board of ABC Record and Tape Sales, marries Cynthia Scott Sunday (27) in Seattle. Young Laventhal is Mercury promo man for ABC there, while his bride is in the ABC advertising department. ... Aaron Dolgoff, 65, father of Larry Dolgoff, long-time operator of Disc City One-Stop, Seattle, died last week. ... Henry Kissinger rumored going to MCA in the film studio end after he departs the State Dept.

Alvin Bart has split with Mike Levy and formed his own agency to handle arranger/leaders. Clients include Michel LeGrand, Hank Mancini, Elmer Bernstein, the Bergmans and Elmer Bernstein. ... What national promo manager told his regional vassals that anything goes to get the hit? "Every program director has his price" is what the man said. ... Frank Sinatra gigs all over England in March 1977, it's rumored. ... Alice Oseff, wife of Brud, founder of Mobile One-Stop, seriously ill, as is clarinetist Barney Bigard.

One-time Houston distribution biggie Steve Poncio is operating a charter fishing boat fleet in Port Isabel, Tex. ... Supersax going with BASI after starting with Capi-

tol. ... Billy Dee Williams begins preproduction of the NBC-TV special "Scott Joplin," which Motown is producing. ... Is a major indie label going to a one-label concept globally from its present multi-label operation? ... Is ICM agency biggie Danny Cleary pondering a move to personal management of Olivia Newton-John?

Carol Connors and Ayn Robbins inked to write lyrics for four songs for the Disney feature, "The Rescuers," by producer Ron Miller. ... The benefit concerts staged for Rubin (Hurricane) Carter grossed big gold, but monstrous expenses cut into what was left to help the one-time pugilist. The Dec. 8, 1975, concert at Madison Square Garden grossed \$217,000, but only \$104,000 remained after expenses. The Jan. 25, 1976, concert in Houston grossed \$379,787, but the bottom line was red. Expenses like \$40,000 for sound equipment, \$37,000 for hotel expenses, \$17,000 for chartered air accommodations, \$8,000 for a cast party and \$2,500 for limos hurt, along with \$125,000 in production costs and \$100,000 for Astrodome rental. No wonder John Denver's summer benefits in L.A. are being carefully planned to cut operational costs.

Failure of Soviet officials to set a definite date and itinerary for the contemplated concert tour has cancelled the Steeleye Span junket there. ... Tom Jones plays a straight dramatic film role for the first time in "Yock-owald," which starts shooting in Culver City July 12. He plays a hired assassin in the title role. ... The Beach Boys tour from July 2 through Sept. 21 in the U.S. to support their new "15 Big Ones" LP on Reprise/Brother label. ... Diana Ross extends her all-time house-breaking record two-week stay at the Palace Theater, New York, one more week through July 3. She grossed \$427,901.50 through June 26 in all SRO appearances. ... The Rick Blooms (he's talent coordinator at the Troubadour) are parents of a girl, Allison Bea, born June 17. ... Thin Lizzy cancelled its tour when leader/vocalist/bassist Phil Lynott contacted a viral infection in the U.S. and returned to England for treatment.

The 1st National Rotagilla (alligator backwards) won out over 330 entries in the first annual "Top Rock Search" conducted by 7-11 stores and Busch Gardens in Florida. They got an appearance on a forthcoming "Midnight Special" as one prize. ... Comedian Don Knotts introduced Kansas at its Los Angeles Forum gig. ... Jamie/Guyden in Philadelphia distributing UR Records, the label formed by the Crystal Mansion. ... Helen Humes does a freebie at Rockefeller Center's Channel Gardens July 14 with the Jerry Wiggins Quartet. Time, McGraw-Hill and Exxon sponsor. ... Norman Gimbel and young Artur Rubinstein penned the theme for a new tv pilot, "Maureen."

LATE SIGNINGS: The Kinks to Arista. ... Buster, a Liverpool teenage group, to RCA. ... L.D. Pearl, composed of sisters Leslie and Debbie Pearl, to London. ... Fantasy Hill and Dunn & Rubini to Prodigal.

EMI Buying Col Pictures' Publishing

• Continued from page 1

will retain ownership of its large music print division, Columbia Pictures Publications, and will continue to acquire new music material not already contained in its departing catalog of copyrights.

The publishing sale, in addition to a pending spinoff of CPI's New Orleans television station, WVUL, for approximately \$13.5 million, will "culminate a three-year effort to restore the fiscal integrity of our company," said Alan J. Hirschfield, CPI president, in a message Wednesday (23) to shareholders.

While possible changes in the structure of the CPI publishing operation under its new ownership remain to be disclosed, it is expected that the present executive lineup will be continued.

Sir John Read, EMI chairman, lauded the achievements of the management team of Lester Sill, Irwin Z. Robinson and Irwin Schuster. "It is an excellent one," he said, "and it is our intention to retain it."

The publishing interest of CPI dates back some 14 years when it acquired Aldon Music from Al Nevins

and Don Kirshner. This was the base of the catalog which was added to substantially over the years. A more recent acquisition was Press Music.

Among artists whose tunes are represented in the catalog are Carole King, Barry Mann, Cynthia Weil, Gerry Goffin, David Gates, Cat Stevens, Melissa Manchester, Mark James and Richard Supa. Also included are many titles by such as Neil Sedaka, Mac Davis, Marvin Hamlisch, Burt Bacharach, Bert Kaempfert and Michel Legrand.

CPI will remain as a repository of new material that may come to the company via its subsidiary Arista Records, or through movie and tv properties. Only recently, Arista formed a publishing wing, Arista Music. Formerly, Arista acquisitions were funneled into Screen Gems-Columbia.

Tied in with the EMI purchase of the CPI music publishing division is a commitment in principle for EMI to make a "multimillion-dollar" investment in four of Columbia's upcoming feature film releases.

CPI's financial picture is also ex-

pected to be bolstered by a large investment by Time Inc. in its movie production program.

Hirschfield, in his statement to stockholders, recalled that in June 1973, CPI's total debt to banks and other lenders totaled more than \$22 million. The funds realized from its planned sales in music publishing and of the tv station will aid in over-all debt reduction to "approximately \$100 million" by the end of 1976, he said.

He placed the worth of CPI in March at about \$30 million, with the sale of the publishing firm to add some \$15 million, after taxes.

Hirschfield said that funds realized from the publishing sale will be used initially to "reduce bank debt." But, he added, "we fully intend to re-borrow these funds as a basis for an acquisition program which we expect will materially increase and stabilize our corporate earnings base."

Read views the pending publishing acquisition "as a major addition to our international music publishing interests, which form part of EMI's worldwide recorded music operations in 32 countries."

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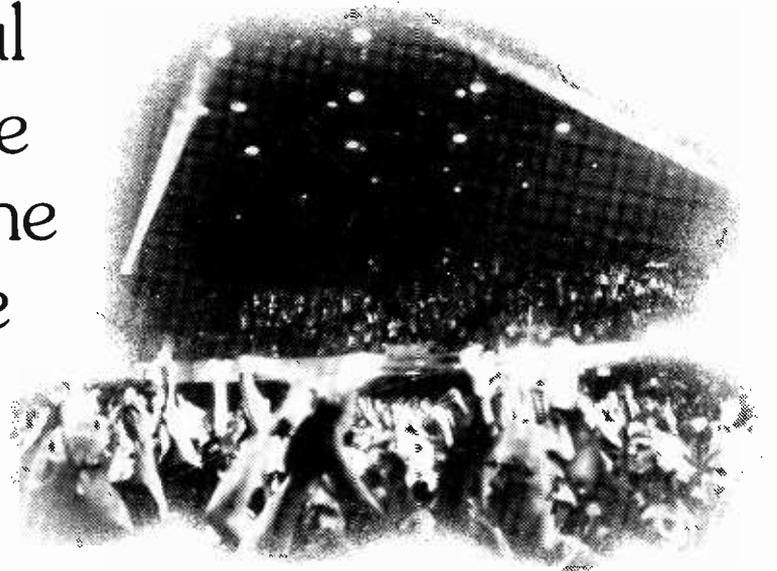
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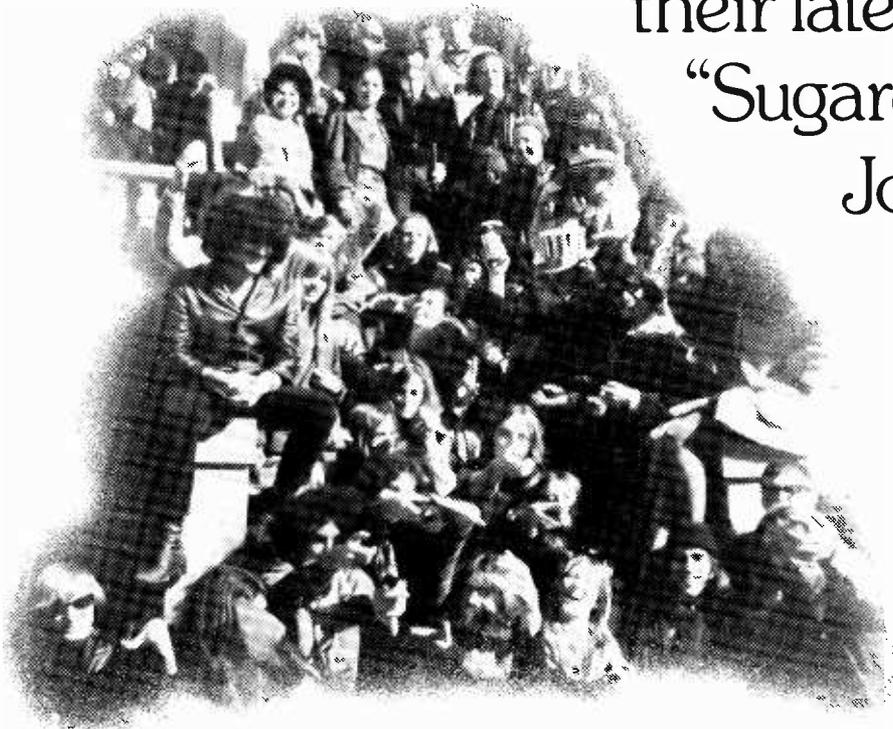
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