

# Billboard

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YEAR

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## ABC Racks' Holiday Inserts In 30 Marts

By IS HOROWITZ

NEW YORK—A Christmas campaign touched off by the placement of some five million four-color supplements in Sunday newspapers covering 30 major market areas will cap a recent series of moves by ABC Record & Tape Sales to generate additional volume in its rack locations.

The supplements will appear simultaneously on Nov. 28 in all markets.

By this drive and other steps taken to increase product turnover ABC expects not only to bolster its own market stance, but also to stimulate

new enthusiasm among chain store management in the viability of record departments as profit centers.

"The health of our business is dependent on the attitude of the mass retailers we service," says Stephen C. Kugel, ABC vice president in charge of marketing. And many of them, he notes, have become disenchanted with record departments as sales dipped due to cut-price competition from free-standing stores.

The symbiotic relationship between rack and client store dictates  
(Continued on page 16)

## U.K. Drought Affects Record Factories

By PETER JONES

LONDON—Britain's record factories are making substantial voluntary efforts to reduce their consumption of water in the face of the country's current drought. They are also drawing up plans in case rationing has to be introduced.

Government action of this sort, if severe, would probably result in disk production cutbacks and extra capacity would have to be sought in

Europe to maintain supplies at a critical sales time.

Water features in various points in the production of records, particularly in cooling and electro-forming and usage, can run up to and beyond 100,000 gallons a day, according to plant capacity. Much of the water can be re-circulated but a good deal of it, too, is lost through evaporation.  
(Continued on page 57)



HOPE WE GET TO LOVE IN TIME (ABCD 952), the just released debut album by Marilyn McCoo and Billy Davis, Jr., has, from the start, caused unparalleled levels of excitement among radio, press, and retail personnel. That excitement, combined with the explosiveness of their new single, "You Don't Have To Be A Star" (ABC-12208) has created one of THE dominant new music talents of the 70's. (Advertisement)

## IRS Probing Promo LPs; L.A. Theft Ring Wiped Out

### N.Y. & L.A. Bypassed As Act-Breakers

By GERRY WOOD

NASHVILLE—Major labels are intensifying the trend toward launching acts in various regions of the country rather than simply depending on the traditional New York or Los Angeles blitz to break or inaugurate new acts.

Giving local fans and radio personnel a sense of involvement in the early stages of an artist's career, constriction of some of the L.A. and New York exposure avenues and the advantages of launching a new act from its strongest support base are three reasons why labels have been relying increasingly on such cities as Dallas, Houston, Washington, De-  
(Continued on page 48)

### FBI Aids Locals Apprehend Gangs

By JOHN SIPPEL

LOS ANGELES—In the past 18 months, local sheriff's police working with the FBI have cracked the nucleus of several experienced LP theft rings which stole an estimated \$1.75 to \$2.5 million worth of albums annually in Southern California over the past three years.  
(Continued on page 18)

### Federal Agents Prowl In Chicago

By ALAN PENCHANSKY

CHICAGO—The retailing of promotional records is being investigated here by IRS agents.

Though the agency will not officially confirm that such an investigation is underway, sources at branch offices of MCA, Capitol and London indicate these companies  
(Continued on page 18)

## Labels, NEC Near Marketing Accord

By JIM FISHEL

NEW YORK—A collective marketing program involving more than 15 record manufacturers and the National Entertainment Conference (NEC), with a membership of more than 850 schools, is near implementation.

Under the terms of the agreement, worked out by high-ranking NEC and record industry officials, the

collegiate organization would act as a clearing house for the labels, whereby they would perform a series of helpful functions for schools.

According to one of its initiators, Ron Feldstein, development chairman of the NEC, the plan could be in working order as early as "the first of the year."  
(Continued on page 37)

## Japanese Escalating Their U.S. Subpublishing Roles

By DAVE DEXTER JR.

### Blind Disco DeeJay Big Success In N.Y.

By RADCLIFFE JOE

NEW YORK—A blind Queens, N.Y., musician who became a disco deeJay partly as a gag, is now among the most sought-after mobile disco deejays on Long Island.

Ted Fass, handicapped from age 11 when a nasal tumor severed his optic nerve, operates Ted's Disco On Wheels along with his wife Gail, and according to the Louis Braille Foundation for Blind Musicians, is believed to be the first blind professional disco deeJay in the country.

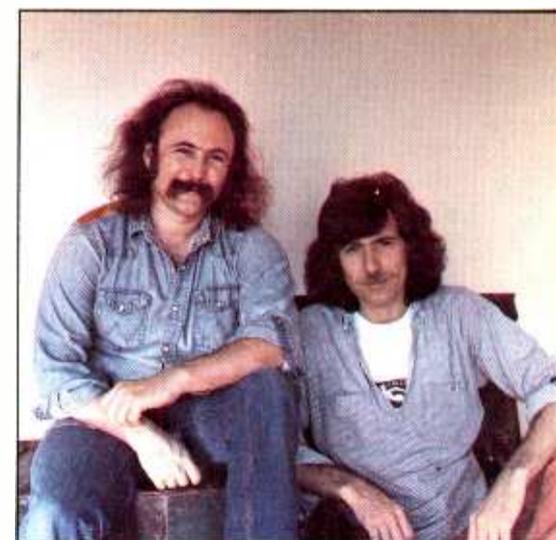
Fass, a 24-year-old sociology major from the Univ. of Miami, had worked as a drummer and vocalist  
(Continued on page 42)

LOS ANGELES—When Shin and Misa Watanabe of Tokyo installed Hiroshi Kuwashima as vice president and chief of their American publishing office here last fall, they predicted it would be only the first of numerous "invasions" of the U.S. by Japanese firms.

They were right.

Ten months later, six other Japanese are managing publishing operations in Los Angeles. Their assignment is to acquire subpublishing rights to American songs, and bidding—advance payments in yen converted to dollars—is escalating rapidly.

Toshiba-EMI, one of the international giants in records and music  
(Continued on page 20)



The new Crosby Nash album, WHISTLING DOWN THE WIRE (ABCD 956) has, from a combined sales and airplay standpoint, truly put David Crosby and Graham Nash in the pop music spotlight. It's their fastest selling and most acclaimed album to date. And "Spotlight" (ABC-12217), coincidentally, is the title of their just released single . . . the most requested cut off the album. (Advertisement)

His new album on Asylum Records & Tapes—Produced by Barry Goldberg

7E-1077

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The voice comes at you in an unmistakable rasp, the guitar relentlessly drives the point home: Probably no other man could take the songs of Bob Dylan, Van Morrison, James Taylor, The Doobie Brothers, 10cc, Steely Dan, and Richie Havens and turn

them into such compelling and personal music.

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An album infused with energy and light... an immediately recognizable and unique point of view.

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**"THE END OF THE BEGINNING"**  
**THE FIRST RICHIE HAVENS ALBUM ON A&M RECORDS & TAPES** 

Produced by David Kershenbaum

TIES WITH NARAS

## Chicago Emphasis By Phono/Mercury

By ALAN PENCHANSKY

CHICAGO — Phonograms/Mercury is stepping up a campaign, begun in the last year, to reaffirm its commitment to Chicago and to acts that originate here.

The program, including major support to Chicago's NARAS chapter, officially will be underway by mid-fall, when the first Mercury album by the Chicago-based Chi-Lites, recently signed to the label, is released.

By that time, Mercury reveals, it will hold a long-term lease on an outdoor billboard here, where greetings from Mercury and its Chicago-based acts will be hoisted. The placard then remains exclusively for Mercury product ads and public service tie-ins, the label says.

Also keyed to the Chi-Lites re-

lease, the label is planning a special audio/visual presentation documenting the stages in production of an LP, to be jointly sponsored by Mercury and the NARAS local. The presentation, built around the Chi-Lites album now in production, will be hosted at the label's IBM Plaza headquarters, for NARAS members and invited guests.

One of those guests likely will be Mayor Richard J. Daley, whose office and City of Chicago Cultural Committee are being enlisted in the drive to strengthen the city's musical identity.

"We don't want the next Earth, Wind and Fire to be on another label," says Charlie Fasch, executive vice president and general manager, referring to the group

(Continued on page 55)

## New 4-Channel Approach Could Revitalize Medium

LOS ANGELES—FyF Studios, a 1½-year-old studio just outside Athens, Ga., has developed a new approach to 4-channel recording and playback which places all four speakers in front of the listener instead of around him and which it contends can revitalize sagging interest in 4-channel.

In the traditional 4-channel setup, speakers are placed in four corners creating the "surround" sound and producers and engineers cut 4-channel LPs with that in mind.

The FyF system, however, according to Hal Peller, studio president,

"is a 4-channel frontal plane in which all four speakers are in front of the listener, two on the floor, and two on the ceiling, enabling the producer to more closely re-create the live concert sound."

This is accomplished, says Peller, by placing sounds during the recording process in a physical correspondence with the listener's perception of live music.

Through special recording techniques, the producer is able to place the various sounds of musical instruments in their proper physical loca-

(Continued on page 40)

## 'Supermarket' Concept At Chi's Sounds Good Store

CHICAGO—A "supermarket" sales concept is planned for the newest Sounds Good outlet here, to be located in a property created originally by the A&P chain.

The 10,000-square-foot former food mart, near one of the major commercial intersections on the city's north side, last housed Universal Music, Inc., was purchased outright last month by Keith Eckerling and his partners. This boosts to four the number of outlets in the Sounds Good chain.

The four stores, a majority of each owned by one interest, purchase and advertise as a body.

Eckerling, who also co-owns and manages the Sounds Good location in New Town, admits he will borrow a page from the Peaches merchandising book in outfitting the new location for its Friday-Sunday (10-12) grand opening.

"We'll put out artist displays with 500 albums and we'll feature complete artist catalog, rather than one album," the seasoned 25-year-old explains.

Eckerling says the store will feature a complete catalog of all major labels and a comprehensive line of tapes.

As Universal Music, Eckerling ex-

plains, the location stocked LPs only in fives and 10s, priced at \$5.79, making it largely an outlet for tapes and singles.

Eckerling says the massive tape selection, both 8-track and cassette to be regularly priced at \$5.98, will continue to be one of the store's main attractions, along with classical

(Continued on page 67)

## General News

### Copyright Revision Still Races Time

WASHINGTON—The copyright revision resumes its frantic race with the clock this week with a House Rules Committee hearing on the bill reported set for Thursday (9).

In record time, the staff of Rep. Robert W. Kastenmeier's (D-Wis.) subcommittee on Courts, Civil Liberties and the Administration of Justice, put together a committee report in the wake of the triumphant 27 to 1 vote for the subcommittee's draft bill by the parent Judiciary Committee Aug. 27.

The report was said to be circulating among members of the committee by Thursday (2), and a petition to file it in the House on Friday (3) during the Labor Day recess was underway.

In spite of the dwindling number of legislative days left before the scheduled Oct. 2 adjournment of the 94th Congress, betting odds here still favor the miracle of passage of the copyright revision more than half a century overdue.

It will need an affirmative House floor vote almost on the heels of Rules Committee action, followed by an equally fast ironing out of Senate and House bill differences in conference committee and approval of their compromise by votes of both houses.

### AUDEX, CES May Beckon To Record Labels

By STEPHEN TRAIMAN

NEW YORK—The music industry—specifically prerecorded records and tapes—may play a more viable role in future audio expos, as labels once were identified with the majority hi fi shows of the late 50s and early 60s.

Both Jack Wayman, senior vice president of the EIA/CEG, sponsor of the Summer and Winter CES in Chicago, and Charles Snitow, whose firm is manager and producer of the new AUDEX set for Las Vegas next April, acknowledge the importance of the "blades" with the "razors."

While Snitow managed the CES for 10 years until his contract was up after this last June event, labels were solicited but never really given the "hard sell" to join the hardware companies, both he and Wayman admit.

Now the CES is looking toward a

(Continued on page 44)

## UA Forces Meet To Talk Product 50 Staffers, Bosses Eye Fall Program In Vegas

By HANFORD SEARL

LAS VEGAS—Top United Artists corporate brass and 50 national sales promotion staffers met Aug. 27 at the MGM Grand to introduce the firm's fall program, upcoming products and discuss immediate goals.

Artie Mogull, UA Records president, delivered keynote talks at Friday (27) sessions at the three-day mini-convention and stressed re-dedication of record division company efforts.

"We're here to coordinate the breaking of new artists such as American Flyer and those to come in the next few months," said Mogull. "The shots in the record business are far and few in between, so there's no

doubt in my mind that we're going to go after Flyer."

High atop UA's present record campaign is MGM Grand's current headliner Paul Anka, who will release his latest album, "The Painter," within two weeks. The con-fab group attended Anka's opening night performance Aug. 26.

Mogull said the Anka promotion budget is the largest so far allocated by UA for an album. Anka appeared at the 26th floor affair to share his feelings about the project.

"It's great to get up to bat and get on base for United Artists, but more so, this is for all artists who have the

(Continued on page 67)

## RIAA And NARM Ask For Tax Bill Inclusion

By MILDRED HALL

WASHINGTON—Spokesmen for the RIAA and NARM have asked that recordings be included in a tax relief bill for magazine publishers which would allow firms to include in a current year's tax, deduction for returns of display product from dealers after the end of the taxable year.

Stan Gortikov, RIAA president, and NARM spokesman Sanford J. Goldberg, comptroller of Lieberman, Inc., made a joint appeal to the Senate Finance Committee at recent hearings on a House-passed tax bill, H.R. 5161.

They testified that although the bill applies to magazines sold to dealers for display purposes, with guaranteed returns, the tax "distortion" being corrected by the House bill exactly parallels that of the recording industry. IRS presently does not permit offset in-current year deductions for product returned after the end of the tax year.

The bill allows a taxpayer on an accrual basis to deduct costs of returns occurring within 2½ months beyond the close of the firm's current tax year. It would apply to tax years beginning after Dec. 31, 1975.

Gortikov said manufacturers and distributors of sound recordings should be included because mer-

chandising of records and tapes is "virtually identical with periodicals and the tax problems which result are the same for both industries."

He explained that whether a record is fated to be a success or a total loss—"the record company must send the retailer copies for display in anticipation of hoped-for demand." So the companies press far more copies than will ultimately be sold at retail.

Recordings are sold to retailers and rackjobbers with full return privileges, and "the percentage of returns is high." In 1974 the average industrywide figure was 21% of gross sales. Once returned, "product has little more than scrap value."

(Continued on page 67)

## CBS OBTAINS INJUNCTION Vs. DEALER

BENTON, Ill.—In U.S. District Court here, Friday (3), CBS Records succeeded in enjoining a Carbondale, Ill., record store from selling promotional merchandise.

Before U.S. District Court Judge Henry S. Wise, Joe Lewis, owner of Mammoth Records in Carbondale, agreed to a consent order granting a permanent injunction that prevents Lewis from selling "in any manner any sound recordings which were restricted for demonstration or not for sale, in which CBS was proprietor of the copyright or licensee of the copyright."

The action results from a precedent-making suit, filed here Aug. 26, that charged copyright infringement, unfair trade practices and unfair competition (Billboard, Sept. 4).

The judge asked Lewis in open court if he would abide by the order, and instructed him to destroy those promotional copies in his possession or to use them in his store for promotion.

The case was handled here for CBS by Carbondale attorney John C. Feirich.

## TV SOUND: A PROBLEM

### 3 Factors Must Improve, Says Speaker Manufacturer

By JIM McCULLAUGH

*This is another in a series on the dismal condition of television sound. This week, the head of the American Loudspeaker Manufacturers of America lays the blame on tv set makers, blank tape firms and AT&T.*

LOS ANGELES—Speaker technology has made dramatic strides in the past 10 years and there is equipment readily available on the market which could improve tv sound substantially if incorporated into tv receivers, all things being equal.

All one has to do is note the degree of sophistication in today's seemingly infinite variety of hi fi and commercial speakers with their state of the art enclosures and electronics.

Speakers are generally more efficient requiring less amplifier power for the same sound power and boast enriched tweeters, woofers, and mid ranges, for example.

However, it appears that whatever technology is available at the moment will simply have to wait in the

wings before becoming a part of better sounding television.

That's the consensus of William Rollins, current president of the American Loudspeaker Manufacturers of America (ALMA), a Chicago-based organization with over 40 different speaker companies, many of whom are OEM suppliers to tv set makers.

ALMA, some of whose members include Acoustic Research, C.T.S.,

(Continued on page 67)

# Song Competition Among Publishers Hits New Plateau

## Acts With Label Deals Prospering

By CLAUDE HALL

LOS ANGELES—Competition for songs—especially those by writer-performers—has become so fierce that agents and attorneys are now asking “telephone number” figures for advances just like in the record industry. And some publishers—though not necessarily smiling about it—are shelling out top dollars even for unproven writers.

The criteria, of course, is the recording contract.

“We’re now being asked for anywhere from \$5,000 to \$25,000 in advances for the publishing rights to an act and sometimes that’s just a co-publishing deal,” says Ron Kramer,



Ron Kramer: in the market for new deals.

vice president and general manager of Beechwood Music.

“I was recently hit up for \$75,000 a year in advances, with escalating clauses and it was a relatively new group, though there were some relatively heavy musicians in the group.”

The advances asked for depend, of course, on which label the group has just signed with. There’s even indication that if the group has signed with some label as hot as Columbia Records the prices go up.

(Continued on page 20)



INTRO MEETING—Russ Regan, 20th Century Records president, introduces Alan Livingston, newly appointed vice president, entertainment group of 20th Century-Fox Film Corp. to the record label and music publishing staffs.

## CBS Buys Show Tuner Frank Music

NEW YORK—The show-tune laden catalog of Frank Music, publishing firm set up by the late Frank Loesser, is now a CBS property.

The acquisition also brings to CBS Music Theater International a licensing operation for use of Broadway musicals by stock and amateur companies.

Early in the negotiations word was that a CBS purchase would involve a joint venture of sorts between the major and Steve Leber, one of the principals in the management firm Leber/Krebs. A CBS spokesman explains, though, that the final deal was entirely CBS. He adds that the company is looking now to bring Leber actively on-board. He wouldn’t elaborate.

The spokesman also states that CBS wants Frank personnel to administer the catalog for its April/Blackwood publishing wing. The Music Theater wing, headed here by Allen Whitehead, will function as before.

Prior to the deal Frank Music was run by Jo Osborne, widow of the composer/lyricist, and Burt Haber, general manager.

## A WARNING ON LASERS IN CLUBS

NEW YORK—Laser technology has not yet been perfected to the point where it can be safely and reliably used in the nation’s discotheques. Disco operators should therefore be wary of anyone offering to sell them a laser package for their clubs.

This is the opinion of Brian Puckey, president of Lights Fantastic Ltd. of England, and a principal in the subsidiary firm of Lights Fantastic of Farmingdale, N.Y.

Puckey acknowledges that some rock groups, and some firms such as Laserium are experimenting with laser light technology in a controlled environment. But he stresses that these laser systems are still very much in their experimental stages, and should not be recommended for use in the crowded environment of a discotheque, where the operator is most likely to be the deejay with little if any experience working with lasers.

Puckey says that there is a growing number of lighting companies

(Continued on page 42)

## Executive Turntable

John Friscoli named senior vice president and general manager of Phonodisc, New York, following exit of president Dave O’Connell. Friscoli, reporting directly to Irwin Steinberg, president, Polygram Record Group, now takes charge of the firm’s overall activities. He will also assume the role of chairman of Phonodisc’s management committee. Prior to the move, Friscoli was vice president, operations. Differences in management philosophies is given as the reason for O’Connell’s departure. O’Connell had been with the Polygram group of companies for the past 16 years. . . . Ron McCarrell appointed director, merchandising, Columbia Records, New York. He was most recently director, East Coast product management. . . . Also at CBS in New



McCarrell

York, Betty Edell named manager, business affairs administration, CBS Records International, a newly created post. She previously was manager, music publishing and a&r services. . . . At ABC, Los Angeles, advertising and merchandising departmental restructures include Rob Wunderlich joining the team as national advertising and merchandising manager; Susan Woods upped to national radio coordinator from merchandising coordinator, and Tom Pope elevated to editorial manager, advertising/merchandising from departmental copywriter. All three will report to Pete Senoff, national direc-



Edell

tor of advertising and merchandising. . . . Frank Horowitz has been appointed sales manager for the Boston area at MCA. Horowitz formerly held the position promotion manager at the label. . . . At United Artists in St. Louis, Norman Wienstroer named director of special marketing, a newly created post. Wienstroer joins the label from Musical Isle where for the past eight years he operated as vice president. . . . At Arista, New York, Dennis Fine joins as director, national publicity, from Solters & Roskin agency. In-house promotions see both David Spiwack and Betsy Volck named director, press



Wunderlich

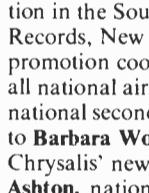
and information services, and Joan Eisenberg appointed manager, press and information West Coast. . . . Micki Cochran named manager, product merchandising, RCA, New York. She joins the label from Atlantic where she was merchandising and marketing coordinator. . . . Hank Cosby appointed a&r director, r&b, at Polydor, New York. Cosby was most recently with Columbia as a producer and a&r coordinator. . . . Chris Clay has been named director of communications for the r&b department at Farr Records, Los Angeles. Clay joins the label from Chelsea, where she held the post of



Miller

national promotion director. . . . Roland Lundy takes over as national sales manager records and music at Word Records. Lundy, headquartered in Waco, Tex., will supervise the field staff and set policies affecting the trade division of the label.

. . . Phil Wesen resigns as East Coast regional manager for London Records in New York. He’ll announce plans shortly. . . . Alvin “Skip” Miller, director of artist relations for Motown has been upped to national promotion director. Miller, who will also remain director of artist relations, is based in Los Angeles. . . . And at Rocket Records in Los Angeles, Lynn Adam



Adam

has been appointed director of national promotion. He joins the label from United Artists where he was director of promotion in the Southwest area. . . . Carolyn Nakano joins London Records, New York, from Private Stock to take over post of promotion coordinator. Her duties will include coordinating all national airplay. . . . At Shadybrook, Rick Neigher joins as national secondary market promotion rep and reports directly to Barbara Wood, director of promotion in Los Angeles. . . . Chrysalis’ new promotion staff in Los Angeles includes Jack Ashton, national album promotion coordinator, and Susan



Sissle

Harrington as national singles promotion coordinator. Field representatives are: John Barbis, in San Francisco; Joshua Blardo, in New York; Jeff Hackett in Dallas; Mike Scheid, Chicago; Jim Sellers, Cincinnati and Bill Taylor in Los Angeles. Also at Chrysalis, Cynthia Sissle appointed to newly created post of manager of administrative services. She will be responsible for all internal administration of the label. . . . Michael Cuscuna joins Douglas Records, New York, as the label’s first in-house producer. . . . Walter Solomon named assistant vice president and assistant treasurer of Warner Communications Inc. in New York. . . . Lynn Shults has left RCA in Nashville as national country promotion director.

Sally Hinkle joins Billboard’s Nashville bureau Monday (13) as a reporter. She is a four-year veteran of Opryland U.S.A. where she worked in the marketing department, directed the Information Center and edited “Opryland News.” . . . Tim Kramer has been appointed professional manager at Beechwood Music. Kramer, who will work out of the firm’s Los Angeles offices, will be responsible for exploitation of its publishing catalogs as well as finding and developing new talent. . . . Also at Beechwood and Central Songs in Nashville, Ed Penny named general professional manager. . . . James Dayley has joined the management division of the Robert Stigwood organization in Los Angeles. Joy McMillan replaces Dayley as personal assistant to Stigwood.

Irving Kessler appointed group vice president, RCA electronics and diversified businesses organization. He also continues to be responsible for the commercial communications systems division and the government systems divisions. . . . Joachim Diermann named chief engineer, audiovideo systems division, Ampex. . . . Dominick J. Saccacio named president of Audio Magnetics, Gardena, Calif. He was formerly president European operations. And at the blank tape company, Dan Fine has left his sales vice presidency post, to join a manufacturers rep firm in Chicago and Ron Newswander, Western regional sales manager, has left to join a rep firm in L.A. . . . At Platt Music Corp. in the Los Angeles area, Gary Tobey will take over buying responsibilities for

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SEPTEMBER 11, 1976, BILLBOARD

## OK To Sell Chicago FM Is Given By FCC’s Judge

By MILDRED HALL

WASHINGTON—After lengthy hearings, an FCC Administrative Law Judge has recommended commission approval of the embattled sale of Zenith’s classical music format station WEFM-FM, Chicago, to GCC Communications, Inc.

GCC, programming classical music under a court order, since the 1972 sale, could change to contemporary rock if the judge’s decision is approved.

But the tireless Citizens Committee to Save WEFM-FM has accused GCC of buying the station with intent to sell at a quick profit. The FCC Review Board says it is re-opening the lengthy record (officially closed in February) to include this “serious public interest issue” of trafficking in licenses.

The citizen’s committee originally challenged the FCC’s grant-without-hearing of the GCC buy in 1972. The group not only won a remand from the U.S. Court of Appeals but has triggered a standoff between the FCC and the court.

The FCC’s recently declared policy of noninterference with format

changes runs directly counter to the Appeals Court’s insistence that evidentiary hearings are required when a “unique” format—such as classical music—is threatened. (Billboard, Aug. 7, May 8.)

The FCC law judge Byron E. Harrison makes his recommendation strictly on the issues brought up by the citizens group and the Appeals Court, in the hold on the GCC grant.

The major findings are that (1) there are a number of reasonable substitutes for the allegedly “unique” WEFM classical programming in the Chicago area. And (2) Zenith suffered heavy financial loss with the format in spite of careful management and budgeting to maintain a quality programming which all witnesses agreed was a “meritorious service to the community.”

Harrison concludes that in this particular case, the record of financial loss by both Zenith and the subsequent grantee, GCC, showed they resulted “not from mismanagement or lack of effort, but rather from the classical music format itself.”

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Vol. 88 No. 37

3 ENTRIES IN TOP 30

## RSO Label Blazes With 45s

By ED HARRISON

LOS ANGELES—With the Bee Gees' "You Should Be Dancing" reaching No. 1 on the singles chart, and two other singles also near the top, Robert Stigwood's RSO Records is wasting no time establishing itself as a serious market threat.

Formerly distributed by Atlantic, RSO was reformulated from scratch in April and is quickly in the enviable position of having three singles in the top 30 with "Street Singin'" by Barry Manilow's backup trio Lady Flash and Rick Dees' novelty "Disco Duck" in addition to the Bee Gees.

Al Coury, label president, partially attributes his early success to an amiable relationship with Polydor, distributors of RSO product, which implements his own promo-

tion staff of eight with its facilities and salesman.

"In the first week, 50,000 units of the Lady Flash album have been sold which shows the delivery power of a solid distribution and marketing system that can put it all together," says Coury.

RSO otherwise functions completely autonomously with Coury handling all signings, album designs and marketing campaigns.

"There would be no No. 1 record without a team effort and that includes Polydor. We must have great salesmen and distributors who I feel are the unsung heroes of the street that go unrecognized," says Coury.

Coury cites the dedication of his small yet knowledgeable and close knit "family" of staffers, each of whom takes an active role in every

aspect of the company, as the other reason for RSO's fast start.

"Our entire company is like an a&r department. Each one contributes his eyes, ears and instincts."

With a relatively small roster of acts that also includes Eric Clapton, Yvonne Elliman, newly signed English rock group Smokey, former Byrd Gene Clark and Rocket and former Elton John bassist Kenny Pasorelli, Coury says that he'll expand at a controlled rate of signings without putting any limits on the number of acts.

"I try to be extremely selective about who I sign and I think I have been so far. All my acts run along different musical lines because I don't want to compete against myself with conflicting acts," says Coury.

(Continued on page 74)

## 5 Head-Type LP Shops Ignored

By JOHN SIPPEL

LOS ANGELES—Five independent head-type record/tape stores in a 200-mile radius in the upper Midwest collectively do more than \$400,000 in LPs yearly. Yet they've never seen a branch or independent distributor salesman with a single one-time exception. One Minneapolis station, KQRS, and Billboard are biggest influences in buying new records.

And Doug Ackerman of Lieberman Enterprises sells 99% of the LPs to every store. Store representatives rave about him, and his "new release sheets," as an important buying influence.

Dave Patros has operated Metamorphosis Records, LaCrosse, Wis., the biggest record seller at an estimated \$100,000 to \$125,000 per year. Like his peers in nearby inland cities, he sells Billboard's Top 200 LPs. The top 20 are his fastest moving items for he sells those regularly at \$4.49, his lowest price. His shelf price is \$4.79 for \$6.98 list LPs. Primo Records, Winona, Minn., gets \$5.24 for shelf and has one \$4.44 special each week.

## Labels Overlook Outlets Selling \$400,000 Yearly

Doug Reinhardt gives a copy of the special to the Winona State College radio station and Paul Bauers, the program director, gives him a mention for the gratis new LP.

Steve Perl of Lost Chord, Mankato, Minn., shelves his LPs at \$4.99 for \$6.98 platters. About twice a year, Perl holds a storewide \$4.99 sale, especially during school term. Jim Bendickson of Headquarters Records gets \$4.98. He feels his price is his biggest weapon against the nearby giant Musicland store in the Apache Mall, Rochester, Minn. Dick Jensen, Axis Records, St. Cloud, Minn., shelves at \$5.29.

Why the almost total exclusion of tape? Patros speaks universally when he explains that his six-year-old store is representative in that all his profit plowed back into inventory has gone to build a bigger LP selection. He'll start the 8-track and

cassette push soon, but the other four are still holding back.

Not only is there a money hangup, but a space problem as most of them have about 400 to 500 square feet for records and tapes and an equal amount of space for head shop items, mod clothes, waterbeds, handmade furniture or custom leather goods.

Like Bendickson, they all volunteer that records and tapes are the base, bringing in the traffic and most consistent profit.

Patros feels he gets buyers from what's played on his local LaCrosse FMers, WFPL and WIZM. Patros carries an estimated 10,000 LPs, but some of the smaller stores drop down to fewer than 2,000 LPs. They order from Lieberman's one-stop from every two weeks to twice weekly. Most receive good UPS service. Patros gets his orders by truck.

The five stores find business picks up considerably when school terms begin as each area has a large nine-month collegiate population. It averages about 10,000 to 11,000 per community. All have competition. It's

(Continued on page 74)

## LION'S SHARE IN NEWSPAPERS

### Ad Leader: Musicland Chain

By JOHN SIPPEL

LOS ANGELES—The Musicland stores, the nation's largest retail chain, nabbed the lion's share of record/tape advertising allowances when the Heilicher-operated shops were represented in nine of 26 metropolitan daily issues of Sunday, Aug. 15. The survey covers two Sundays, Aug. 8 and 15.

Lowest price offered at Musicland was in the Boston Globe where \$6.98 product was \$3.99 for approximately 15 choice chart LPs. In the same type ad in the Phoenix Arizona Republican and the Baltimore Sun, the price was \$4.44; Chicago Tribune, Louisville Courier, Des Moines Register and Salt Lake Tribune, \$4.67; the Milwaukee Journal and the Kansas City Star, \$4.77 and the Minneapolis Tribune, \$4.87.

In all Sunday papers, \$7.98 LPs were listed at \$5.99. The ads ranged in size from about a half page to 2/5 of a page, with the albums getting half of that space.

Heaviest advertised in the Aug. 8 Sunday editions canvassed was Kor-

vettes, which ran 5/8 pages in The Detroit News, Chicago Tribune, Philadelphia Inquirer, Baltimore Sun and New York Times. In the Times, Korvettes featured six chart LPs by Natalie Cole, John Travolta, Keith Carradine, Crosby and Nash, Electric Light Orchestra and Isaac Hayes at \$2.99.

Common in all five ads was "Space 1999" at from \$4.44 to \$4.49; John Miles and the Frampton double pocket at \$3.94 and Andrea True Connection at \$3.64. Sam Goody Inc. ran pages in The New York Times and Philadelphia Inquirer featuring 13 different labels at \$3.99 and \$4.49 for LPs, along with 10 chart items at \$3.59.

Both Sundays Korvettes ran Elton John LPs at \$3.64. In the Sunday (15) ad in the Times Korvette ran the three-LP Kiss at \$7.94, Best of BTO, \$3.64 and Starbuck and the ABC catalog at \$3.97.

The new Barry Manilow was the widest advertised package in the fortnight, with ads ranging from 1/8

to a full page in The Los Angeles Times. Price ranged from \$3.89 to \$4.19. Other ads ran in the Philadelphia Inquirer, where two were run in consecutive weeks; The Denver Post, Baltimore Sun, New York Times, San Francisco Examiner/Chronicle, Atlanta Journal/Constitution and Miami Herald.

In the two Sunday editions covered, the Los Angeles market showed a steady low price of \$3.88, with the Wherehouse getting the largest share of ad allowance.

Peaches ads in the Atlanta and Denver Post showed no prices.

In the Korvettes ad for Aug. 15, Elektra was misspelled everywhere as "Electra."

Major market Sunday papers which carried no advertising either week included Cleveland Plain Dealer, New Orleans Times/Picayune, St. Louis Post-Dispatch, Seattle Times, Oklahoma City Oklahoman, and the Portland Oregonian.

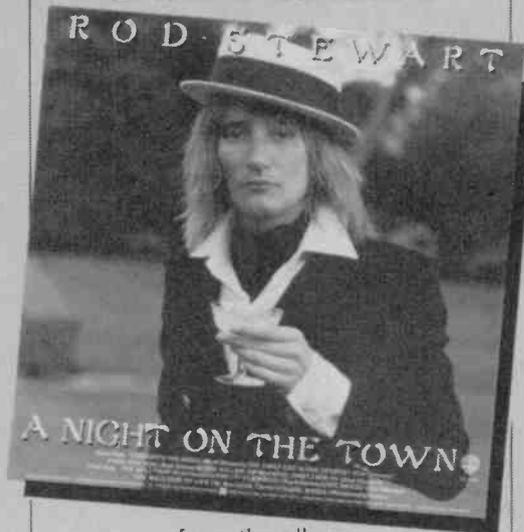


**THE SMASH  
ALBUM'S  
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**"TONIGHT'S  
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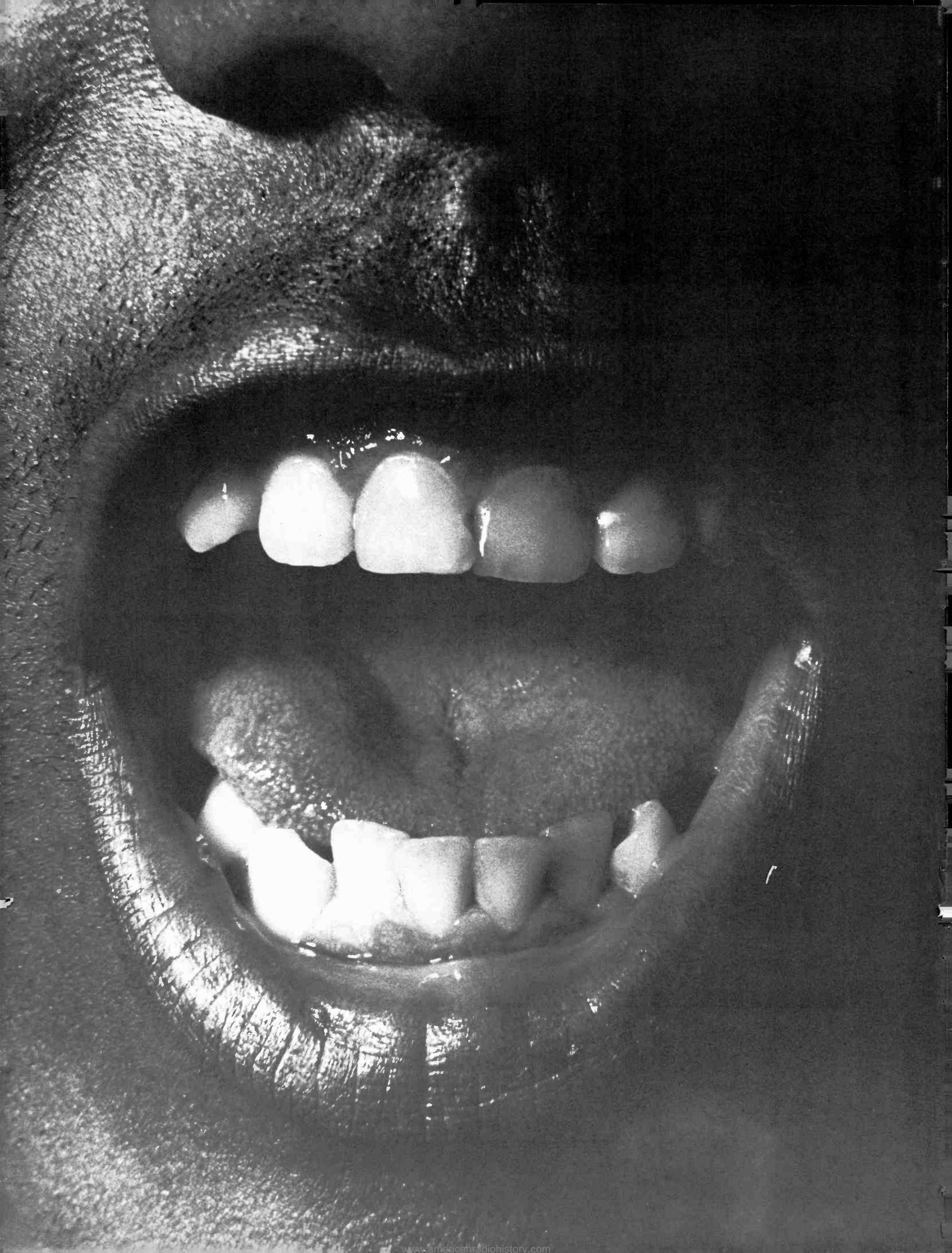
WBS 8262

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STEWART**



from the album  
A Night on the Town  
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Warner Bros. Records





# **The O'Jays: Getting the message to the people.**

No group in contemporary music communicates quite like the O'Jays. Case in point: the new single "Message in Our Music." In just two weeks the record has leaped to 81 in *Billboard*, and 94 in *Cashbox* and this comes hot on the heels of a platinum-and-a-half album that has rocketed O'Jays sales figures beyond the 15,000,000 mark.

15,000,000 records. That, my friend, is a lot of message units.

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PZ 34245 Also available on tape.

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including:

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Desire Me/Make A Joyful Noise  
I Swear, I Love No One But You  
Message In Our Music



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# ATV \$ RISE *Pye Slices U.K. Firm's Profit; Chairman Sees Label Recovering*

LONDON—Though the ATV Corp. turned in record profits before tax of \$11,880,000 for the year ended March 28, contributions from the Pye-Precision subsidiary slumped drastically.

But the performance of the music aide was to some extent redeemed by further excellent results from the publishing side.

Louis Benjamin, Pye Records chairman, admits that fiscal 1976 has been "a tricky year," but since the company's runaway success with "Save Your Kisses For Me," by

Brotherhood of Man in the Eurovision Song Contest, there has been "a remarkable improvement in the U.K.," which has been reflected in overseas earnings.

He adds: "We could be into an all-time record for the first six months of the current financial year."

Commenting on the Pye Records results, the ATV report refers to internal reorganization and the integration of Precision Tapes into the records group to reduce overhead and streamline operations. Mention is also made of the formation of a new U.S. company, ATV Records Inc., and notes that the results take into account setting-up and development costs.

Benjamin says that in addition to the cost of the U.S. company, Pye has also tackled equivalent problems in Holland where it jointly owns a company with Vogue. "The Dutch company is now doing very well and there has been a vast improvement in the U.S. at this point."

In the 1975 financial year, Pye came in with a massive \$3.6 million pre-tax profit on a turnover of \$20.8 million, equivalent to about 35% of the group surplus. But in 1976, with the company missing out on the sales of hits over Christmas, cutting back on the scope of its tape operations and experiencing problems in overseas companies, the picture changed dramatically.

Turnover, nevertheless, was maintained at \$20.7 million but the company was able to secure only a \$1,650,600 profit on this amount. This was equivalent to 14% of group profits.

ATV Music, which in 1975 recorded profits of \$2,880,000 on a turnover of \$6,480,000, boosted its 1976 gross to \$7,560,000 and its profits to \$3,240,000.

The annual report notes that, during 1976, ATV Music scored 28 U.K. hits, including two numbers. Johnny Nash's "Tears On My Pillow" and "Save Your Kisses For Me." Also noted are the successes of Paul McCartney's "Band On The Run," and "Venus On Mars," in the U.S. and U.K.; the American No. 1 for Maxine Nightingale's "Right Back Where We Started From"; the overseas hits by the Rubettes and the unexpected bonus in the shape of EMI's re-promotion of 21 Beatles' singles, plus the group's double albums which were in the charts for seven months.

# Market Quotations

As of closing, Thursday, September 2, 1976

1975		NAME	P-E	(Sales 100s)	High	Low	Close	Change
High	Low							
59%	19%	ABC	23	245	35%	35	35	- 1/8
9%	4%	Ampex	12	506	7%	6%	6%	- 3/4
9%	2%	Automatic Radio	3	31	5%	5%	5%	+ 1/4
20%	10%	Avnet	8	179	19%	18%	19	+ 1/4
25%	15%	Bell & Howell	15	21	20%	20%	20%	- 3/8
61	46%	CBS	12	297	57%	56%	56%	- 1/8
7%	4%	Columbia Pictures	6	39	5%	5%	5%	Unch.
16%	8%	Craig Corp.	4	20	12%	12%	12%	Unch.
63	47%	Disney, Walt	21	424	51%	50%	50%	Unch.
5%	3%	EMI	11	38	3%	3%	3%	+ 1/2
20%	17%	Gulf + Western	5	573	19	18%	18%	- 1/8
7%	5%	Handyman	11	14	6	5%	6	+ 1/2
27	14%	Harman Industries	5	209	21	20	21	+ 1
8%	3%	K-Tel International	4	-	-	-	5%	Unch.
11%	7	Lafayette Radio	6	56	7%	7%	7%	+ 1/4
25%	19%	Matsushita Electronics	14	774	22%	22%	22%	Unch.
36%	28	MCA	5	113	28%	27%	27%	- 1 1/2
15%	12%	MGM	7	60	13%	13%	13%	- 1/4
65%	52%	3M	24	426	63%	62%	62%	+ 1/8
-	-	Morse Electro Products	-	-	-	-	2%	Unch.
59	41%	Motorola Inc.	25	237	54%	53%	53%	+ 1/4
33%	19%	North American Philips	8	19	30%	29%	30	- 1/2
23%	14%	Pickwick International	8	32	18%	18%	18%	Unch.
5	2%	Playboy	24	2	3%	3%	3%	- 1/8
30%	18%	RCA	15	420	28%	28%	28%	- 3/8
10%	8%	Sony	29	595	9%	9%	9%	- 1/4
40%	16	Superscope	7	70	21%	20%	21%	- 3/4
47%	26%	Tandy	9	339	32%	31%	31%	- 1/2
10%	5%	Telecor	7	95	7%	7%	7%	- 3/8
4%	1%	Telex	11	64	3%	3%	3%	+ 1/8
7%	2%	Tenna	12	24	3%	3%	3%	+ 1/4
13%	8%	Transamerica	10	614	13%	13	13	+ 1/4
15	8%	20th Century	11	12	10	9%	10	+ 1/4
25%	17%	Warner Communications	6	250	18%	18	18%	- 1/4
40%	23%	Zenith	15	409	31%	31	31%	- 1/4

OVER THE COUNTER	P-E	Sales	Bid	Ask	OVER THE COUNTER	P-E	Sales	Bid	Ask
ABKCO, Inc.	58	0	1%	2%	Schwartz Bros.	10	0	1/4	2/4
Gates Learjet	3	15	8%	9%	Wallich's M.C.	-	-	1/2	1/2
GRT	5	25	5%	5%	Kustom Elec.	7	8	2%	3%
Goody, Sam	3	0	1%	2%	Orrox Corp.	0	2	3/4	1
Integrity Ent.	3	0	3/4	3/4	Memorex	7	193	21%	22%
Koss Corp.	6	30	5%	5%	Recotron	27	7	4%	5%
M. Josephson	4	2	7%	8%					

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 Douglas Vollmer of G. Tsai & Co., Inc., Los Angeles, 213-556-3234, members of the New York Stock Exchange and all principal stock exchanges.

## Off The Ticker

The New York Stock Exchange says trading in **Morse Electro Products** common stock will not resume and further dealings are suspended. Application will be made to the Securities Exchange Commission to delist the company's common stock. In the company's first quarter ended June 30, it reported a loss of \$2,716,000 on sales of \$21,630,000.

**Ampex** magnetic tape division hiked prices 7% on certain tape products used in professional video and instrumentation recording markets. . . . **PRC Recording Co.**, Los Angeles, has opened an automated record pressing facility in Compton, Calif. . . . Reported changes in stock holdings by the SEC: Salvatore T. Chiantia, a vice president of MCA Inc., disposed of 10,000 shares, reducing holdings to 1,400,000.

**Cetec Corp.**, El Monte, Calif., makers of **Gauss** duplicating and broadcast equipment, posted earnings of \$132,000, or 6 cents a share, on sales of \$11,050,000 for 13 weeks ended June 30, compared to earnings of \$103,000, or 4 cents a share, on sales of \$8,515,000 for the same period a year ago. . . . **Craig Corp.**, Los Angeles, reports earnings of \$9,800,000 or \$3.15 a share, on sales of \$117,500,000 for the year ended June 30, compared to earnings of \$3,300,000 or \$1.06 a share, on sales of \$69,100,000 for the year before.

Increased video and audio sales produced a profit turnaround for **Advent Corp.** in the first quarter ended June 26, with earnings of \$44,386 compared to a \$926,792 loss the prior year, with the 1976 figure including a tax loss carry forward credit of \$192,184. Sales were up nearly 27% to \$5.79 million from \$4.56 million in 1975, with audio volume up 9.5% to \$3.287 million, and video sales increasing 60% to \$2.5 million.

Due to scheduling conflicts for certain directors, the **Handleman Co.** has adjourned its annual stockholders meeting to Monday, Sept. 13 at 2 p.m. from Sept. 8, at executive offices, 1055 W. Maple Rd., Clawson, Mich.

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WBSC	WGVV	WQIZ	WSRC
WCKO-FM	WIDU	WOKI	WTHB
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**UP 6% IN DECADE**

# 15% Global Share Is Polygram Claim

By STEPHEN TRAIMAN

**NEW YORK**—The Polygram Group now claims more than 15% of the world music market, with the growth of its share outpacing the global increase, particularly in the last two years. This compares to only a 9% share a decade ago.

In the first annual report ever issued by the Philips-Siemens partnership that dates to 1962, for the year 1975 for all divisions, Polygram notes that global retail sales of prerecorded records and tapes (excluding Russia, China and Eastern Europe), rose 7.2% to 17 billion Deutschmarks, from 15.85 billion DM the prior year. (Current 1976 exchange rate is about 2.5 DM to \$1 U.S.)

For the 24 Phonogram and 19 Polydor companies worldwide, the 2.61 billion DM sales for 1975 represent an 8.75% increase over 1974, with the global share of market up slightly to 15.3%, from 15.1%.

In 1974, with the world music market up 10.1% to an estimated 15.85 billion DM at retail, Polygram sales were reported as 2.4 billion DM, nearly a 16% increase from the 2.07 billion DM in 1973.

A decade ago, Polygram Group record/tape sales were only 710 million DM, about 9% of the estimated 1966 worldwide retail music market of 7.8 billion DM, with the corporate share of market growing steadily in the 10 years.

On the balance sheet itself for 1975 for the Polygram Group, with data compiled on a uniform basis and consolidated from the official accounts of Polygram B.V. (Baarn, Holland) and Polygram GmbH

(Hamburg) total sales (turnover) for 1975 were 1.624 million DM, a 13% increase from 1974. Percentage of sales for capital, revaluation reserves and general reserves was unchanged at about 24% each year.

Also of interest is the growing Polygram output of tape versus records, with more than 14% of 1975 production in musicassettes worldwide, versus only 8% five years ago and about 2% a decade ago when they were first introduced.

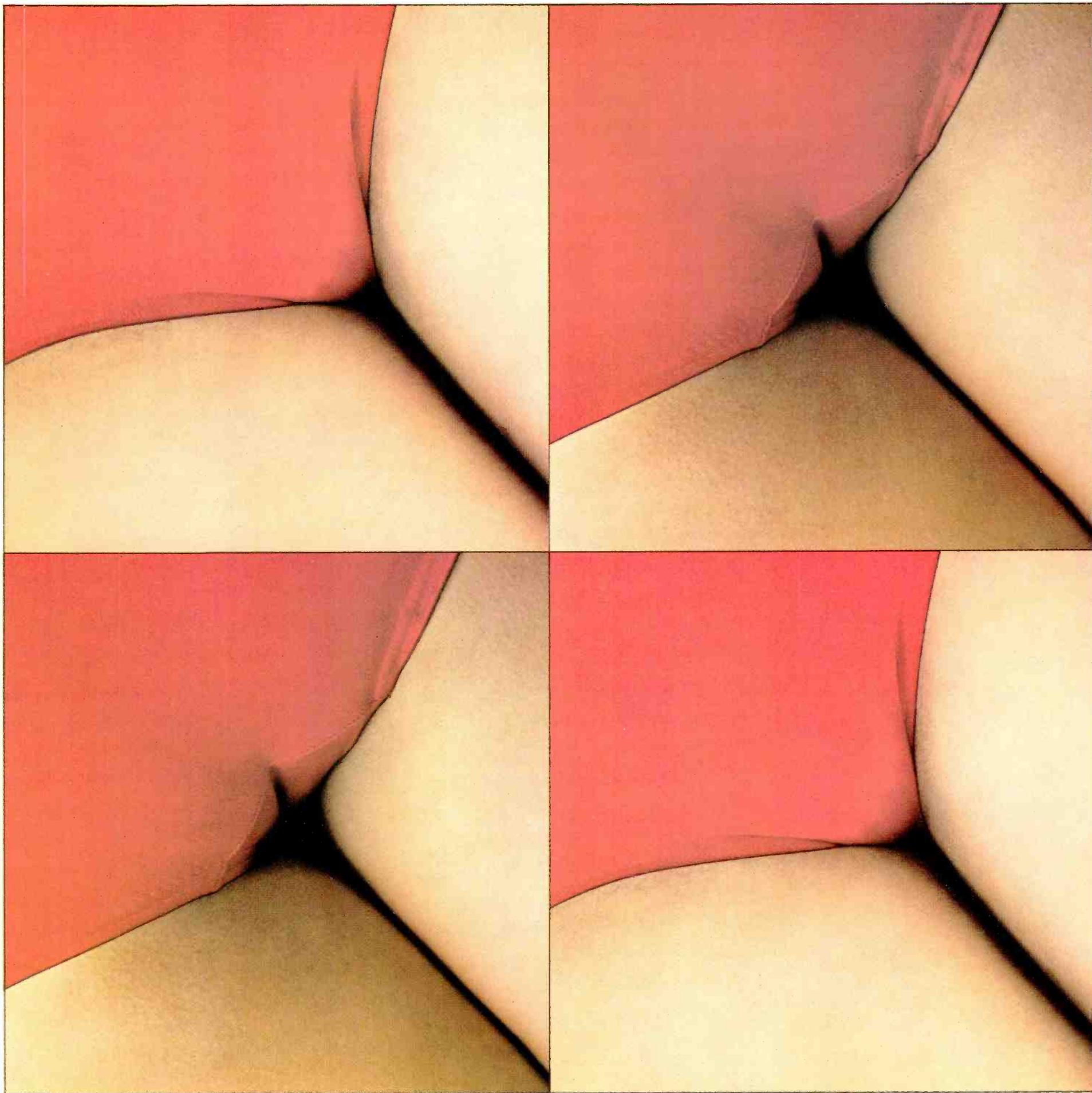
Among 1975 highlights for the 24 Phonogram and 19 Polydor; 15 Chappell and 21 Intersong (publishing); 9 Polytel and 3 Polymedia (films-tv-AV), and 6 direct marketing companies, plus 16 global studio operations, as noted Polygram Group president Coen Solleveld:

- Phonogram noted excellent sales figures, particularly in France, West Germany and the U.K., with international coordination cited for successful tours by 10cc and BTO; plus expansion of an international data system and development of centralized film and video services.

- Polydor reflected the general world mart, with retail sales lagging behind projections the first six months, then rebounding strongly to bring the year fully up to expectations. Cited were heavy classical sales, especially in West Germany; continued march of the musicassettes, and increased market share for the companies in France, India, Mexico, Sweden and Venezuela.

- Chappell and Intersong, combined in the publishing division, re-

(Continued on page 67)



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## Billboard

Leader Myles Goodwyn is a very good writer and vocalist and this four-piece band has tunes that could break them wide open.

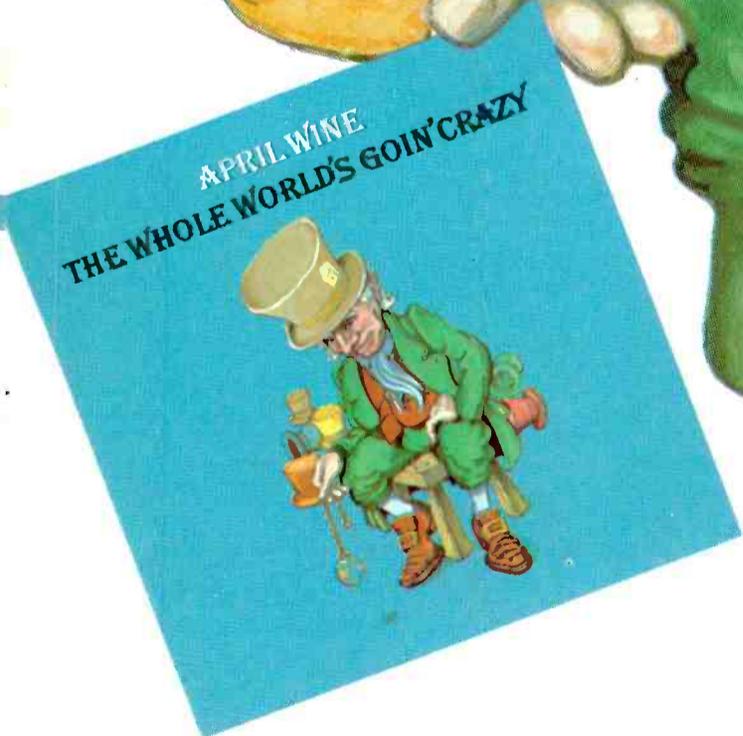


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## NEW ORLEANS BUZZING

# More Than 600 To Musexpo Sessions

NEW ORLEANS—Musexpo '76 expects representatives from some 600 companies in more than 20 countries on hand for its second year, when the international record and music industry market opens its four-day run Wednesday (8) at the Fairmont Hotel here.

According to Roddy Shashoua,

Musexpo president, between 150 and 200 firms are occupying or sharing "offices" for business conferences, including separate groups being supported in part by the governments of the U.K., Australia and Canada.

"We've finally found a good formula with better facilities, service and overall environment for our participants from around the world to be able to meet and do business more effectively," he emphasizes. "We've concentrated our efforts on the quality of participants, rather than on quantity as we did last year."

Shashoua notes that broadcasters and record and tape retailers have been extended complimentary admissions this year, with a special low registration fee of \$75 for record/tape distributors attending as buyers.

Late confirmations for office space, he reports, include ABC Records/ABC Music, Dark Horse Records/Ganga Music, Gusto Records, Studio In The Country, Philo Records, Nugget Enterprises and Hansen House/Golden Press from the U.S.; San Juan Record & Tape/Interglobal Music; Associated Music/Wizard Records/Milton Watson Enterprises from Australia; Full Moon Music and Gull Records from the U.K.



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## General News

# Bogus Tickets Hit L.A. Concert

By AGUSTIN GURZA

LOS ANGELES—A local promoter of Latin dance/concerts lost more than \$7,000 at a recent Convention Center event as a result of a ticket counterfeiting operation that was apparently the largest and most professional ever to hit the Latin concert business here.

Arturo Guerra, owner of a tax and immigration counselling service who has been promoting local concerts for five years, says that 600 bogus tickets valued at \$7,200 were passed at a recent dance.

The dance, which featured groups from Central America, drew a little more than 2,000 persons. Legitimate tickets were selling at \$10 in advance and \$12 at the door.

Sgt. Larry Buoncristiani of the bunco division of the Los Angeles Police Dept. reports that this was the largest counterfeit scheme to hit a Latin music event here. "It is only the second time I've heard of this happening at a Latin event," says Sgt. Buoncristiani, "and I've been here nine years."

The other event referred to by Buoncristiani, was a Latin dance/concert held recently at the Alexandria Hotel in which the promoter lost about \$1,000 in counterfeit tickets. A check with other Latin concert promoters indicates that some ticket counterfeiting has been going on for quite some time, but on such a limited scale that the incidents were never reported.

Guerra reports that the bogus duets were sold in the Convention Center's parking area to arriving customers who were prepared to pay the stiff \$12 admission price at the door.

People who purchased the fraudulent tickets later reported the sellers were claiming they had bought the tickets for personal use and were unable to attend the event because of a last-minute emergency.

The bogus tickets were almost perfect reproductions varying from the legitimate tickets in only minor details of the type face. Guerra says, however, that a ticket-taker noticed the irregular tickets as they were being presented the evening of the show. And although Guerra was alerted, he let them pass thinking it would be a small-scale fraud as he had experienced before.

Guerra, however, is irked by what he considers the police department's lack of interest in the case. He says that after filing an initial report with Sgt. Alvin Dollinger of the bunco division, he was unable to get further cooperation even after he had obtained names of suspects as a result of his own investigation.

Sgt. Buoncristiani says the investigation is continuing. "We still have the cases and they're active," he says, referring to both the Convention Center and Alexandria Hotel events.

## Runaways Sign

LOS ANGELES—The Peer-Southern Organization has obtained the international publishing rights for all selections recorded by Mercury Records' female teenage band the Runaways.



REDDY FOR DISNEY—Capitol's Helen Reddy and Sean Marshall duet as Irwin Kostal conducts during a recording session for Walt Disney Productions "Pete's Dragon," live action/animation musical fantasy that will be the studio's Christmas '77 release, its biggest since "Mary Poppins." Al Kasha and Joel Hirschhorn wrote the music, orchestrated by Kostal.

# RCA Will Spend \$13 Mil Improving Indiana Plant

NEW YORK—RCA Records will spend \$13 million to expand and modernize its Indianapolis manufacturing capability in a program due for completion in 1978. At that time all the company's facilities in the city will be concentrated in a single location.

Included in the plan is a new building at the RCA 13th St. complex to house fully-automated 12-inch record presses. A new power plant is to be installed and the compound department is to undergo extensive renovation.

Ken Glancy, RCA Records president, says completion of the program will give the company "one of

the most modern record manufacturing operations in the world and will effect vast savings" through automation. Elimination of various hand processes by the replacement of currently used manual presses are also expected to improve the quality potential.

Currently contained in the location is RCA's research and engineering building, record tape manufacturing, RCA Music Services, the 7-inch pressing facility, matrix production, a warehouse and a distribution center.

Space for future expansion to keep pace with anticipated growth is included in plans for the new 12-inch pressing plant.

# 3 Cities Host ABC Sales Meetings

LOS ANGELES—ABC Records is instituting a series of regional branch sales meetings. The first of three meetings takes place in Los Angeles Wednesday (8) followed by Chicago on Thursday (9) and New York Friday (10).

According to Don England, vice president of sales and distribution, the meetings are designed to kick off a September/October promotion for new fall and catalog products. The meeting is also to officially announce ABC's distribution agreement with Shelter Records.

The entire ABC contingent, from

Jerry Rubinstein, chairman of the board, on down will be on hand to discuss the label's sales and promotion programs, with the theme of the conference "At ABC, The Name Of The Game Is Music."

The West Coast meeting will involve personnel from San Francisco, Dallas, Houston, Seattle and Los Angeles. The Midwest area will consist of people from Detroit, Cincinnati, Chicago, St. Louis, Kansas City and Miami. On the East Coast, territories include Philadelphia, New York, Atlanta, Baltimore/Washington, Boston and Hartford.

# Arizona Seminars For Arista Staff

NEW YORK—Arista Records will gather together all its U.S. personnel for a series of sales and promotion work seminars Wednesday (8) through Sunday (12) at Scottsdale, Ariz.'s, Camelback Inn.

Known at the company as the "September meetings," attendance will be limited exclusively to Arista personnel and guests. No distributors are invited.

Three newly-signed Arista acts will be showcased at the confab—Mr. Big, British rockers; the Funky Kings, West Coast-based rockers; and the Alpha Band, composed of T-Bone Burnett, Steven Soles and David Mansfield from Bob Dylan's Rolling Thunder Revue.

# Lemongello LPs Will Be Shipped

NEW YORK—An estimated 8,000 persons who ordered records and tapes of Peter Lemongello's "Love '76" album through the mail but never received them, will have those orders filled within two weeks, according to Louis Lefkowitz, New York State Attorney General.

The move follows a complaint of fraud brought against Lemongello earlier this month (Billboard Aug. 14) by his advertising agency Triad Media. That complaint resulted in an order of attachment against Lemongello's personal and corporate as-

sets by State Supreme Court Judge Samuel Rosenberg.

According to Lefkowitz, interests representing the singer have assured the Attorney General's office that they would assume full responsibility for fulfilling the outstanding orders.

A court decision on the private suit with Triad Media is still outstanding. That suit also charges breach of contract, and seeks to recover some \$95,000 allegedly owed to Triad by Lemongello for tv advertising on the "Love '76" album.



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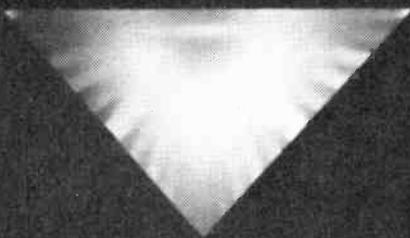
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## BUDGETS REDUCED

# Revivals Tops In Coming Broadway Musical Season

By RADCLIFFE JOE

NEW YORK—The Broadway theater, still smarting from the hurt of such colossal musical flops as "1600 Pennsylvania Avenue," "Rex," "Hamlet," "Truckload," "Via Galactica," and "Dude," is playing safe with musicals for the coming 1977 season.

Instead of the bold, lavish but untried musical that has caused million dollar headaches in the past, producers are staying with revivals of proven successes.

The Broadway reruns scheduled for the coming season include "Hellzapoppin," with Jerry Lewis; an uncut version of George Gershwin's "Porgy & Bess," "Fiddler On The Roof" with Zero Mostel; "Oh! Calcutta," the 1969 musical that ushered in the era of total nudity on the Broadway stage; a musical version of "Look Homeward Angel," with Leif Erickson; "The Robber Bridegroom," with Barry Bostwick and Rhonda Coullet; and "Going Up" a revival of the 1917 musical about flying.

Also expected are traveling com-

panies of "West Side Story" with Leslie Uggams and "The King & I" with Yul Brynner.

The few new musicals will include two versions of the life of the late Dr. Martin Luther King Jr., "I Have A Dream" with Billy Dee Williams and "Selma" with Tommy Butler. There will also be "Has Anybody Here Found Love?" described as a musical review; "Hello America," a musical comedy on the progress of a Jewish immigrant family from its arrival at N.Y.'s Ellis Island through its hardships on Manhattan's Lower East Side; David Merrick's production of "The Baker's Wife," from a 1938 French film titled, "La Femme du Boulanger", and "Music Is."

There will also be "A Broadway Musical," about two white theater managers trying to put together a show about blacks; "Aimee," with Ellen Butstyn; "Baker's Dozen" with music by Cy Coleman; "Camino Real," a musical adaptation of Tennessee Williams' drama; "Dottie," based on the life of the late Dorothy Parker; and "Quasimodo," a musical version of Victor Hugo's "The Hunchback Of Notre Dame."

Even as the few new musicals are shaped, caution remains the watchword. "Music Is," which is an adaptation of Shakespeare's "Twelfth Night," is having its problems in tryouts on the West Coast, and the cost is being trimmed to keep it to just over \$500,000 and the same is true of "Camino Real."

In using new musicals, Broadway producers, excited by the successes of such shows as "A Chorus Line," "The Threepenny Opera," "Don't Bother Me I Can't Cope," and "Yentl" are beginning to look more and more to off-Broadway for talented writers and scripts. Should the trend continue it could auger well for many talent off-Broadway people and products that have long been snubbed by the Broadway heavies.

## General News

# Fla. Disco Aims To Cut Drug Abuse

By RADCLIFFE JOE

NEW YORK—In a move aimed at providing neighborhood youths with a wholesome alternative to alcohol and drugs, an enterprising Florida preacher has created a teen discotheque out of a fading burlesque house in a rundown section of St. Petersburg.

The disco, called "Papa's Dream" (its only overt reference to its connection with organized religion), also features a game room and other recreational facilities for restless youngsters. It is a \$90,000 project of Young Life, a non-denominational Christian organization with youth clubs throughout the country.

Original funding for the project came from the City of St. Petersburg, the local Rotary Club, various churches sympathetic to the aims of the project, and a number of private citizens, including Paul Stookey, of Peter, Paul & Mary, the now-disbanded pop group.

"Papa's Dream" is headed by Fred Langston, an ordained minister of the Evangelical Church Alliance, and an accomplished musician. Of his inspiration for the establishment of a discotheque for

(Continued on page 42)

# 30-City ABC Racks Promo

• Continued from page 1

the generation of greater volume and profits for the latter, Kugel stresses.

ABC's rack departments are being stocked with a greater variety of product to appeal to the diverse clientele patronizing the chains and promotional devices are being developed to build traffic in record sections.

The goal, says Kugel, is to elevate more locations to a profitable product turnover rate of 4½ to 5 times a year.

This has already been accomplished in a large number of ABC racks, he asserts, and the gains have been instrumental in returning a goodly portion of the company's gross lost when the W.T. Grant chain folded.

The Grant debacle wiped 365 outlets from the ABC web. Since then, six or seven additional chains have been picked up, and the company currently services about 6,000 racked locations across the country.

The ABC Christmas campaign will run from Thanksgiving through the holiday buying season. The 12-page, free-fall newspaper inserts will feature 200 titles selected in cooperation with 13 labels. Printing runs will be customized to provide individual data about each of the 10 major retail chains participating in the program, according to Linda Goodman, the rack's ad and promotion director.

Price policies of the individual chains will be imprinted, as well as return coupons for those merchandisers equipped to handle mail-order sales.

Among the chains involved in the campaign are Rich's in Atlanta, Fred Meyer in the Northwest, and Ayr Way in the Midwest.

Kugel asserts that it was the success of a test campaign with Rich's in the Atlanta area last year that led to expansion of the program this year. The inserts were said to have produced a 70% increase in sales over normal expectations for the holiday period.

Some five years ago the rack sponsored a supplement insertion effort in conjunction with the Meyer chain. But that campaign was devoted exclusively to ABC Records product.

In its continuing effort to beef up rack volume, ABC is near implementation of a color-coded display concept as a key element in a general revamp of product display to attract more sales.

Beginning in October, 1,000 of the company's racked outlets are to be outfitted with coordinated display material, including divider cards, counter headers and a "record finders" directory, which will identify different repertoire by color. Twelve hues are used to tag music categories—pop, country, jazz, children's, classics, etc.

One of the purposes is to indicate at a glance the broad scope of music product carried. Many potential record consumers are uncomfortable in an area they think caters only to rock buyers, Kugel says ABC researchers have found. This is said to be particularly true of the over-30 female who makes up a large segment of the mass retailer demographic customer breakdown.

"We have a captive audience in the store that is there for reasons other than disks," said Kugel. "Our problem is make them aware of records and get them to walk through our departments."

With windows unavailable to racks for display and wall space minimal, ABC is making increasing use of marquee-type display units near the record department to call attention to featured product.

This type of "front line" exposure is now being used in more than 1,000 stores. Labels support the endeavor which may, at different times, be devoted to new product by a single manufacturer, or to thematic displays showing albums by a number of companies.

Despite ABC's major Christmas supplement promotion, radio remains the most used medium for metro area promotion. Goodman says electronic media outranks print by a 60-40 ratio. Very little television is used.

Radio spots are bankrolled by labels but all production is in-house. Drop-in identification tags are bypassed in favor of unified scripting presenting the store as "sponsor."

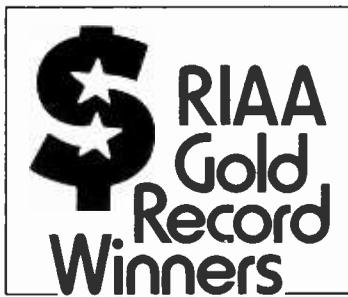
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## Singles

The Manhattans' "Kiss And Say Goodbye" on Columbia is platinum. Wild Cherry's "Play That Funky Music" on Epic; disk is the group's first gold single.

Lou Rawls' "You'll Never Find Another Love Like Mine" on Philadelphia International; disk is his first gold single.

Elton John & Kiki Dee's "Don't Go Breaking My Heart" on Rocket.

Captain & Tennille's "Shop Around" on A&M; disk is the duo's fourth gold single.

## Albums

"War's Greatest Hits" on United Artists; disk is the group's sixth gold album.

John Denver's "Spirit" on RCA; disk is his 10th gold album.

Barry Manilow's "This One's For You" on Arista; disk is his third gold album.

Lou Rawls' "All Things In Time" on Philadelphia International; disk is the artist's fourth gold album.

Seals & Crofts' "Get Closer" on Warner Bros.; disk is their sixth gold album.

Loggins & Messina's "Native Son" on Columbia; disk is their sixth gold album.

Beach Boys' "15 Big Ones" on Brother/Reprise; disk is their 13th gold album.

## 22,000 See Rollers

ST. LOUIS—The Bay City Rollers played two shows, Sunday (29), at Six Flags Over Mid-America here, attracting more than 22,000 fans, the theme park reports.

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# EVERY DAY'S A HOLLY DAY

## BUDDY HOLLY WEEK 1976

SEPTEMBER 7TH-14TH



 The Proud  
Publishers

## L.A. Law Cracks Rings With FBI Aid

• Continued from page 1

Most recently uncovered is a six-man team, five members of which were named in indictments handed down here by a local grand jury last week. A sixth man is still sought.

Ringleader is believed to be Paul Barron, 50, 1320 Montezuma Way, West Covina, Calif., who along with Joseph Simpson, 47, 3315 Virginia, same city, surrendered to FBI agents in Brooklyn, N.Y.

Others named are: Daniel F. Carter, 49, who is already serving a one-to-15-year sentence at Chino state prison, California, for a previous conviction for LP theft in San Bernardino county; Michael K. McCaffrey, 32, 1219 Montezuma Way, same city, who is in federal custody in Portland, Ore.; and John DeMarco, 35, 935 Wanamaker, same city, who surrendered in Boston to the FBI.

Those arrested out of state are being charged with unlawful flight to escape prosecution as well as conspiracy to steal and grand theft. Capt. Beto Keenast of the sheriff's organized crime bureau says a sixth man will be named.

Investigator Tom Budds, veteran in LP theft in the sheriff's department, says it appears this team, like others arrested earlier, is composed of seasoned record retail store robbers who operated afternoons and some evenings in making their hauls.

It's believed that these teams operated earlier in the New York and New Jersey areas, leaving there approximately three years ago when prices plummeted. Eastern fences were paying \$1.50 per LP, while the price in this area is from \$2.50 to \$2.60.

All teams stole only hit LPs. According to police, the six-man team, for example, operated with two "booster men." The driver would pick up the team shortly before noon and they would have lunch together and plan their heists. After lunch, the booster men would don specially suspended baggy pants into which huge pockets were built. They wore loose shirts or jackets over the pants.

The driver would park in a lot near the retail store. This team hit primarily Gemco and K-Mart

record departments. The "eye man" would enter the store first, check security and distract the salesperson in the rear of the store.

A "setup man" would enter and begin to hurriedly stack hit LPs in 25s near the door taken from stepup racks and browser boxes in the front of the store where such fast-moving inventory is displayed.

A booster man would enter and the stacks of LPs would be placed in his oversize pants. Teams stole a minimum of 100 LPs and maximum of 200 LPs on each store visit.

Within five minutes the team usually reunited at the car, where they immediately tore price tags from the skinbagged LPs. At the end of a day's haul, they would proceed to one or more of 14 different record/tape businesses here which consistently bought the stolen records.

Police believe that the six-man team had a 3,500 LP quota weekly, while smaller teams had a 2,500 LP quota. If they reached quota by Wednesday, they normally vacationed, often going to the gambling casinos of Las Vegas and Lake Tahoe to relax.

The teams often worked other cities when they felt the heat was too strong here. Las Vegas, Denver, San Francisco and San Diego were known to be good hunting grounds.

Still being prosecuted here is the first team nailed by the combined FBI and local police force. This team was reportedly headed by John Clohessy, who along with Richard Horne has asked for a trial in Criminal Court here. Two fellow defendants, Joseph Frick and Tom Dioro, pled guilty two weeks ago to burglary and grand theft and are awaiting sentence. This team worked primarily chain and independent dealers in this area.

In June of 1975 police arrested a three-man team here after that unit had been working only three days. John Feola, 31, Marina del Rey, and Ryan Piper, 23, Hollywood, are serving one-year sentences in Los Angeles County Jail as a result of those arrests.

## Atlantic In Jazz Album Sept. Promo

NEW YORK—A three-week sales campaign plugging new Atlantic releases and the label's entire jazz catalog was put in motion Aug. 30.

The program, tagged "Sound Waves, Part 2," repeats a similar thrust mid-year last.

Covered by the campaign are new LPs by such artists as Mose Allison, Roy Ayers, Joe Zawinul, Joachim Kuhn, Gary Burton and Herbie Mann. These new disks, along with the album "Jazz Gala Concert" featuring the likes of Gerry Mulligan, Stan Getz and Nat Adderley, ship Tuesday (14) three days before the campaign is to end.

Catalog-wise, more than 200 titles are involved. Recent releases from such artists as Dave Brubeck, Yusef Lateef, Raheem Roland Kirk, Freddie Hubbard, Duke Ellington, Bobby Short, Lee McCann, Stanley Clark, Lou Donaldson, Willis Jackson and Jan Hammer will also be spotlighted.

In addition to a 10% discount, dealers will be offered 4-color posters of the seven new albums and other standard point-of-purchase aids. Strong emphasis will be placed on local print ads and radio spots. Select national print advertising will also be used.

## IRS Eyes LP Sale

• Continued from page 1

have been contacted recently in this connection by federal agents.

Other companies almost certainly have been contacted as well, though few labels here will confirm it.

"They were interested in how many we handle and what we do with them," explains Stan Meyers, manager for London Records' Chicago branch, who was visited by two IRS investigators.

"We were cooperative because I'd love to see it (retailing of promotional merchandise) stop completely," Meyers says.

Meyers confirms that the agents were probing the possibility of promotional copies being diverted from within companies, but explains that they inquired about all aspects of promotional merchandising, "coming at it completely blind, asking all kinds of questions."

Meyers believes the impetus to the investigation came from within the industry. "Some manufacturer had to push it a little to get the tax people involved," he says.

The MCA office here was called upon by one agent who spent 15 minutes there, a source at the label reports. "The agent wanted to notify us that they were out there, and that if they found a load of Elton John promos, they'd trace it back to us," the source informs.

Contacted here, the IRS would speak only in theory about such an investigation, and then briefly, citing legal and regulatory prohibitions as the basis for its silence. "The IRS is concerned with the sale of promotional merchandise only in relation to whether or not tax is being paid on the income derived from that sale," a spokesman says.

The RCA and ABC branch managers here say the probe has not reached them. Tom Potter, RCA's Chicago chief, was unapprised of the investigation, but believes "they're bound to get around to us."

CBS, Phonodisc and WEA branch managers would not talk to Billboard about the IRS scrutiny.

However, in a related matter, Jim Sculley, head of the CBS office, vari-

fied that he has contacted a Milwaukee used record store concerning promo copies appearing at the outlet. Sculley visited the second-hand shop at the urging of Roger Jacobi, general manager of the 1812 Records and Tapes chain in Milwaukee, who wrote in August to all the regional suppliers, complaining that "competition becomes impossible when any record store sells promo copies of new artists records at well below cost."

Sculley says the information he gathered has been turned over to CBS's legal department in New York. The CBS lawyers recently brought suit in Carbondale, Ill., seeking to prevent the sale of promotional albums (Billboard, Sept. 4).

In yet another incident here, an ABC promotion man was fired Monday for alleged theft of merchandise from the label's Elk Grove Village, Ill. warehouse. The Elk Grove Village police investigated the case, but criminal charges will not be pressed.

## N.Y. Songwriting Workshop To Open

NEW YORK—Songwriter Seminars & Workshops, an organization aimed at helping writers improve skills and strengthen their ability to market song product, has been started here by writers Ted Lehman and Libby Bush.

The 11-session workshops and seminars for both new and experienced songwriters will begin classes Sept. 13. Mini-workshops in supportive music skills are also being offered.

Lehman and Bush have developed and conducted songwriter workshops for New York City's Board of Education, AGAC, as well as recent workshops at the Waldorf-Astoria hotel.

## Jimmy Reed Dead

OAKLAND — Jimmy Reed, famed blues star of the 50s and 60s, died here Aug. 29 at the age of 50. Reed was on the West Coast for a series of dates in San Francisco when stricken.

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WFLI - HB	Z-96	KVOL - #34	WQBX	WPGA
WCUE	WTAC	WRNO	KMKF/FM	KEIN
WTOB	KLUC	WPAM	KBCQ	KMHT
KBBC	KSLY	KSMB	KOBO	WVOK/FM
WORD - HB	WNOE/FM	KLOG	KATY	WMSL

\* Picked by Billboard, Cash Box, Record World and Bill Gavin



Available from Capitol Records

# One-Stop/Retailers Combination Dinged

LOS ANGELES—John Jackson, owner of John's Music, a one-stop operation here, is violently opposed to one-stop owners operating retail outlets, although he acknowledges that many do.

"I feel it's unethical for a one-stop owner to own a retail store. First we sell to our customers, then we turn around and compete with them," he says.

Jackson's method of operation has borne fruit. Last year his small one-stop grossed more than \$1 million. He explains that the bulk of his sales are from single records despite several major labels' contention that LPs are outselling singles in many cases two to one.

He notes that there are few LPs of which he will sell 5,000 copies. However, it's impossible to keep track of the single records that approach that figure.

"I will sell large numbers of about 70% of the singles that go on the radio playlists. But I don't even ap-

proach 50% of the LPs that go in the lists. It's just not true that LPs outsell singles here."

On the other hand, he points to the continuing increase in LP sales due to the exposure given to albums by radio.

Where his customers previously purchased twice as many singles as LPs, this figure has been reduced by 25%.

Jackson says that since the first of the year, his sales have increased by 20% and the number of retail customers are up approximately 15%.

He attributes the increase in sales to radio advertising. "I have been demanding radio advertising for the stores and having it personalized where the stores can realize more profits. Naturally I also gain from this."

He notes that during the summer months sales decrease between 15% to 25%.

Jackson employs members of his family in the business.

## General News

# Competition Among Publishers Intense

• Continued from page 4

Beechwood is willing—and able—to lay out considerable dollars for publishing to proven acts. Kramer just made a long-term, exclusive agreement in conjunction with EMI Publishing, London, for publishing rights in the U.S. and Canada to songs by Queen.

"That was a heavy investment on our part, but their 'Night At The Opera' album went platinum. Based on that, with their next album we should start making money."

"It's easy to make that kind of publishing deal. And we've just made similar deals with Paris, which features Bob Welch of Fleetwood Mac fame, Glen Cornick from Jethro Tull and Hunt Sales, among others. Its 'Big Towne' album would become a national hit."

Beechwood has also made deals with the Earl Slick Band, Tom Snow, Linda Hargrove (through Pete Drake) and Dorsey Burnette.

"You have to be competitive,"

Kramer says, in regard to the money he's advancing. But he adds that Beechwood used to have a rather conservative image. Now, the image has changed "and attorneys are often coming to me first with deals rather than last."

Because of the trend, Beechwood in fiscal 1977 (starting July 1) has allowed a much greater budget for signing publishing deals. "If we have to compete with the publishing firms who have much greater catalogs, we have to compete. There are no minor leagues in publishing."

And Kramer works very close with Rupert Perry, a&r director of Capitol Records—"one of the most knowledgeable a&r people I know in regard to publishing"—and just signed publishing for the Bob Meighan Band out of Tucson. This type of one-two punch can be beneficial for a newer band, believes Kramer, "because the Bob Meighan Band will have two departments working hand-in-hand on its record; we'll be promoting it, too."

"For the Tom Snow album on Capitol, for which we had the publishing, we sent the album to all record producers, indicating various cuts they might consider recording."

As for new songwriters, Kramer is looking for writer-performers. And Ed Penny, now heading the Nashville publishing activities of Beechwood, will be looking for the same type of publishing deals.

"You simply can't operate a publishing company today as you could a few years back. It's much easier to sign a writer-singer and have the publishing on 10 of his or her songs

on the next album than chase around trying to get 10 covers on the same songs.

"True, we aren't letting all of the great copyrights we have such as 'Cherish,' 'Snowbird' and 'Together Again' sit around. 'There's A Kind Of Hush' was just a hit again by the Carpenters and is the title tune of their new album. And we'll continue to work those copyrights."

"But the competition today is so intense, you have to seek the deal with the writer-performer. You have to be a 'user' and create your own outlets. That's why we're starting to develop a production arm to produce masters. It's only out of self-defense, so to speak, that we have to develop that next Carole King, that next Joni Mitchell."

Kramer works closely with EMI Publishing, headed by Ron White, in London. It was through EMI that he picked up publishing for the U.S. of Triumvirat and Be-Bop Deluxe.

Though Beechwood moved its publishing operation into Capitol's a&r department in Toronto, Kramer is considering opening a separate publishing office there. "Though sales are only 15%-17% of the U.S., when you think of an Anne Murray and a Gordon Lightfoot, you have to think of their worldwide potential, and I think that's what we have to consider with all Canadian talent."

Domestically the New York market is serviced out of Los Angeles.

Kramer joined Beechwood in January. Before that, he was with the Dick James organization. His past experience includes stints with both GRT and Metromedia Records.

## Japanese Move

• Continued from page 1

publishing, has placed Kenji Ogino inside the Capitol Tower.

Masaaki Asukai and Shizou Matsuo are now but a few blocks away from the Tower, in the RCA Building, representing West Entertainment. That is a Tokyo organization which, in recent months, has imported 200,000 American albums from Los Angeles.

The West group also, under the aegis of Asukai and Matsuo, acquires television series including "Soul Train," "Sammy And Company" and "Midnight Special" for Nippon television.

The Yamaha Foundation, represented here by Tadashi Tanaka, concentrates on subpublishing rights.

Toshi Endo represents the Victor Group. His mandate from Tokyo is to acquire American songs for Japan and Endo, reportedly, has been so successful that advance guarantees have jumped 50% since last spring.

Japan Herald has Hiro Furukawa scurrying about the City of Angels obtaining rights to songs and tv and motion picture films.

A seventh U.S. representative is on his way. Shinko Music headed by Shoo Kusano will soon be represented in the U.S. by American-born Bert Tanimoto.

But from the Watanabes and their agent Kuwashima, whose office is in a suburb, Sherman Oaks, there are no complaints.

"They are all following the leader," notes Kuwashima. "The more the merrier. There are plenty of good songs to go around."

Kuwashima, who also produces singles and albums for the Watanabes, was in Nashville recently recording specifically for the vast Japanese market. He has recently signed contracts giving his firm Japanese rights to songs controlled by Far Out Productions, including the War and Jimmy Witherspoon catalogs; and with Santana and John Bettis, lyricist whose songs have help boost the popularity of the Carpenters, as well as with Nashville's steel guitarist and producer Pete Drake, whose Window Music tunes soon will be heard throughout Japan—with catchy Japanese lyrics.

## An Animal Album

LOS ANGELES—Eric Burdon is recording a new album on Calla Records entitled "Animals Revisited." The LP consists of songs cut in Europe and will be released by Christmas.

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## George Harrison Guilty Of Plagiarism

NEW YORK—A U.S. District Court judge here has found ex-Beatle George Harrison guilty of infringing the copyrights of a recording called "He's So Fine" with his 1970 hit, "My Sweet Lord."

The judge, Richard Owen, ruling on a complaint of plagiarism brought by Bright Tunes Music against Harrison's Music, Ltd., Harrison's Music, Inc., George Harrison, Apple Records, BMI and Hansen Publications, argued that he did not believe Harrison deliberately plagiarized "He's So Fine," popularized by The Chiffons in 1963.

"Nevertheless," he says, "It is clear that 'My Sweet Lord' is the very same song as 'He's So Fine,' with different words, and Harrison did have access to 'He's So Fine.' Judge Owen continues, "Under the law, this is infringement of copy-

right, and is no less so even though it may have been subconsciously accomplished."

Judge Owen set Nov. 8, as the day on which he will decide on damages and other relief for the plaintiff.

## Farr Records Suit Hits Promotion Executive

LOS ANGELES—Farr Records and Music is seeking \$845,000 in cumulative damages from its former executive vice president of promotion Johnny Bond, also known as Johnny Carbonaro.

The Superior Court filing charges Bond was paid \$30,000 when he

signed a two-year binder with the plaintiff to head its promo department, but left the company two months later in June 1976 to go with 57th St. Entertainment Co.

Farr wants the \$30,000 returned and is contesting Bond's \$6,600 spent for promotion as personal ex-

pense while he was there. In addition, Farr charges Bond induced two employees, Donna Higier and Phil Checchia, to join him at his new job.

Bond, it's further claimed, took along company records, including vital promotional lists, which they claim hurt Farr.

## Handleman Co. Shows Sales Up But Profits Drop

DETROIT—Handleman Corp. reports one of the most significant quarterly sales jumps in its history, and a decreasing net earnings decline, both bearing out the impact of the inventory computerization program now taking effect, as noted in the last annual report by chairman David Handleman and president Lewis Kwiker.

For the first quarter of fiscal 1976-1977 ended July 31, net sales hit \$30.72 million, nearly a 43% increase over the year-ago period. Net earnings were \$242,000, or 6 cents per share, a 33% decline from the \$369,000, or 8 cents per share, for the period ended Aug. 2, 1975.

Sales and earnings of Sieberts, Inc., the St. Louis subsidiary acquired as of July 1, 1975, are included only for that month a year ago, versus three months figures for this year's quarter. In 1976, Siebert's sales of \$7.2 million represent about 23% of the corporate total, while net earnings of \$35,000 account for 14% of Handleman profits.

Net earnings for the 1976 quarter include a \$100,000 gain from sale of the Toronto branch facility, following a move to a new, leased location, and a \$61,000 gain from foreign currency exchange fluctuation, according to Charles Smith, executive vice president, finance.

He also notes that National Book Distributors, the first Handleman book warehouse, is open in Atlanta and will be servicing Southeastern customers by late September.

## DISCO DISKS HOG CHART

LOS ANGELES—For the first time in the history of Billboard's Hot 100 chart, six of its top 10 records are disco oriented including the No. 1 and two slots.

Disco records listed in the top 10 are "You Should Be Dancing" by the Bee Gees, "You'll Never Find Another Love Like Mine" by Lou Rawls, "Shake Your Booty" by K.C. & the Sunshine Band, "Play That Funky Music" by Wild Cherry, "A Fifth Of Beethoven" by Walter Murphy and the Big Apple Band, and "Lowdown" by Boz Scaggs.

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# Billboard Singles Radio Action

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

Based on station playlists through Thursday (9/2/76)

## TOP ADD ONS - NATIONAL

**BAY CITY ROLLERS**—I Only Want To Be With You (Arista)  
**STEVE MILLER BAND**—Rock'n Me (Capitol)  
**RICK DEES**—Disco Duck (RSO)

### D—Discotheque 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 new products exclusive of Add Ons and Prime Movers.

## Pacific Southwest Region

### TOP ADD ONS

**SILVER**—Wham Bam (Arista)  
**RICK DEES**—Disco Duck (RSO)  
**STEVE MILLER**—Rock'n Me (Capitol)

### PRIME MOVERS

**CLIFF RICHARD**—Devil Woman (Rocket)  
**CHICAGO**—If You Leave Me Now (Columbia)  
**RICK DEES**—Disco Duck (RSO)

### BREAKOUTS

**BAY CITY ROLLERS**—I Only Want To Be With You (Arista)  
**LINDA RONSTADT**—That'll Be The Day (Asylum)  
**(D) EARTH, WIND & FIRE**—Getaway (Columbia)

### KHJ—Los Angeles

- **SILVER**—Wham Bam Shang-A-Lang (Arista)
- **CHICAGO**—If You Leave Me Now (Columbia) 24-16
- **ORLEANS**—Still The One (Asylum) 25-20

### KDAY—Los Angeles

- **DRAMATICS**—Finger Fever (ABC)
- **RICK DEES**—Disco Duck (RSO)
- **NONE**

### KHS—Los Angeles

- D** • **EARTH, WIND & FIRE**—Getaway (Columbia)
- **DIANA ROSS**—One Love In My Lifetime (Motown)
- **CLIFF RICHARD**—Devil Woman (Rocket) 28-15
- **OLIVIA NEWTON-JOHN**—Don't Stop Believin' (MCA) 19-12

### KEYZ—Anaheim

- **ABBA**—Fernando (Atlantic)
- **SPINNERS**—The Rubberband Man (Atlantic)
- **CHICAGO**—If You Leave Me Now (Columbia) 30-18

- D** ★ **TAVARES**—Heaven Must Be Missing An Angel (Capitol) 29-23

### KFXM—San Bernardino

- **OLIVIA NEWTON-JOHN**—Don't Stop Believin' (MCA)
- **LINDA RONSTADT**—That'll Be The Day (Asylum)
- D** ★ **TAVARES**—Heaven Must Be Missing An Angel (Capitol) 20-1
- **CLIFF RICHARD**—Devil Woman (Rocket) 17-6

### KCBQ—San Diego

- **RICK DEES**—Disco Duck (RSO)
- **HALL & OATES**—She's Gone (Atlantic)
- **CLIFF RICHARD**—Devil Woman (Rocket) 15-9

- D** ★ **WALTER MURPHY/BIG APPLE BAND**—A Fifth Of Beethoven (Private Stock) 16-11

### KAFY—Bakersfield

- D** • **EARTH, WIND & FIRE**—Getaway (Columbia)
- **BAY CITY ROLLERS**—I Only Wanna Be With You (Arista)
- **RICK DEES**—Disco Duck (RSO) 26-18
- D** ★ **WILD CHERRY**—Play That Funky Music (Sweet City) 3-1

## PRIME MOVERS - NATIONAL

**RICK DEES**—Disco Duck (RSO)  
**CHICAGO**—If You Leave Me Now (Columbia)  
**(D) BOZ SCAGGS**—Lowdown (Columbia)

### KROY—Sacramento

- D** • **EARTH, WIND & FIRE**—Getaway (Columbia)
- **BAY CITY ROLLERS**—I Only Want To Be With You (Arista)
- D** ★ **WILD CHERRY**—Play That Funky Music (Sweet City) 16-5
- **LOU RAWLS**—You'll Never Find Another Love Like Mine (Phila. Int'l.) 17-7

### KYNO—Fresno

- **STEVE MILLER BAND**—Rock'n Me (Capitol)
- **LINDA RONSTADT**—That'll Be The Day (Asylum)
- **RICK DEES**—Disco Duck (RSO) HB-14
- **ORLEANS**—Still The One (Asylum) 24-19
- **KJOY**—Stockton, Calif.

- **LITTLE RIVER BAND**—A Long Way There (Harvest)
- **JOHN DENVER**—Like A Sad Song (RCA)
- **FLASH CADILLAC/CONTINENTAL KIDS**—Did You Boogie With Your Baby (Private Stock) 30-20
- **GORDON LIGHTFOOT**—The Wreck Of The Edmund Fitzgerald (Reprise) 13-8

### KGW—Portland

- D** • **EARTH, WIND & FIRE**—Getaway (Columbia)
- **BARRY DEBORZON/PERRY BOTKIN JR.**—Nadia's Theme (A&M)
- **STEVE MILLER BAND**—Rock'n Me (Capitol) 27-15
- D** ★ **TAVARES**—Heaven Must Be Missing An Angel (Capitol) 20-14

### KING—Seattle

- **BLUE OYSTER CULT**—(Don't Fear) The Reaper (Columbia)
- **HALL & OATES**—She's Gone (Atlantic)
- **GEORGE BENSON**—This Masquerade (W.B.) 16-4
- **HEART**—Magic Man (Mushroom) 17-9

### KIRB—Spokane

- **LINDA RONSTADT**—That'll Be The Day (Asylum)
- **BAY CITY ROLLERS**—I Only Wanna Be With You (Arista)
- **RICK DEES**—Disco Duck (RSO) 23-15
- D** ★ **BOZ SCAGGS**—Lowdown (Columbia) 30-24

### KTAC—Tacoma

- **RICK SPRINGFIELD**—Take A Hand (Chelsea)

- D** ★ **WILD CHERRY**—Play That Funky Music (Sweet City) 6-2

- D** ★ **WALTER MURPHY/BIG APPLE BAND**—A Fifth Of Beethoven (Private Stock) 18-15

### KCPX—Salt Lake City

- **LINDA RONSTADT**—That'll Be The Day (Asylum)
- **BARRY MANILOW**—This One's For You (Arista)
- D** ★ **LOU RAWLS**—You'll Never Find Another Love Like Mine (Phila. Int'l.) 16-10
- **BEACH BOYS**—It's O.K. (Brother/Reprise) 26-20

### KRSP—Salt Lake City

- **LINDA RONSTADT**—That'll Be The Day (Asylum)
- **BAY CITY ROLLERS**—I Only Wanna Be With You (Arista)
- **HEART**—Magic Man (Mushroom) 29-17
- **SHERBET**—Howzat (MCA) 25-19

### KTLK—Denver

- **ABBA**—Fernando (Atlantic)
- **BAY CITY ROLLERS**—I Only Want To Be With You (Arista)
- **CLIFF RICHARD**—Devil Woman (Rocket) 28-8
- **PETER FRAMPTON**—Baby, I Love Your Way (A&M) 20-12

## North Central Region

### TOP ADD ONS

**BAY CITY ROLLERS**—I Only Want To Be With You (Arista)  
**CLIFF RICHARD**—Devil Woman (Rocket)  
**LINDA RONSTADT**—That'll Be The Day (Asylum)

### PRIME MOVERS

**RICK DEES**—Disco Duck (RSO)  
**CHICAGO**—If You Leave Me Now (Columbia)  
**HEART**—Magic Man (Mushroom)

### BREAKOUTS

**KISS**—Beth/Detroit Rock City (Casablanca)  
**BARRY MANILOW**—This One's For You (Arista)  
**GORDON LIGHTFOOT**—The Wreck Of The Edmund Fitzgerald (Reprise)

### CKLW—Detroit

- **CLIFF RICHARD**—Devil Woman (Rocket)
- **KISS**—Beth/Detroit Rock City (Casablanca)
- **GORDON LIGHTFOOT**—The Wreck Of The Edmund Fitzgerald (Reprise) 14-7
- **CHICAGO**—If You Leave Me Now (Columbia) 22-17

### WTAC—Flint, Mich.

- **KISS**—Beth/Detroit Rock City (Casablanca)
- **BAY CITY ROLLERS**—I Only Want To Be With You (Arista)
- **RICK DEES**—Disco Duck (RSO) 24-17
- **STEVE MILLER BAND**—Rock'n Me (Capitol) 29-22

### WGRD—Grand Rapids

- **CLIFF RICHARD**—Devil Woman (Rocket)
- **CHICAGO**—If You Leave Me Now (Columbia)
- **GORDON LIGHTFOOT**—The Wreck Of The Edmund Fitzgerald (Reprise) 13-3

- D** ★ **WALTER MURPHY/BIG APPLE BAND**—A Fifth Of Beethoven (Private Stock) 5-1

### Z-96 (WZZM-FM)—Grand Rapids

- **DR. HOOK**—A Little Bit More (Capitol)
- **PETER FRAMPTON**—Baby, I Love Your Way (A&M)
- D** ★ **EARTH, WIND & FIRE**—Getaway (Columbia) 28-12
- **CHICAGO**—If You Leave Me Now (Columbia) 18-6

### WAKY—Louisville

- **CLIFF RICHARD**—Devil Woman (Rocket)
- **FLASH CADILLAC/CONTINENTAL KIDS**—Did You Boogie With Your Baby (Private Stock)
- **DR. HOOK**—A Little Bit More (Capitol) 11-5
- D** ★ **BOZ SCAGGS**—Lowdown (Columbia) 25-19

### WBGN—Bowling Green

- **SPINNERS**—Rubberband Man (Atlantic)
- **RICK SPRINGFIELD**—Take A Hand (Chelsea)
- **HELEN REDDY**—I Can't Hear You No More (Capitol) HB-20
- **ORLEANS**—Still The One (Asylum) 23-14

### WGCL—Cleveland

- **NORMAN CONNORS**—You Are My Starship (Buddah)
- **GORDON LIGHTFOOT**—The Wreck Of The Edmund Fitzgerald (Reprise)
- **RICK DEES**—Disco Duck (RSO) 24-17

- D** ★ **BOZ SCAGGS**—Lowdown (Columbia) 12-7

### WIXY—Cleveland

- **ABBA**—Fernando (Atlantic)
- **BARRY MANILOW**—This One's For You (Arista)
- **CHICAGO**—If You Leave Me Now (Columbia) 23-17
- **FLEETWOOD MAC**—Say You Love Me (Reprise) 20-16

### WSAI—Cincinnati

- **SILVER**—Wham Bam Shang-A-Lang (Arista)
- **BAY CITY ROLLERS**—I Only Want To Be With You (Arista)
- **STEVE MILLER BAND**—Rock'n Me (Capitol) 26-21
- **CHICAGO**—If You Leave Me Now (Columbia) 13-9

### Q-102 (WKRQ-FM)—Cincinnati

- **NONE**
- **RICK DEES**—Disco Duck (RSO) 24-12
- **CHICAGO**—If You Leave Me Now (Columbia) 15-11

### WCOL—Columbus

- **LINDA RONSTADT**—That'll Be The Day (Asylum)
- **BAY CITY ROLLERS**—I Only Want To Be With You (Arista)
- **HEART**—Magic Man (Mushroom) 26-14
- **ORLEANS**—Still The One (Asylum) 13-6

### WCUE—Akron, Ohio

- **BAY CITY ROLLERS**—I Only Want To Be With You (Arista)
- **BARRY MANILOW**—This One's For You (Arista)
- **RICK DEES**—Disco Duck (RSO) 36-14
- **SWEENEY TODD**—Roxy Roller (London) 39-24

### 13-Q (WKTQ)—Pittsburgh

- **ELECTRIC LIGHT ORCHESTRA**—Showdown (U.A.)
- **BAY CITY ROLLERS**—I Only Want To Be With You (Arista)
- **CLIFF RICHARD**—Devil Woman (Rocket) 20-15
- D** ★ **WALTER MURPHY/BIG APPLE BAND**—A Fifth Of Beethoven (Private Stock) 11-7

## BREAKOUTS - NATIONAL

**LINDA RONSTADT**—That'll Be The Day (Asylum)  
**BAY CITY ROLLERS**—I Only Want To Be With You (Arista)  
**HEART**—Magic Man (Mushroom)

### WPEZ—Pittsburgh

- **STEVE MILLER BAND**—Rock'n Me (Capitol)
- **ORLEANS**—Still The One (Asylum)
- **CLIFF RICHARD**—Devil Woman (Rocket) 21-9
- **HALL & OATES**—She's Gone (Atlantic) 25-16

### WRIE—Erie, Pa.

- **LADY FLASH**—Street Singin' (RSO)
- **LINDA RONSTADT**—That'll Be The Day (Asylum)
- **FLEETWOOD MAC**—Say You Love Me (Reprise) 9-5
- **HALL & OATES**—She's Gone (Atlantic) 7-4

### WJET—Erie, Pa.

- D** • **EARTH, WIND & FIRE**—Getaway (Columbia)
- **LINDA RONSTADT**—That'll Be The Day (Asylum)
- **RICK DEES**—Disco Duck (RSO) 28-18
- **HEART**—Magic Man (Mushroom) 29-20

## Southwest Region

### TOP ADD ONS

**BLUE OYSTER CULT**—(Don't Fear) The Reaper (Columbia)  
**SILVER**—Wham Bam (Arista)  
**DIANA ROSS**—One Love In My Lifetime (Motown)

### PRIME MOVERS

**CHICAGO**—If You Leave Me Now (Columbia)  
**(D) WILD CHERRY**—Play That Funky Music (Sweet City)  
**LINDA RONSTADT**—That'll Be The Day (Asylum)

### BREAKOUTS

**FLASH CADILLAC/CONTINENTAL KIDS**—Did You Boogie With Your Baby (Private Stock)  
**RICK DEES**—Disco Duck (RSO)  
**HEART**—Magic Man (Mushroom)

### KILT—Houston

- **FLASH CADILLAC/CONTINENTAL KIDS**—Did You Boogie With Your Baby (Private Stock)
- **SILVER**—Wham Bam (Arista)
- **CHICAGO**—If You Leave Me Now (Columbia) 22-15
- **HELEN REDDY**—I Can't Hear You No More (Capitol) 35-30

### KRBE—Houston

- **JOHN VALENTI**—Anything You Want (Ariola America)
- **CHICAGO**—If You Leave Me Now (Columbia) 20-14
- **ZZ TOP**—It's Only Love (London) 26-20

### KLIF—Dallas

- **STARBUCK**—I Got To Know (Private Stock)
- **DIANA ROSS**—One Love In My Lifetime (Motown)
- **FIREBALL**—You Are The Woman (Atlantic) HB-23
- **JAMES TAYLOR**—Shower The People (W.B.) HB-24

### KNUS-FM—Dallas

- **NONE**
- **LINDA RONSTADT**—That'll Be The Day (Asylum) HB-12
- D** ★ **WILD CHERRY**—Play That Funky Music (Sweet City) 17-7

### KFJZ—Ft. Worth

- **BLUE OYSTER CULT**—(Don't Fear) The Reaper (Columbia)
- **DIANA ROSS**—One Love In My Lifetime (Motown)
- D** ★ **WILD CHERRY**—Play That Funky Music (Sweet City) 15-9
- **LINDA RONSTADT**—That'll Be The Day (Asylum) 24-19

### KINT—El Paso

- **STEVE MILLER BAND**—Rock'n Me (Capitol)
- **HALL & OATES**—She's Gone (Atlantic)
- **HEART**—Magic Man (Mushroom) 19-16
- **ORLEANS**—Still The One (Asylum) HB-18

### WKY—Oklahoma City

- **RICK DEES**—Disco Duck (RSO)
- **SILVER**—Wham Bam Shang-A-Lang (Arista)
- **CLIFF RICHARD**—Devil Woman (Rocket) 8-5
- **CHICAGO**—If You Leave Me Now (Columbia) 11-8

### KOMA—Oklahoma City

- D** • **TAVARES**—Heaven Must Be Missing An Angel (Capitol)
- **BLUE OYSTER CULT**—(Don't Fear) The Reaper (Columbia)
- **DR. HOOK**—A Little Bit More (Capitol) 15-7
- D** ★ **WILD CHERRY**—Play That Funky Music (Sweet City) 8-4

### KAKC—Tulsa

- **FLASH CADILLAC/CONTINENTAL KIDS**—Did You Boogie With Your Baby (Private Stock)
- **BAY CITY ROLLERS**—I Only Want To Be With You (Arista)
- **FLEETWOOD MAC**—Say You Love Me (Arista) 22-13
- **CLIFF RICHARD**—Devil Woman (Rocket) 10-3

### KELI—Tulsa

- **RICK DEES**—Disco Duck (RSO)
- **GARY WRIGHT**—Made To Love You (W.B.)
- **FLASH CADILLAC/CONTINENTAL KIDS**—Did You Boogie With Your Baby (Private Stock) 28-15
- **GALLAGHER & LYLE**—Heart On My Sleeve (A&M) 19-10

### WTIX—New Orleans

- **BLUE OYSTER CULT**—(Don't Fear) The Reaper (Columbia)
- **HEART**—Magic Man (Mushroom)
- D** ★ **LOU RAWLS**—You'll Never Find Another Love Like Mine (Phila. Int'l.) 6-3
- D** ★ **WILD CHERRY**—Play That Funky Music (Sweet City) 9-6

### KEEL—Shreveport

- D** • **EARTH, WIND & FIRE**—Getaway (Columbia)
- **KISS**—Beth/Detroit Rock City (Casablanca)
- **CLIFF RICHARD**—Devil Woman (Rocket) 16-7
- **CHICAGO**—If You Leave Me Now (Columbia) 17-8

## Midwest Region

### TOP ADD ONS

**DR. HOOK**—A Little Bit More (Capitol)  
**RICK DEES**—Disco Duck (RSO)  
**KISS**—Beth/Detroit Rock City (Casablanca)

### PRIME MOVERS

**CHICAGO**—If You Leave Me Now (Columbia)  
**(D) BOZ SCAGGS**—Lowdown (Columbia)  
**PETER FRAMPTON**—Baby, I Love Your Way (A&M)

### BREAKOUTS

**(D) EARTH, WIND & FIRE**—Getaway (Columbia)  
**BAY CITY ROLLERS**—I Only Want To Be With You (Arista)  
**LINDA RONSTADT**—That'll Be The Day (Asylum)

### WLS—Chicago

- **NONE**
- **HEART**—Magic Man (Mushroom) 26-17
- **PETER FRAMPTON**—Baby, I Love Your Way (A&M) 13-8

### WDHF—Chicago

- D** • **EARTH, WIND & FIRE**—Getaway (Columbia)
- **CHICAGO**—If You Leave Me Now (Columbia) 8-2
- **WAR**—Summer (U.A.) 21-15

### WVON—Chicago

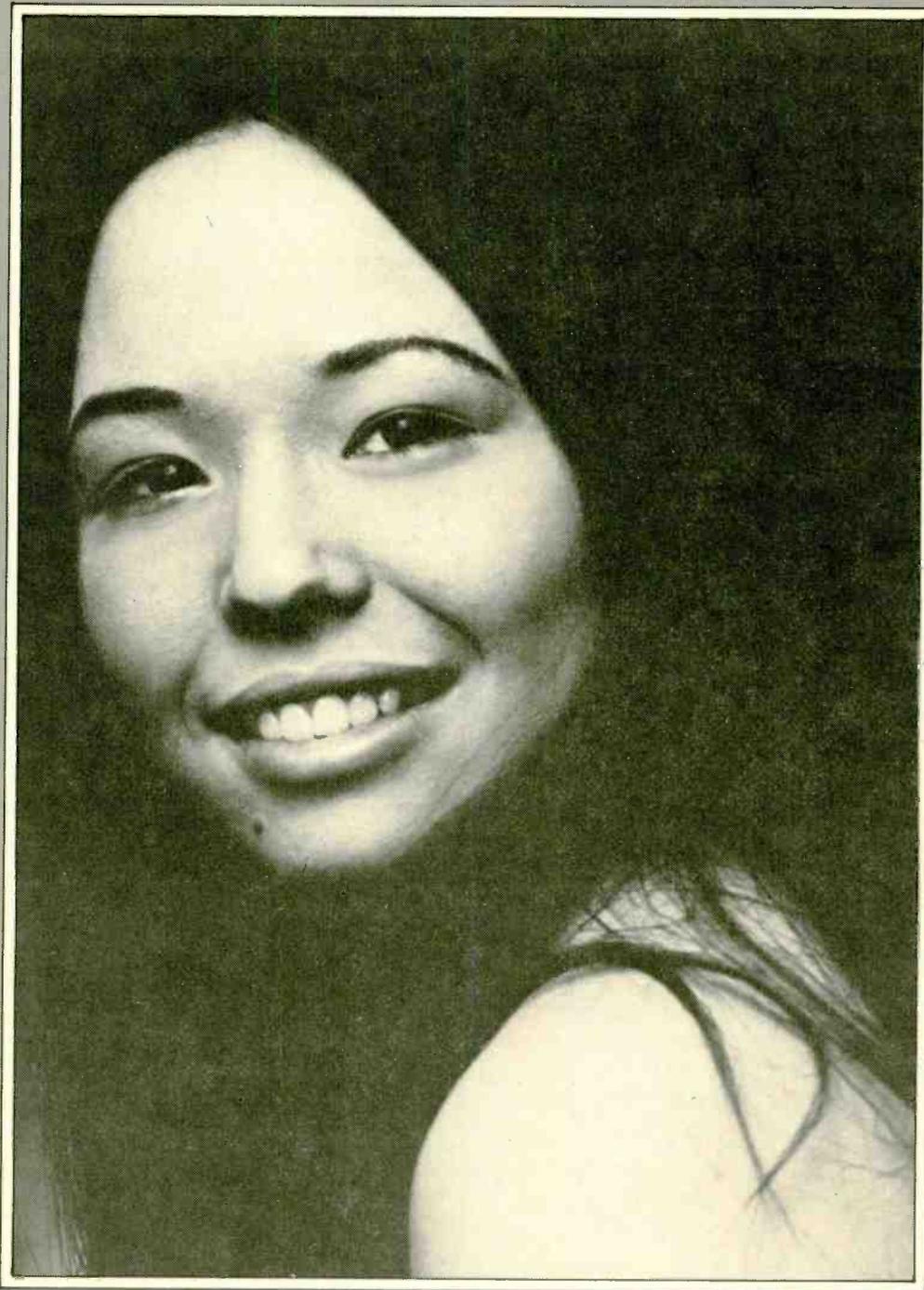
- **JERMAINE JACKSON**—Let's Be Young Tonight (Motown)
- **O'JAYS**—Message In Our Music (Phila. Int'l.)
- **CHUCK ARMSTRONG**—Give Me All Your Sweet Lovin' (R&R) 27-14
- **FIRST CLASS**—Me And My Gemini (All Platinum) 26-22

### WNDE—Indianapolis

- **BLUE OYSTER CULT**—(Don't Fear) The Reaper (Columbia)
-

Y V O N N E E L L I M A N

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*A new superstar appears on the horizon*

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# Billboard Singles Radio Action

Playlist Top Add Ons •  
Playlist Prime Movers ★

Based on station playlists through Thursday (9/2/76)

Continued from page 22

**WOKY—Milwaukee**

- DIANA ROSS—One Love In My Lifetime (Motown)
- BAY CITY ROLLERS—I Only Want To Be With You (Arista)
- ENGLAND DAN/JOHN COLEY—I'd Really Love To See You Tonight (Big Tree) 10-4
- AEROSMITH—Last Child (Columbia) 14-9

**WZUW-FM—Milwaukee**

- SHERBET—Howzat (MCA)
- GORDON LIGHTFOOT—The Wreck Of The Edmund Fitzgerald (Reprise)
- WILD CHERRY—Play That Funky Music (Sweet City) 17-12
- CHICAGO—If You Leave Me Now (Columbia) 18-13

**WIRL—Peoria, Ill.**

- ERIC CARMEN—Sunrise (Arista)
- BAY CITY ROLLERS—I Only Want To Be With You (Arista)
- CHICAGO—If You Leave Me Now (Columbia) 30-20
- ORLEANS—Still The One (Asylum) 22-13

**KSLQ-FM—St. Louis**

- HALL & OATES—She's Gone (Atlantic)
- KISS—Beth/Detroit Rock City (Casablanca)
- BEE GEES—You Should Be Dancing (RSO) 22-10
- K.C. & THE SUNSHINE BAND—Shake Your Booty (TK) 9-3

**KXOK—St. Louis**

- DR. HOOK—A Little Bit More (Capitol)
- RICK DEES—Disco Duck (RSO)
- BOZ SCAGGS—Lowdown (Columbia) 16-9
- KIOA—Des Moines

**KIOA—Des Moines**

- ORLEANS—Still The One (Asylum)
- JEFFERSON STARSHIP—With Your Love (Grunt)
- WILD CHERRY—Play That Funky Music (Sweet City) 15-4
- BOZ SCAGGS—Lowdown (Columbia) 30-19

**KOWB—Minneapolis**

- BOZ SCAGGS—Lowdown (Columbia)
- WILD CHERRY—Play That Funky Music (Sweet City)
- RICK DEES—Disco Duck (RSO) 25-15
- CLIFF RICHARD—Devil Woman (Rocket) 12-5

**WDGY—Minneapolis**

- DR. HOOK—A Little Bit More (Capitol)
- CHICAGO—If You Leave Me Now (Columbia)
- BOZ SCAGGS—Lowdown (Columbia) 16-9
- LOU RAWLS—You'll Never Find Another Love Like Mine (Phila. Int'l.) 4-2

**KSTP—Minneapolis**

- RICK DEES—Disco Duck (RSO)
- KISS—Beth/Detroit Rock City (Casablanca)
- HEART—Magic Man (Mushroom) 23-18
- STEVE MILLER BAND—Rock'n Me (Capitol) 28-23

**WHB—Kansas City**

- DR. HOOK—A Little Bit More (Capitol)
- CHICAGO—If You Leave Me Now (Columbia)
- BOZ SCAGGS—Lowdown (Columbia) 16-9
- CLIFF RICHARD—Devil Woman (Rocket) 20-17

**KOIL—Omaha**

- HEART—Magic Man (Mushroom)
- STEVE MILLER BAND—Rock'n Me (Capitol)
- PETER FRAMPTON—Baby, I Love Your Way (A&M) 26-12
- CHICAGO—If You Leave Me Now (Columbia) 23-14

**KKLS—Rapid City, S.D.**

- EARTH, WIND & FIRE—Getaway (Columbia)
- LINDA RONSTADT—That'll Be The Day (Asylum)
- CHICAGO—If You Leave Me Now (Columbia) 21-15
- K.C. & THE SUNSHINE BAND—Shake Your Booty (TK) 14-10

**KQWB—Fargo, N.D.**

- RICK DEES—Disco Duck (RSO)
- LINDA RONSTADT—That'll Be The Day (Asylum)
- STEVE MILLER BAND—Rock'n Me (Capitol) 27-13
- CHICAGO—If You Leave Me Now (Columbia) 15-11

**Northeast Region**

**TOP ADD ONS**

- BAY CITY ROLLERS—I Only Want To Be With You (Arista)
- BOSTON—More Than A Feeling (Epic)
- STEVE MILLER BAND—Rock'n Me (Capitol)

**PRIME MOVERS**

- RICK DEES—Disco Duck (RSO)
- (D) BOZ SCAGGS—Lowdown (Columbia)
- (D) EARTH, WIND & FIRE—Getaway (Columbia)

**BREAKOUTS**

- CLIFF RICHARD—Devil Woman (Rocket)
- HALL & OATES—She's Gone (Atlantic)
- HEART—Magic Man (Mushroom)

**WABC—New York**

- CLIFF RICHARD—Devil Woman (Rocket)
- ORLEANS—Still The One (Asylum)
- WAR—Summer (U.A.) 25-16
- WILD CHERRY—Play That Funky Music (Sweet City) 15-7

**WPIX—New York**

- RICK DEES—Disco Duck (RSO)
- SPINNERS—Rubberband Man (Atlantic)
- JEFFERSON STARSHIP—With Your Love (Grunt) 12-7
- BOZ SCAGGS—Lowdown (Columbia) 19-14
- STYLISTICS—Because I Love You Girl (H&L)
- BAR-KAYS—Shake Your Rump To The Funk (Mercury)
- SALSOUL ORCHESTRA—Nice And Naasty (Salsoul) 15-5

**WRWL—New York**

- LOVE UNLIMITED ORCHESTRA—My Sweet Summer Suite (20th Century) 16-10
- STEVE MILLER BAND—Rock'n Me (Capitol)
- BAY CITY ROLLERS—I Only Want To Be With You (Arista)
- EARTH, WIND & FIRE—Getaway (Columbia) 31-23
- DR. HOOK—A Little Bit More (Capitol) 17-12

**WTRT—Albany**

- LINDA RONSTADT—That'll Be The Day (Asylum)
- BAY CITY ROLLERS—I Only Want To Be With You (Arista)
- HALL & OATES—She's Gone (Atlantic) 25-15
- WILD CHERRY—Play That Funky Music (Sweet City) 7-1

**WKBW—Buffalo**

- BOZ SCAGGS—Lowdown (Columbia)
- HALL & OATES—She's Gone (Atlantic)
- CHICAGO—If You Leave Me Now (Columbia) 26-14
- JEFFERSON STARSHIP—With Your Love (Grunt) 20-9

**WYSL—Buffalo**

- RICK DEES—Disco Duck (RSO)
- EARTH, WIND & FIRE—Getaway (Columbia)
- CLIFF RICHARD—Devil Woman (Rocket) 25-9
- MICHAEL FRANKS—Popsicle Toes (Reprise) 23-15

**WBBF—Rochester, N.Y.**

- FLASH CADILLAC/CONTINENTAL KIDS—Did You Boogie With Your Baby (Private Stock)
- STEELY DAN—The Fez (ABC)
- KISS—Beth/Detroit Rock City (Casablanca) 25-16
- K.C. & THE SUNSHINE BAND—Shake Your Booty (TK) 18-10

**WRKO—Boston**

- BAY CITY ROLLERS—I Only Want To Be With You (Arista)
- BOSTON—More Than A Feeling (Epic)
- DR. HOOK—A Little Bit More (Capitol) 21-9
- RICK DEES—Disco Duck (RSO) 28-17

**WBZ-FM—Boston**

- HEART—Magic Man (Mushroom)
- BOSTON—More Than A Feeling (Epic)
- RICK DEES—Disco Duck (RSO) HB-13
- BOZ SCAGGS—Lowdown (Columbia) 12-6

**WORC—Worcester, Mass.**

- ABBA—Fernando (Atlantic)
- BAY CITY ROLLERS—I Only Want To Be With You (Arista)
- LINDA RONSTADT—That'll Be The Day (Asylum) 14-8
- RICK DEES—Disco Duck (RSO) 18-12

**WDRS—Hartford**

- STEVE MILLER BAND—Rock'n Me (Capitol)
- ERIC CARMEN—Sunrise (Arista)
- EARTH, WIND & FIRE—Getaway (Columbia) 26-16
- WALTER MURPHY/BIG APPLE BAND—A Fifth Of Beethoven (Private Stock) 18-9

**WPRO—Providence**

- BAY CITY ROLLERS—I Only Want To Be With You (Arista)
- RICK DEES—Disco Duck (RSO) 17-4
- BOZ SCAGGS—Lowdown (Columbia) 25-14

**WGH—Washington**

- ERIC CARMEN—Sunrise (Arista)
- FIREFALL—You Are The Woman (Atlantic)
- HALL & OATES—She's Gone (Atlantic) 28-17
- HEART—Magic Man (Mushroom) 30-21

**WCAO—Baltimore**

- DIANA ROSS—One Love In My Lifetime (Motown)
- JOHN DENVER—Like A Sad Song (RCA)
- EARTH, WIND & FIRE—Getaway (Columbia) 26-19
- DR. HOOK—A Little Bit More (Capitol) 17-13

**WYRE—Baltimore**

- NONE
- EARTH, WIND & FIRE—Getaway (Columbia) 22-14
- HALL & OATES—She's Gone (Atlantic) 26-21
- WLEE—Richmond, Va.

**WFI—Philadelphia**

- EARTH, WIND & FIRE—Getaway (Columbia)
- STEVE MILLER BAND—Rock'n Me (Capitol)
- RICK DEES—Disco Duck (RSO) 21-14
- DR. HOOK—A Little Bit More (Capitol) 13-7

**WIBG—Philadelphia**

- K.C. & THE SUNSHINE BAND—Shake Your Booty (TK)
- CLIFF RICHARD—Devil Woman (Rocket)
- NONE
- WIFI-FM—Philadelphia

**WIFI-FM—Philadelphia**

- HEART—Magic Man (Mushroom)
- BAY CITY ROLLERS—I Only Want To Be With You (Arista)
- DR. HOOK—A Little Bit More (Capitol) 14-8
- RICK DEES—Disco Duck (RSO) 20-14

**WPGC—Washington**

- KISS—Beth/Detroit Rock City (Casablanca)
- BARRY MANILOW—This One's For You (Arista)
- CLIFF RICHARD—Devil Woman (Rocket) 19-12
- EARTH, WIND & FIRE—Getaway (Columbia) 27-21

**WOL—Washington**

- O'JAYS—Message In Our Music (Phila. Int'l)
- MCCOO & DAVIS—You Don't Have To Be A Star (ABC)
- DOROTHY MOORE—Funny How Time Slips Away (Malaco) 15-12
- EARTH, WIND & FIRE—Getaway (Columbia) 3-2

**WQAM—Miami**

- HEART—Magic Man (Mushroom)
- BAY CITY ROLLERS—I Only Want To Be With You (Arista)
- BOZ SCAGGS—Lowdown (Columbia) 18-11
- EARTH, WIND & FIRE—Getaway (Columbia) 26-19

**Y-100 (WHYI-FM)—Miami**

- BAY CITY ROLLERS—I Only Want To Be With You (Arista)
- BOZ SCAGGS—Lowdown (Columbia) 24-17
- JEFFERSON STARSHIP—With Your Love (Grunt) 28-23
- KISS—Beth/Detroit Rock City (Casablanca)

**BJ-105 (WBJW-FM)—Orlando**

- BAY CITY ROLLERS—I Only Want To Be With You (Arista)
- CHICAGO—If You Leave Me Now (Columbia) 29-9
- RICK DEES—Disco Duck (RSO) 25-10
- GORDON LIGHTFOOT—The Wreck Of The Edmund Fitzgerald (Reprise)

**Q-105 (WRBQ-FM)—Tampa, St. Petersburg**

- BAY CITY ROLLERS—I Only Want To Be With You (Arista)
- HALL & OATES—She's Gone (Atlantic) 10-3
- BOZ SCAGGS—Lowdown (Columbia) 25-19
- WQPD—Lakeland, Fla.

**WQPD—Lakeland, Fla.**

- BARRY MANILOW—This One's For You (Arista)
- STEELY DAN—The Fez (ABC)
- JAMES TAYLOR—Shower The People (W.B.) 34-18
- ORLEANS—Still The One (Asylum) 19-7

**WMFJ—Daytona Beach**

- FLASH CADILLAC/CONTINENTAL KIDS—Did You Boogie With Your Baby (Private Stock)
- ABBA—Fernando (Atlantic)
- RICK DEES—Disco Duck (RSO) HB-18
- BOZ SCAGGS—Lowdown (Columbia) 19-13

**WAPE—Jacksonville**

- STEVE MILLER BAND—Rock'n Me (Capitol)
- LINDA RONSTADT—That'll Be The Day (Asylum)
- TAVARES—Heaven Must Be Missing An Angel (Capitol) 14-10
- CHICAGO—If You Leave Me Now (Columbia) 11-8

**WAYS—Charlotte**

- EARTH, WIND & FIRE—Getaway (Columbia)
- JEFFERSON STARSHIP—With Your Love (Grunt)
- RICK DEES—Disco Duck (RSO) 21-10
- CHICAGO—If You Leave Me Now (Columbia) 15-7

**WQXI—Atlanta**

- EARTH, WIND & FIRE—Getaway (Columbia)
- LINDA RONSTADT—That'll Be The Day (Asylum)
- RICK DEES—Disco Duck (RSO) 19-7
- CLIFF RICHARD—Devil Woman (Rocket) 16-10

**Z-93 (WZGC-FM)—Atlanta**

- HEART—Magic Man (Mushroom)
- BAY CITY ROLLERS—I Only Want To Be With You (Arista)
- BOZ SCAGGS—Lowdown (Columbia) 20-13
- RICK DEES—Disco Duck (RSO) 15-10

**WBBQ—Atlanta**

- BLUE OYSTER CULT—(Don't Fear) The Reaper (Columbia)
- ABBA—Fernando (Atlantic)
- ORLEANS—Still The One (Asylum) 11-7
- LOU RAWLS—You'll Never Find Another Love Like Mine (Phila. Int'l.) 14-10

**WFOA—Atlanta**

- BAY CITY ROLLERS—I Only Want To Be With You (Arista)
- BARRY MANILOW—This One's For You (Arista)
- LOU RAWLS—You'll Never Find Another Love Like Mine (Phila. Int'l.) 22-6
- STEVE MILLER BAND—Rock'n Me (Capitol) 21-12

**WPGA—Savannah, Ga.**

- KISS—Beth/Detroit Rock City (Casablanca)
- BAY CITY ROLLERS—I Only Want To Be With You (Arista)
- CHICAGO—If You Leave Me Now (Columbia) 15-8
- FLASH CADILLAC/CONTINENTAL KIDS—Did You Boogie With Your Baby (Private Stock) 29-25

**WTMA—Charleston, S.C.**

- HALL & OATES—She's Gone (Atlantic)
- CLIFF RICHARD—Devil Woman (Rocket) 24-15
- EARTH, WIND & FIRE—Getaway (Columbia) 16-8
- WORD—Spartanburg, S.C.

**WTMA—Charleston, S.C.**

- NATALIE COLE—Mr. Melody (Capitol)
- JERRY BUTLER—The Devil & Mrs. Jones (Motown)
- ORLEANS—Still The One (Asylum) 16-4
- CHICAGO—If You Leave Me Now (Columbia) 13-2

**WLAC—Nashville**

- NONE
- WALTER MURPHY/BIG APPLE BAND—A Fifth Of Beethoven (Private Stock) 18-10
- HEART—Magic Man (Mushroom) 24-17
- WMAK—Nashville

**WMAK—Nashville**

- LINDA RONSTADT—That'll Be The Day (Asylum)
- OHIO PLAYERS—Who'd She Coo (Mercury)
- CLIFF RICHARD—Devil Woman (Rocket) 18-11
- DR. HOOK—A Little Bit More (Capitol) 14-9

**WHBQ—Memphis**

- STEVE MILLER BAND—Rock'n Me (Capitol)
- BAY CITY ROLLERS—I Only Want To Be With You (Arista)
- LINDA RONSTADT—That'll Be The Day (Asylum) 30-19
- BOZ SCAGGS—Lowdown (Columbia) 22-15

**WMPS—Memphis**

- STEVE MILLER BAND—Rock'n Me (Capitol)
- BARRY MANILOW—This One's For You (Arista)
- CHICAGO—If You Leave Me Now (Columbia) 22-13
- K.C. & THE SUNSHINE BAND—Shake Your Booty (TK) 6-2

**WGOW—Chattanooga**

- ABBA—Fernando (Atlantic)
- KISS—Beth/Detroit Rock City (Casablanca)
- LINDA RONSTADT—That'll Be The Day (Asylum) 21-12
- CLIFF RICHARD—Devil Woman (Rocket) 22-13

**WERC—Birmingham**

- STEVE MILLER BAND—Rock'n Me (Capitol)
- JOHN DENVER—Like A Sad Song (RCA)
- PETER FRAMPTON—Baby, I Love Your Way (A&M) 10-5
- WILD CHERRY—Play That Funky Music (Sweet City) 7-4

**WGSN—Birmingham**

- JOHN DENVER—Like A Sad Song (RCA)
- BARRY MANILOW—This One's For You (Arista)
- LOU RAWLS—You'll Never Find Another Love Like Mine (Phila. Int'l.) 20-7
- HEART—Magic Man (Mushroom) 21-11

**WHYY—Montgomery**

- ABBA—Fernando (Atlantic)
- BAY CITY ROLLERS—I Only Want To Be With You (Arista)
- JAMES TAYLOR—Shower The People (W.B.) 21-13
- BROS. JOHNSON—Get The Funk Outta Ma Face (A&M) 14-7

**KAAY—Little Rock**

- CLIFF RICHARD—Devil Woman (Rocket)
- BOZ SCAGGS—Lowdown (Columbia)
- PETER FRAMPTON—Baby, I Love Your Way (A&M) 19-10
- WILD CHERRY—Play That Funky Music (Sweet City) 17-9

**WTOB—Winston-Salem**

- BARRY DEBORZON/PERRY BOTKIN JR.—Nadia's Theme (A&M)
- JOHN DENVER—Like A Sad Song (RCA)
- FIREFALL—You Are The Woman (Atlantic) 33-28
- LINDA RONSTADT—That'll Be The Day (Asylum) 28-25

**Mid-Atlantic Region**

**TOP ADD ONS**

- STEVE MILLER BAND—Rock'n Me (Capitol)
- (D) EARTH, WIND & FIRE—Getaway (Columbia)
- BARRY MANILOW—This One's For You (Arista)

**PRIME MOVERS**

- (D) EARTH, WIND & FIRE—Getaway (Columbia)
- DR. HOOK—A Little Bit More (Capitol)
- HALL & OATES—She's Gone (Atlantic)

**BREAKOUTS**

- ERIC CARMEN—Sunrise (Arista)
- CLIFF RICHARD—Devil Woman (Rocket)
- (D) K.C. & THE SUNSHINE BAND—(Shake, Shake, Shake) Shake Your Booty (TK)

**Southeast Region**

**TOP ADD ONS**

- BAY CITY ROLLERS—I Only Want To Be With You (Arista)
- BARRY MANILOW—This One's For You (Arista)
- STEVE MILLER BAND—Rock'n Me (Capitol)

**PRIME MOVERS**

- RICK DEES—Disco Duck (RSO)
- CHICAGO—If You Leave Me Now (Columbia)
- (D) BOZ SCAGGS—Lowdown (Columbia)

**BREAKOUTS**

- ABBA—Fernando (Atlantic)
- LINDA RONSTADT—That'll Be The Day (Asylum)
- JOHN DENVER—Like A Sad Song (RCA)

SEPTEMBER 11, 1976, BILLBOARD

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**BOOTSY BOUNCES BACK!**



**On the air,  
Across the counter,  
All over the country  
with**

**"I'D RATHER BE WITH YOU"  
b/w "Vanish In Our Sleep" WBS 8246**

**From the Warner Bros. album   
STRETCHIN' OUT IN BOOTSY'S RUBBER BAND**

# Billboard Album Radio Action

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

Based on station playlists through Thursday (9/2/76)

## Top Add Ons-National

**BOSTON**—(Epic)  
**STANLEY CLARKE**—School Days (Nemperor)  
**AMBROSIA**—Somewhere I've Never Travelled (20th Cent.)  
**AUTOMATIC MAN**—(Island)

## Top Requests/Airplay-National

**JEFFERSON STARSHIP**—Spitfire (Grunt)  
**LINDA RONSTADT**—Hasten Down The Wind (Asylum)  
**HALL & OATES**—Bigger Than Both Of Us (RCA)  
**AMERICAN FLYER**—(United Artists)

## National Breakouts

**AUTOMATIC MAN**—(Island)  
**STANLEY CLARKE**—School Days (Nemperor)  
**AMBROSIA**—Somewhere I've Never Travelled (20th Cent.)  
**FUNKY KINGS**—(Arista)

**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

- **JOHN KLEMMER**—Barefoot Ballet (ABC)
- **FUNKY KINGS**—(Arista)
- **BOSTON**—(Epic)
- **AMBROSIA**—Somewhere I've Never Travelled (20th Cent.)
- **AMERICAN FLYER**—(United Artists)
- **JOAN ARMSTRADING**—(A&M)
- **STEVE MILLER**—Fly Like An Eagle (Capitol)
- ★ **ROD STEWART**—A Night On The Town (Warner Bros.)
- ★ **JOHN KLEMMER**—Barefoot Ballet (ABC)
- ★ **LINDA RONSTADT**—Hasten Down The Wind (Asylum)

### KOME-FM—San Jose

- **AMBROSIA**—Somewhere I've Never Travelled (20th Cent.)
- **TOWER OF POWER**—Ain't Nothin' Stoppin' Us Now (Columbia)
- **JUDY COLLINS**—Bread & Roses (Elektra)
- **JOHN KLEMMER**—Barefoot Ballet (ABC)
- **AUTOMATIC MAN**—(Island)
- **FLO & EDDIE**—Moving Targets (Columbia)
- ★ **JEFFERSON STARSHIP**—Spitfire (Grunt)
- ★ **LINDA RONSTADT**—Hasten Down The Wind (Asylum)
- ★ **ROD STEWART**—A Night On The Town (Warner Bros.)
- ★ **YAMASHTA, WINWOOD, SHRIEVE**—Go (Island)

## Southwest Region

### TOP ADD ONS:

**AUTOMATIC MAN**—(Island)  
**FLO & EDDIE**—Moving Targets (Columbia)  
**MIKE GREENE**—Midnight Mirage (Mercury)  
**BOSTON**—(Epic)

### TOP REQUEST/AIRPLAY:

**LINDA RONSTADT**—Hasten Down The Wind (Asylum)  
**JEFFERSON STARSHIP**—Spitfire (Grunt)  
**MOTHER'S FINEST**—(Epic)  
**CHRISTINE McVIE**—The Legendary Christine Perfect Album (Sire)

### BREAKOUTS:

**AUTOMATIC MAN**—(Island)  
**FLO & EDDIE**—Moving Targets (Columbia)  
**MIKE GREENE**—Midnight Mirage (Mercury)  
**AMBROSIA**—Somewhere I've Never Travelled (20th Cent.)

### KSHE-FM—St. Louis

- **BOSTON**—(Epic)
- **APRIL WINE**—The Whole World's Going Crazy (London)
- **FUNKY KINGS**—(Arista)
- **AUTOMATIC MAN**—(Island)
- **FLO & EDDIE**—Moving Targets (Columbia)
- **MANFRED MANN'S EARTH BAND**—Roaring Silence (Warner Bros.)
- ★ **MOTHER'S FINEST**—(Epic)
- ★ **BUDGIE**—If I Were Britannia Kid Waive The Rules (A&M)
- ★ **CHRISTINE McVIE**—The Legendary Christine Perfect Album (Sire)
- ★ **PARIS**—Big Towne 2061 (Capitol)

### KADI-FM—St. Louis

- **TONY WILLIAMS**—Lifetime (Columbia)
- **TOMMY WEST**—Home Town Frolics (Lifesong)
- **MIKE GREENE**—Midnight Mirage (Mercury)
- **AUTOMATIC MAN**—(Island)
- **VALDY AND THE HOMETOWN BAND**—(A&M)
- **THE BEST OF THE BAND**—(Capitol)
- ★ **LINDA RONSTADT**—Hasten Down The Wind (Asylum)
- ★ **ATLANTA RHYTHM SECTION**—Red Tape (Polydor)
- ★ **JEFFERSON STARSHIP**—Spitfire (Grunt)
- ★ **BOZ SCAGGS**—Silk Degrees (Columbia)

### KZEW-FM—Dallas

- **MIKE GREENE**—Midnight Mirage (Mercury)
- **FLO & EDDIE**—Moving Targets (Columbia)
- **JOHN NITZINGER**—(20th Cent.)
- **AMBROSIA**—Somewhere I've Never Travelled (20th Cent.)
- **LINDA RONSTADT**—Hasten Down The Wind (Asylum)
- ★ **GEORGE BENSON**—Breezin' (Warner Bros.)
- ★ **GINO VANNELLI**—The Gist Of The Gemini (A&M)
- ★ **FLEETWOOD MAC**—(Reprise)

### KLBJ-FM—Austin

- **JOHN KLEMMER**—Barefoot Ballet (ABC)
- **STANLEY CLARKE**—School Days (Nemperor)
- **AUTOMATIC MAN**—(Island)
- **ORLEANS**—Waking & Dreaming (Asylum)
- **BOSTON**—(Epic)
- **AMBROSIA**—Somewhere I've Never Travelled (20th Cent.)
- ★ **JOAN ARMSTRADING**—(A&M)
- ★ **JEFFERSON STARSHIP**—Spitfire (Grunt)
- ★ **PAT TRAVERS**—(Polydor Import)
- ★ **LINDA RONSTADT**—Hasten Down The Wind (RCA)

## Midwest Region

### TOP ADD ONS:

**MONTROSE**—Jump On It (Warner Bros.)  
**STANLEY CLARKE**—School Days (Nemperor)  
**MANFRED MANN'S EARTH BAND**—The Roaring Silence (Warner Bros.)  
**AMBROSIA**—Somewhere I've Never Travelled (20th Cent.)

### TOP REQUEST/AIRPLAY:

**JEFFERSON STARSHIP**—Spitfire (Grunt)  
**STEVE MILLER**—Fly Like An Eagle (Capitol)  
**FLO & EDDIE**—Moving Targets (Columbia)  
**HALL & OATES**—Bigger Than Both Of Us (RCA)

### BREAKOUTS:

**MONTROSE**—Jump On It (Warner Bros.)  
**STANLEY CLARKE**—School Days (Nemperor)  
**JESSIE WINCHESTER**—Let The Rough Side Drag (Bearsville)  
**BOSTON**—(Epic)

### WABX-FM—Detroit

- **FLO & EDDIE**—Moving Targets (Columbia)
- **BOSTON**—(Epic)
- **MONTROSE**—Jump On It (Warner Bros.)
- **FUNKY KINGS**—(Arista)
- **MANFRED MANN'S EARTH BAND**—Roaring Silence (Warner Bros.)
- **APRIL WINE**—The Whole World's Going Crazy (London)
- ★ **GRAND FUNK RAILROAD**—Good Singin' Good Playin' (MCA)
- ★ **JEFFERSON STARSHIP**—Spitfire (Grunt)
- ★ **PARIS**—Big Towne 2061 (Capitol)
- ★ **AUTOMATIC MAN**—(Island)

### WWW-FM—Detroit

- **AMBROSIA**—Somewhere I've Never Travelled (20th Cent.)
- **J.J. CALE**—Troubadour (ABC)
- **MONTROSE**—Jump On It (Warner Bros.)
- **JESSIE WINCHESTER**—Let The Rough Side Drag (Bearsville)
- **STANLEY CLARKE**—School Days (Nemperor)
- **MANFRED MANN EARTH BAND**—Roaring Silence (Warner Bros.)
- ★ **ALICE COOPER**—Alice Cooper Goes To Hell (Warner Bros.)
- ★ **HALL & OATES**—Bigger Than Both Of Us (RCA)
- ★ **FLO & EDDIE**—Moving Targets (Columbia)
- ★ **GINO VANNELLI**—The Gist Of The Gemini (A&M)

### WXRT-FM—Chicago

- **HERBIE HANCOCK**—Secrets (Columbia)
- **JOHN KLEMMER**—Barefoot Ballet (ABC)
- **STANLEY CLARKE**—School Days (Nemperor)
- **JIM PETERIK**—Don't Fight The Feeling (Epic)
- **DAVID BLUE**—Cupid's Arrow (Elektra)
- **DOLLY PARTON**—All I Can Do (RCA)
- ★ **JEFF BECK**—Wired (Epic)
- ★ **STEVE MILLER**—Fly Like An Eagle (Capitol)
- ★ **JEFFERSON STARSHIP**—Spitfire (Grunt)
- ★ **GORDON LIGHTFOOT**—Summertime Dream (Reprise)

### WEBN-FM—Cincinnati

- **RON WOOD & RONNIE LAINE**—Mahoney's Last Stand (Atco)
- **STANLEY CLARKE**—School Days (Nemperor)
- **MONTROSE**—Jump On It (Warner Bros.)
- **JESSIE WINCHESTER**—Let The Rough Side Drag (Bearsville)
- **AMBROSIA**—Somewhere I've Never Travelled (20th Cent.)
- **HEART**—Dreamboat Annie (Mushroom Records)
- ★ **JEFFERSON STARSHIP**—Spitfire (Grunt)
- ★ **LINDA RONSTADT**—Hasten Down The Wind (Asylum)
- ★ **AMERICAN FLYER**—(United Artists)
- ★ **STEVE MILLER**—Fly Like An Eagle (Capitol)

### WZMF-FM—Milwaukee

- **JOAN ARMSTRADING**—(A&M)
- **HUMMINGBIRD**—We Can't Go On Meeting Like This (A&M)
- **BOSTON**—(Epic)
- **MIKE GREENE**—Midnight Mirage (Mercury)
- **TOMMY WEST**—Home Town Frolics (Lifesong)
- **HALL & OATES**—Bigger Than Both Of Us (RCA)
- ★ **TED NUGENT**—(Epic)
- ★ **PETER FRAMPTON**—Frampton Comes Alive (A&M)
- ★ **STEVE MILLER**—Fly Like An Eagle (Capitol)
- ★ **AEROSMITH**—Rocks (Columbia)

## Southeast Region

### TOP ADD ONS:

**AMBROSIA**—Somewhere I've Never Travelled (20th Cent.)  
**THE BEST OF THE BAND**—(Capitol)  
**JUDY COLLINS**—Bread & Roses (Elektra)  
**STANLEY CLARKE**—School Days (Nemperor)

### TOP REQUEST/AIRPLAY:

**LINDA RONSTADT**—Hasten Down The Wind (Asylum)  
**YAMASHTA, WINWOOD, SHRIEVE**—Go (Island)  
**AMERICAN FLYER**—(United Artists)  
**AL JARREAU**—Glow (Reprise)

### BREAKOUTS:

**AMBROSIA**—Somewhere I've Never Travelled (20th Cent.)  
**THE BEST OF THE BAND**—(Capitol)  
**JUDY COLLINS**—Bread & Roses (Elektra)  
**STANLEY CLARKE**—School Days (Nemperor)

### WYAL-FM—Washington

- **THE BEST OF THE BAND**—(Capitol)
- **JUDY COLLINS**—Bread & Roses (Elektra)
- **AMBROSIA**—Somewhere I've Never Travelled (20th Cent.)
- **JOHN KLEMMER**—Barefoot Ballet (ABC)
- **STANLEY CLARKE**—School Days (Nemperor)
- **MANHATTAN TRANSFER**—Coming On Out (Atlantic)
- ★ **AMERICAN FLYER**—(United Artists)
- ★ **YAMASHTA, WINWOOD, SHRIEVE**—Go (Island)
- ★ **AL JARREAU**—Glow (Reprise)
- ★ **LINDA RONSTADT**—Hasten Down The Wind (Asylum)

### WKTK-FM—Baltimore

- **AMBROSIA**—Somewhere I've Never Travelled (20th Cent.)
- **LaBELLE**—Chameleon (Epic)
- **RON WOOD & RONNIE LAINE**—Mahoney's Last Stand (Atco)
- **TOWER OF POWER**—Ain't Nothin' Stoppin' Us Now (Columbia)
- **PETER CARR**—Not A Word On It (Big Tree)
- **MOTHER'S FINEST**—(Epic)
- ★ **YAMASHTA, WINWOOD, SHRIEVE**—Go (Island)
- ★ **LINDA RONSTADT**—Hasten Down The Wind (Asylum)
- ★ **HALL & OATES**—Bigger Than Both Of Us (RCA)
- ★ **STEVE MILLER**—Fly Like An Eagle (Capitol)

### WKDA-FM—Nashville

- **FUNKY KINGS**—(Arista)
- **ARTFUL OODGER**—Honor Among Thieves (Pilot)
- **AMBROSIA**—Somewhere I've Never Travelled (20th Cent.)
- **JUDY COLLINS**—Bread & Roses (Elektra)
- **STANLEY CLARKE**—School Days (Nemperor)
- **MICHAEL DINNER**—Tom Thumb The Dreamer (Fantasy)
- ★ **HEART**—Dreamboat Annie (Mushroom Records)
- ★ **LINDA RONSTADT**—Hasten Down The Wind (Asylum)
- ★ **PETER FRAMPTON**—Frampton Comes Alive (A&M)
- ★ **ROD STEWART**—A Night On The Town (Warner Bros.)

### WORJ-FM—Orlando

- **AMERICAN FLYER**—(United Artists)
- **ENGLAND DAN & JOHN FORD COLEY**—Nights Are Forever (Big Tree)
- **WAR**—Greatest Hits (United Artists)
- **THE BEST OF THE BAND**—(Capitol)
- **MIKE GREENE**—Midnight Mirage (Mercury)
- **FLO & EDDIE**—Moving Targets (Columbia)
- ★ **RICK SPRINGFIELD**—The Gist Of The Gemini (A&M)
- ★ **JAMES TAYLOR**—In The Pocket (Warner Bros.)
- ★ **AMERICAN FLYER**—(United Artists)

## Northeast Region

### TOP ADD ONS:

**STANLEY CLARKE**—School Days (Nemperor)  
**AUTOMATIC MAN**—(Island)  
**FUNKY KINGS**—(Arista)  
**BOSTON**—(Epic)

### TOP REQUEST/AIRPLAY:

**ORLEANS**—Waking & Dreaming (Asylum)  
**LINDA RONSTADT**—Hasten Down The Wind (Asylum)  
**AMERICAN FLYER**—(United Artists)  
**HALL & OATES**—Bigger Than Both Of Us (RCA)

### BREAKOUTS:

**STANLEY CLARKE**—School Days (Nemperor)  
**AUTOMATIC MAN**—(Island)  
**FUNKY KINGS**—(Arista)  
**DAVID BLUE**—Cupid's Arrow (Elektra)

### WNEW-FM—New York

- **ALBERT KING**—Albert (Utopia)
- **HERBIE HANCOCK**—Secrets (Columbia)
- **DAVID BLUE**—Cupid's Arrow (Elektra)
- **NOEL REDDING BAND**—Blowin' (RCA)
- **FUNKY KINGS**—(Arista)
- **STANLEY CLARKE**—School Days (Nemperor)
- ★ **JUDY COLLINS**—Bread & Roses (Elektra)
- ★ **FLO & EDDIE**—Moving Targets (Columbia)
- ★ **AMBROSIA**—Somewhere I've Never Travelled (20th Cent.)
- ★ **AMERICAN FLYER**—(United Artists)

### WBAB-FM—Babylon

- **AMBROSIA**—Somewhere I've Never Travelled (20th Cent.)
- **MIKE GREENE**—Midnight Mirage (Mercury)
- **BOSTON**—(Epic)
- **FUNKY KINGS**—(Arista)
- **STANLEY CLARKE**—School Days (Nemperor)
- ★ **C.B. VICTORIA**—Dawning Day (Janus)
- ★ **AMERICAN FLYER**—(United Artists)
- ★ **U.S. RADIO BAND**—(ABC)
- ★ **HALL & OATES**—Bigger Than Both Of Us (RCA)
- ★ **GRAHAM PARKER**—Howlin' Wind (Mercury)

### WOUR-FM—Syracuse/Utica

- **JUDY COLLINS**—Bread & Roses (Elektra)
- **MIKE GREENE**—Midnight Mirage (Mercury)
- **DAVID BLUE**—Cupid's Arrow (Elektra)
- **AUTOMATIC MAN**—(Island)
- **STANLEY CLARKE**—School Days (Nemperor)
- **BOSTON**—(Epic)
- ★ **ORLEANS**—Waking & Dreaming (Asylum)
- ★ **MICHAEL DINNER**—Tom Thumb The Dreamer (Fantasy)
- ★ **BONNIE BRAMLETT**—Ladies' Choice (Capricorn)
- ★ **YAMASHTA, WINWOOD, SHRIEVE**—Go (Island)

### WMMR-FM—Philadelphia

- **JOHN KLEMMER**—Barefoot Ballet (ABC)
- **AUTOMATIC MAN**—(Island)
- **BOSTON**—(Epic)
- **LINDA RONSTADT**—Hasten Down The Wind (Asylum)
- ★ **AMERICAN FLYER**—(United Artists)
- ★ **ORLEANS**—Waking & Dreaming (Asylum)
- ★ **HALL & OATES**—Bigger Than Both Of Us (RCA)

### WLIR-FM—New York

- **STANLEY CLARKE**—School Days (Nemperor)
- **TOWER OF POWER**—Ain't Nothin' Stoppin' Us Now (Columbia)
- **AUTOMATIC MAN**—(Island)
- **FUNKY KINGS**—(Arista)
- **PETE CARR**—Not A Word On It (Big Tree)
- **ARLO GUTHRIE**—Amigo (Warner/Reprise)
- ★ **ORLEANS**—Waking & Dreaming (Asylum)
- ★ **STEELE DAN**—Royal Scam (ABC)
- ★ **STEVE MILLER**—Fly Like An Eagle (Capitol)
- ★ **LINDA RONSTADT**—Hasten Down The Wind (Asylum)

### WHCN-FM—Hartford

- **HUMMINGBIRD**—We Can't Go On Meeting Like This (A&M)
- **FLO & EDDIE**—Moving Targets (Columbia)
- **STANLEY CLARKE**—School Days (Nemperor)
- **GREG KIHN**—(Beserkley)
- ★ **ORLEANS**—Waking & Dreaming (Asylum)
- ★ **LINDA RONSTADT**—Hasten Down The Wind (Asylum)
- ★ **WAR**—Greatest Hits (United Artists)

### CHUM-FM—Toronto

- **HALL & OATES**—Bigger Than Both Of Us (RCA)
- **PARIS**—Big Towne 2061 (Capitol)
- **La SEINE**—Like The River (Ariola America)
- **JOAN ARMSTRADING**—(A&M)
- **WIRELESS**—(Atlantic)
- **JOHN MAYALL**—A Banquet In Blues (ABC)
- ★ **GINO VANNELLI**—The Gist Of The Gemini (A&M)
- ★ **ORLEANS**—Waking & Dreaming (Asylum)
- ★ **AVERAGE WHITE BAND**—Soul Searching (Atlantic)
- ★ **JEFFERSON STARSHIP**—Spitfire (Grunt)

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# Last Friday, Warner/Reprise Sold 550 Copies of the Michael Franks LP!

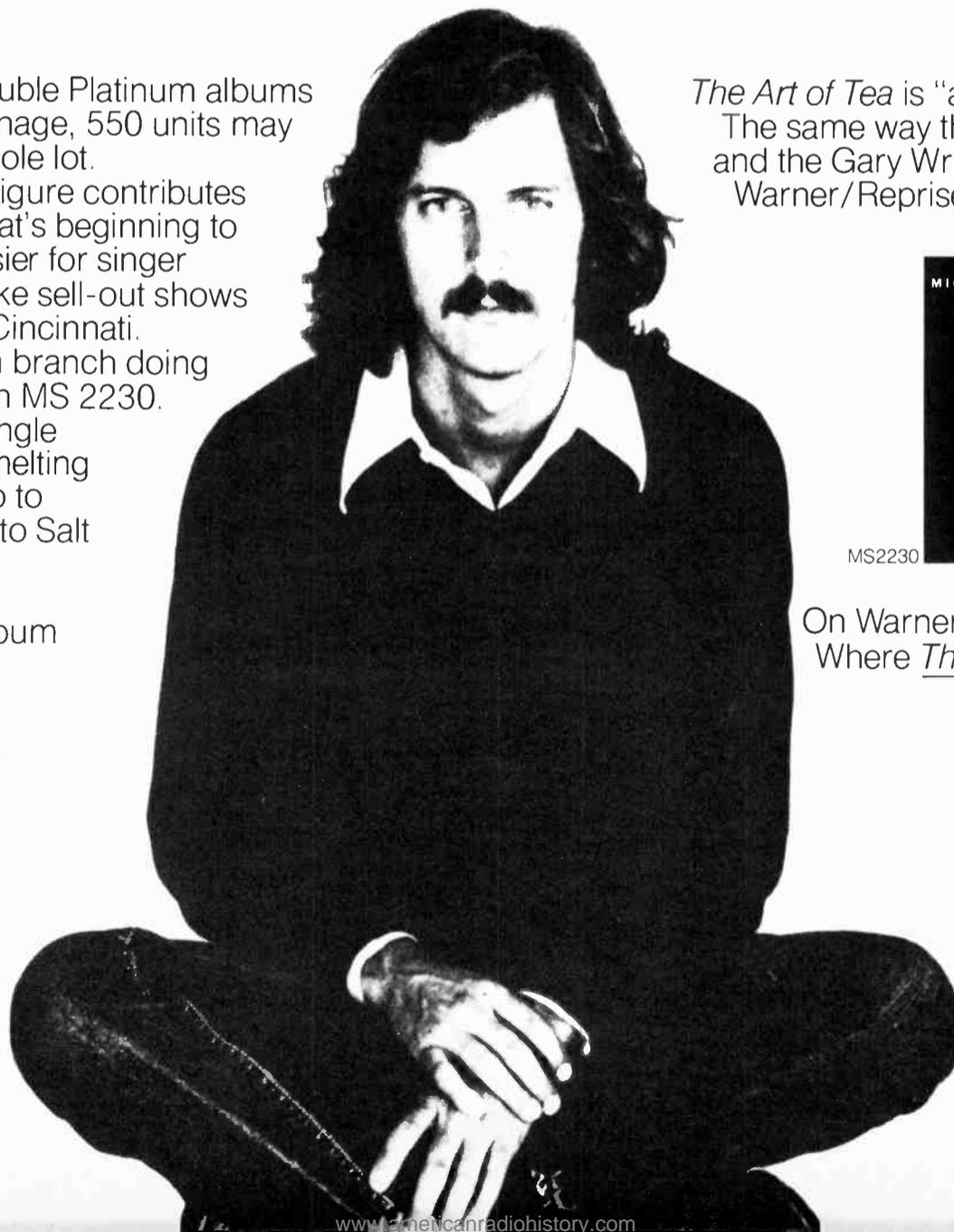
In this day of Double Platinum albums and multi-digit tonnage, 550 units may not seem like a whole lot.

But the modest figure contributes to a total picture that's beginning to look rosier and rosier for singer Michael Franks. Like sell-out shows in Pittsburgh and Cincinnati.

Like one Eastern branch doing 1300% of its BPI on MS 2230.

Like Michael's single "**Popsicle Toes**" melting hearts from Buffalo to Louisville, Harford to Salt Lake City.

In other words, Michael Franks' album



*The Art of Tea* is "a building situation." The same way the Fleetwood Macs and the Gary Wrights once were. At Warner/Reprise, sometimes these things take time.



MS2230

Michael Franks.  
On Warner/Reprise Records.  
Where *The Art of Tea* grows.

# Milwaukee WEMP Goes To Country

By CLAUDE HALL

LOS ANGELES—WEMP, a 5,000-watt station that once was a bastion of MOR programming in Milwaukee but has floundered in recent times, switched to a 24-hour modern country music format Wednesday (1) at 6 a.m. with award-winning air personality Bob Barry and new general manager Jack Lee taking the air with a two-man show temporarily to elicit feedback from listeners.

Lee, no stranger to the disk jockey realm, did the morning show at WOKY in Milwaukee for years until Barry followed him into that slot six years ago and developed a huge following in the market. WEMP man-

agement hired Barry a few months back, hoping he would take that following from WOKY to WEMP; the maneuver had not met with success. For the past three months the station was automated with Drake-Chenault syndicated programming and only Barry and air personality Tom Rivers had live shows.

Before that, the station had been Top 40 for a few months.

Lee took over as general manager Monday (30) and immediately set to create a country music station. Previously, there was a partially automated country music station on FM and listeners on AM tuned in WMAQ, a Chicago station.

Lee set up a 26-30 record playlist, but points out that WEMP will be "a little more personality-oriented than WMAQ." In addition, he expects to weave in "the better cuts" from albums by Waylon Jennings, Linda Ronstadt and Willie Nelson. Oldies no older than eight years will also be programmed.

To launch the new format, the station was playing all-time country music hits and asking listeners to phone in what music they would like to hear.

Air personalities on the station will include Barry, Tom Rivers, Sue McNett, Bob Moke, and Bob Branson. Lee says that he'll confine his own on-air labors soon to occasional production and editorials.

George Wilson, president of Bartell Broadcasters (owner of WOKY in the market), tossed a party for ex-WOKY disk jockeys Monday (30) night in honor of the new station. The following night WEMP hosted a party for the new station at Nick's Nicabob, a local nightclub.

WNUW, the FM sister station, will feature the beautiful music W-100 automated format developed by Darryl Peters, W-100 radio, Chicago.

## Stars In a Salute

LOS ANGELES—Frank Sinatra, Vic Damone, Lena Horne, Diahann Carroll and Peggy Lee are among the featured singers appearing in a two-hour CBS-TV special "America Salutes Richard Rodgers."

## BIONDI'S BACK

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**KISSIN' COUSINS**—Presenting an appreciation award to KRBE program director Clay Gish shortly before its soldout concert in Houston, left, is Kiss, Casablanca Records group. From left: Ace, Casablanca vice president of promotion Scott Shannon, Gish, Gene, Paul, and Peter. In Atlanta, Kiss appears for a Muscular dystrophy campaign selling kisses for 93 cents. Radio station Z-93 sponsored the event that saw fans lined up for more than a block waiting to kiss Kiss. From left, Ace, Peter, and Paul of Kiss, Scott Shannon of Casablanca, Z-93 program director Dan Mason, Casablanca regional promotion executive John Parker, Z-93 air personality Jeff McCartney, and Gene Simmons of Kiss.



## FROM COUNTRY TO MODERN LATIN SOUNDS

# L.A.'s KALI Now Contemporary

By AGUSTIN GURZA

LOS ANGELES—Responding to stiff pressure from a growing number of competitors and a listening audience that is increasingly sophisticated and demanding, Spanish radio KALI has shifted its programming in recent years from exclusively Mexican country music to an upbeat mixture of modern Latin sounds—all with the aim of fulfilling its self-anointed function as "El Corazon de la Comunidad."

"When I came here seven years ago," says station manager Philip Malkin, "I found a totally-Mexican station. And I don't say this in a derogatory way. It was simply all Mexican. But it wasn't even big-city Mexican. What we had here was a station that could have existed in any rural Mexican city of 40,000 population. The music was basically norteno or ranchero and the announcers read the commercials. There is nothing wrong with that, except that there had already been a movement in the community that had left the station behind."

Malkin recalls with amusement that audience surveys around the time he became manager showed that a resounding 60% of KALI's listeners were more than 65 years old. "You know, in those days we used to broadcast the rosary every day at noon," Malkin remembers with little nostalgia. "And I thought, hell, what are we doing? So, I told the moneysignor I was sorry, and I took the rosary off."

Since those days, KALI has accomplished radical changes in the age distribution of its audience. The bulk of its listeners today is in the 25 to 34 age group and a sizable number of teenagers has been attracted to the station as well.

A Source survey of spring 1976, shows that KALI has narrowed its 65-plus audience to 12.6% of its total listeners during the week.

"As you can see," Malkin comments wryly, "I've moved the older people into limbo. Hopefully they're alive and well, but they've stopped listening to me."

Another major change in the makeup of KALI's audience is that it is no longer exclusively Mexican. Central and South Americans have also been won over to some degree as a result of the stronger emphasis on modern Latin music with a more pronounced international appeal. Partly, this change—like all the others at KALI—is a reflection of

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# They Love Oldies Down Florida Way

By SARA LANE

MIAMI—"Miami is an oldies market and has been nurtured as such with the oldie record format for a good 15 years," explains Rick Shaw, veteran Miami broadcaster who was recently appointed program director for Fort Lauderdale's WAXY-FM, an oldie goldie radio station. "It's a proven fact that these records do attract listeners in the South Florida market. Perhaps such programming wouldn't be effective in Chicago or St. Louis. I don't know, but I've lived here long enough to know what works in radio and this works just fine here."

Shaw, who has been in Miami since 1960, started as a deejay with WOKR (now WIOD), staying for three years before starting his 10-year tenure with WQAM, the No. 1 rocker in Miami.

"Even today Jim Dunlap at WQAM is playing 50% oldies in the 6 to 9 a.m. slot. And between 7 a.m. and 10 a.m., WGBS, which has been here a thousand years, is playing 90% oldies and proving old records do work. People in this area are into

it; they've heard a lot more old music than other average markets of this size and as a result it's much more palatable. We've really been weaned on this kind of approach."

Stations playing oldies aren't something entirely new to this market. During the early '60s when Shaw was with WQAM, a "Million Dollar Weekend" format featured 50% oldies. Because WQAM was the leader in rock stations, others followed suit to maintain a competitive stance in the market.

Although WAXY is an oldie goldie station with selections going back to the '50s, hit records of six to eight months ago are played twice an hour. Elton John's "Yellow Brick Road" for example. "Airplay is determined by two factors, one how big a hit it was and two, how does it fit the sound? You're now getting into the science of programming... what-the-hell it's going to sound like when it's all put together," Shaw explains.

WAXY's 3,500 playlist seems astronomically large by today's standards, yet not all the national hits get on the air. Airplay is determined by what was a hit in the local market as opposed to national.

"Miami is—and was—a peculiar market," Shaw continues. "Don't forget the City of Miami is 52% Cuban and they have a tremendous impact on record sales and back in those days, playlists were determined by what was selling."

Shaw points out that the Sandpipers' "Quantanamera" was a huge record in Miami, yet nowhere as big in other parts of the country. "Almost like the alternate national anthem down here," he grins. "We're also finding, in dealing with the oldies, that the older soul records are big. The Cuban kids are getting into American music the same way we did 10 or 15 years ago through r&b. This is the way we started with the Chuck Berrys and the James Browns. They're taking the same approach, only 10 years later."

This Cuban factor warps national graphs, according to Shaw. "If we only played national chart records. I

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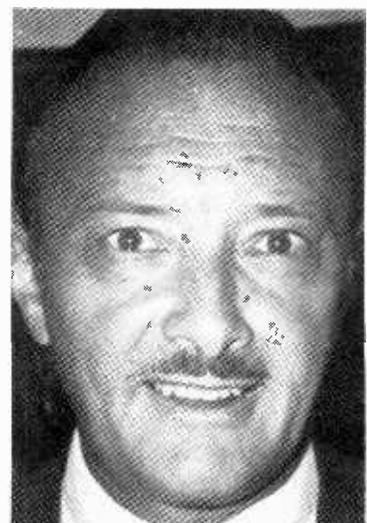
## WGN Opens 19th Opera Contest

CHICAGO—WGN launched its 19th annual "Auditions Of The Air" operatic competition last week. Both first and second place winners will receive not only cash prizes, but be featured as soloists at one of Chicago's famed Grant Park Concerts in the summer of 1977 and heard on WGN.

Any U.S. citizen between 20-33 years of age who has not made an operatic debut in a leading role with a major opera company may enter by sending audition tape and application to WGN. Deadline is Nov. 15.

Dick Jones, executive producer of the "Auditions" since 1958, will hold personal auditions in New York, Los Angeles and Chicago. Grand finals will be March 1977 at the Chicago Civic Opera House.

Vinson Cole, a Philadelphia tenor, captured first place last year among 480 who auditioned.



Philip Malkin: modernizing his station's sound.

# Vox Jox

By CLAUDE HALL

LOS ANGELES—Specs Howard, Specs Howard School of Broadcast Arts, Detroit, writes: "I would have been flattered to be mentioned once in Vox Jox, but three times in a matter of a few weeks was really great. Phone calls and letters came in from people I hadn't seen or heard from in a long time. Needless to say, my students here were most impressed.

"Many of the names that I see in Vox Jox bring back some fond memories. The 'where are they now' is a big of pleasant nostalgia for me. Old disk jockeys don't fade away, they turn up in the darndest places, doing the wildest things like owning broadcast schools.

"I started my school about seven years ago in Southfield, a suburb of Detroit. After having been on the air for 22 years, I didn't want to get totally out of the business, so I decided

to open a broadcast school. It's almost like the ballplayer who gets too old to play and turns to coaching.

"The school is very successful.

with hundreds of our graduates working in radio stations all over the country. Like all other young broadcasters, our graduates are paying

their dues on the air in small markets and hope, some day, to work their way up to the majors. Here are the names of just a few who have made

the trip: Carole Stallins, WNIC, Detroit; Joe Wade and Bill Lozon, WFDF in Flint, Mich.; Tim (Ted

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## Florida Way

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think we'd lose some of our audience."

By utilizing a list put out by WQAM of the Top 560 records during 1960 to 1970. Shaw feels he's getting a better pulse on the local market. "In other words, there were hits here in South Florida that didn't make it anywhere else. By the same token, some national hits didn't make it here.

"For some reason, the music we play at WAXY is very important to an awful lot of people. It might be called nostalgia for lack of a better word. Look at the ratings of two tv shows from that era—"Happy Days" and "LaVerne and Shirley."

Shaw feels that the music being played back in the '50s and '60s seemed to be much more a part of the everyday life scene than today's music.

"One reason for this, though, may be the fact that then we only had 20 radio stations and FM was really not a significant factor," he explains. "Now we have 42 stations so the proliferation of stations has cut way down on the potential any one can expect to gain. Today you really have to zero in and target on a specific demographic group and get the significant numbers to make the station economically workable."

WAXY aims for a broad band audience—18 to 49-year-olds ... the utopian situation; however. Shaw says the nature of music heard over WAXY appeals in the most part to the 24-35-year-old.

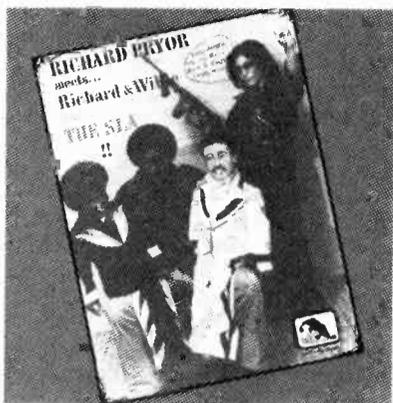
Shaw and his staff constantly build new reels to add to the five reel-to-reel decks they use at the automated station. Other reels, supplied by RKO, the parent company, oftentimes are too broad for appeal to local audiences and "just by editing we will pull out a song that didn't make it here and insert one that did."

Rotation is set up so that the bigger hits get more play than the smaller ones—the "Theme From A Summer Place," No. 1 in 1960, being played more often than the No. 35 song from 1965.

In many instances, disk jockeys will backsell (announce title and artist) yet it is done unobtrusively in order to steer clear of an obvious automated sound.

"My basic theory is that with a little research and time, anyone can find out which oldie goldie records to play—just by digging through old surveys and finding out what hits were played in this market. Let's assume everyone has a couple of dollars to go out and buy those records.

(Continued on page 30)



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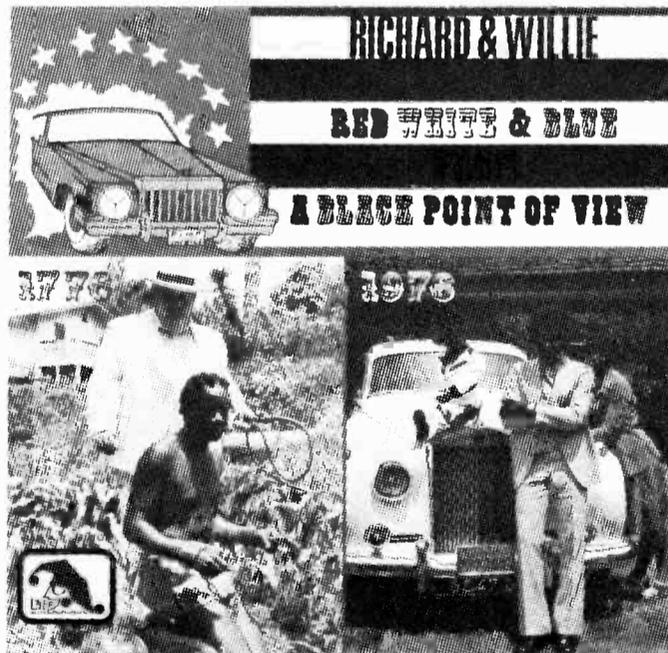
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# L.A.'s KALI Now Contemporary

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changes in the Latin community itself. As the more conservative and traditional elements in the community have faded, KALI has revamped its structure to appeal to the newly emerging forces.

It is now a station catering predominantly to second-generation Latins, playing Spanish language music influenced by American pop and rock forces as well as U.S.-produced salsa that appeals often to the bilingual Latin who has less solid connections to the barrios.

Throughout, there is the trend in this new Latin audience—reflected, of course, in KALI's new programming—to reject nationalism as a factor in musical reference.

Today, that audience accepts equally such groups as Los Angeles Negros from Chile, Los Terrícolas from Venezuela, Camilo Sesto from Spain, Vicente Fernandez from Mexico, El Gran Combo from Puerto Rico, Orchestra Harlow from New York and Los Felinos from Tijuana. KALI's playlists capture that broad variety.

But much of the impulse toward reform at KALI has also been provided by new competition in the Spanish radio field. Twenty years ago, when KALI began broadcasting full-time in Spanish, its only competitor was KWKW. In the last few years, however, Los Angeles has become a five-station Spanish market with the additions of KLVE, XEGM and XPRS.

That competition has cut deeply into KALI's audience as well as ad revenues. Although Malkin downplays the influence the new stations may have had on KALI's programming, he does admit the competition has hurt financially, forcing KALI to cut its 24-hour broadcasting to 16½ hours earlier this year.

Not coincidentally, KALI is now embroiled in a complex challenge it has filed with the FCC against Tijuana station XEGM which programs for Los Angeles with FCC authorization to use material taped in studios here. KALI has also complained of the relation between the American KLVE and the Mexican XEGM, both owned by the Lieberman family. "The sniping of the Mexican stations have cut off pieces of our anatomy," Malkin admits, "but I won't say which pieces. We have been hurt simply because they have undercut our rates."

The station's program manager, Juan Rafael Meono, denies, however, that the new competition has influenced his program decisions. "In fact," he claims, "the new stations have taken a lot of pressure off us. Being the leading station, we had a lot of pressure from minority groups that wanted all tangos from

Argentina or waltzes from Peru. What we do is play the numbers game. It's such a rat race that we have to hit the majority. The other stations can handle the rest."

Meono does concede that the new stations have forced him to make more frequent changes on his playlist, substituting 25 new numbers each week instead of 10.

The development of KALI's current approach has been the personal creation of Meono, a young Costa Rican who has held the program director's spot since 1972 after having served at KALI for four years as a disk jockey.

"Our effort has been to program to a younger audience regardless of nationality," says Meono, "So, we now have a lot of romantic ballads, cumbias, salsa and rock or disco stuff from Latin America. We include only the best of the sancho or norteno music—Vicente Fernandez, Gerardo Reyes, Yolanda del Rio—names that nobody can quarrel with. Our programming now is very balanced. I would say 70% is modern Latin music, 15% is folk and 15% is salsa."

Along with its musical programming, KALI has also modernized other aspects of its operation. It has broadened its news coverage, begun to broadcast live sports events, offered remote transmissions of nightclub performances, added special features like live artist interviews and special focus on selected LPs, and increased its public service shows.

Today, Malkin boasts that his employees are the highest paid in this area and are also receiving full employee benefits. (KALI is one of the two Spanish stations here that are unionized.) "I've got guys that are doing \$20,000 per year," says Malkin.

The station's current Top 40 format requires strict adherence to a tight playlist that rotates about every four hours. "I would say that we are the Spanish KHJ," Meono concludes. "They have a successful formula and we have the same type of approach applied to the young Spanish-speaking audience."

Meono takes personal responsibility for all of KALI's programming. He makes the ultimate decision on playlist selection from the more than 200 songs that the station receives each week. The DJs help in the process, offering advice and opinions. Often also they help pre-screen the music so that Meono personally listens to only 50 of the potential numbers.

Meono explains that in this selec-

tion process he checks with Latin music retailers and distributors in the area for sales reports. He generally calls six stores per week, selecting them from different parts of the city and rotating them at random in an attempt to avoid hyping.

Meono says that his playlist decisions are also influenced by the Latin record charts. "But a big part of the process," he explains, "is personal hunch. It's a feeling you get after working a long time in this business and knowing your listeners. Eventually, you can recognize certain songs and artists that can make it."

Considering Meono's rather complete influence over KALI's programming, has been accused, mostly off the record, of receiving payola. On one occasion soon after he became program director, Meono says he was visited by a federal agent whom he thought had come to discuss recruitment ads that the FBI was running on KALI at the time. But instead, the agent began to read Meono his rights, he recalls, and informed him that he had been under investigation for the previous three months as a result of an accusation that he had accepted payola.

"I was shocked," Meono recalls. "This guy goes on for about an hour, asking me how many records I play and how many I receive. So I told him at the time I was changing 10 records on my playlist each week choosing them from about 300 I received. So I said that leaves about 290 potential enemies. Finally he told me that the FBI would recommend that the Justice Dept. not prosecute because it had not been able to find any evidence."

Malkin recalls that Meono was sufficiently shaken by the incident that he didn't go on the air that day. When he recovered, however, Meono contracted a lawyer to identify the persons who had brought the charges, discovering that they had been record industry people directly affected by the changeover he had effected at KALI.

An FBI spokesman in Los Angeles confirms that the bureau had conducted an investigation of Meono in late 1972 at the request of the U.S. Attorney here.

In order to keep KALI "the most modern station in Los Angeles," as its jingles proclaim, Meono has made enemies and taken risks. One of those risks was the daily evening salsa show hosted by a well-known bilingual DJ named Chico Sesma and sponsored by Fania Records. "I would say that there's a mixed reaction to that type of show," says Meono.

"It turns on those who like the music and turns off those who don't. But it's still too early to judge its success. We're trying to change an audience, and for the first time we're trying to cater to an English-speaking audience. I'm getting pressure from my salesmen to get the ratings up at night. We've taken a risk, but if we didn't do that we couldn't accomplish anything."

Meono recognizes that Los Angeles is a very special market affected by its own local factors. An artist who becomes a big hit in Mexico, like Joan Manuel Serrat, can be a big flop here despite the huge Mexican population.

So Meono, in order to keep KALI in tune with the mainstream audience it seeks to satisfy, must carefully monitor the taste patterns of the Latin community which is both complex and heterogeneous.

"It's a tough market," he admits finally. "We know we can't please everybody, but we'll sure give it a hell of a try."

## Vox Jox

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Carson) Casper, WXYZ, Houston; Bob (Charlie Cook) Catalano, WWVA, Wheeling, W. Va.; John O'Leary, WABX, Detroit; Bob Crowley, WIOT, Toledo; Jerry Love, WNJR, Newark, N.J.; and Rick Waldecker, WWWW, Detroit.

Good to hear from you, Specs. And Monday (30), I went down and sneaked onto "Best In The West" weekly program at KLAC in Los Angeles, hosted by Jay Lawrence and he said to give you his best: Jay, too, got a lot of phone calls.

The guy who sneaked me onto "Best In The West" was Jimmy Wakely, a guest on the show. Wakely, who had a million-seller with "Slipping Around" with Margaret Whiting, starred in many westerns, hosted a network radio show for several years, and today still plays about 15 weeks a year in nightclubs ranging from Seattle to Las Vegas. He has a mail order record business on the side. Any radio station can have a catalog for free by writing him at Shasta Records, P.O. Box 2262, North Hollywood, Calif. 91602. He has some of the old radio shows culled and edited down into an album called "The Way They Were—Back When" that features

Jimmy Wakely, Tex Ritter, Hank Penny, Johnny Bond, Wesley Tuttle, Tommy Duncan, Merle Travis and Tex Williams. And there're a whole bunch of the other classics—all in superb sound—such as "A Tribute To Bob Wills" by Jimmy Wakely or "Jimmy Wakely On Stage" recorded live from the Wakely CBS radio shows in the mid-'50s. The records were taken from tapes of the show. Cost is \$5 per album, but 50 cents for postage, etc. No CODs. You cannot buy these records in stores or, for that matter, anywhere else.

## Bubbling Under The HOT 100

- 101—THE END IS NOT IN SIGHT (The Country Tune), Amazing Rhythm Aces, ABC 12202
- 102—I NEED IT, Johnny Guitar Watson, DJM 1013 (Amherst)
- 103—KILL THAT ROACH, Miami, Drive 6251 (TK)
- 104—I'LL PLAY THE FOOL, Dr. Buzzard's Original Savannah Band, RCA 10762
- 105—WANNA MAKE LOVE, Sun, Capitol 4254
- 106—DISCO FREAK, Isaac Hayes, Hot Buttered Soul 12206 (ABC)
- 107—COME GET TO THIS, Joe Simon, Spring 166 (Polydor)
- 108—THE MORE I SEE YOU, Peter Allen, A&M 1813
- 109—L.O.D. (Love On Delivery), Billy Ocean, Ariola America 7630 (Capitol)
- 110—ROXY ROLLER, Sweeney Todd, London 240

## Bubbling Under The Top LPs

- 201—MAIN INGREDIENT, Super Hits, RCA APL1-1858
- 202—NEIL SEDAKA, Solitaire, RCA APL1-1790
- 203—CHRIS HILLMAN, Slippin' Away, Asylum 7E-1062
- 204—ABBA, Atlantic SD 18146
- 205—STEVE YOUNG, Renegade Picker, RCA APL1-1759
- 206—BOBBY BARE, The Winner & Other Losers, RCA APL1-1786
- 207—COUNTRY JOE McDONALD, Love Is A Fire, Fantasy F 9511
- 208—ARTFUL DODGER, Honor Among Thieves, Columbia PC 34273
- 209—JOHN MAYALL, A Banquet In Blues, ABC ABCD 958
- 210—FRANKIE CROCKER'S HEART & SOUL ORCHESTRA PRESENTS THE DISCO SUITE SYMPHONY No. 1 IN RHYTHM AND EXCELLENCE, Casablanca NBLP 7031



## Joel Whitburn's Record Research Report

"She's Gone" by Hall & Oates is fast approaching the Top 10, which would be a rare accomplishment, as the original release from 1974 only reached position #60 on the "Hot 100."

Only 4 artists in "Hot 100" history have had a re-release of a 'non-Top 10' charted record, re-enter the charts, with at least 1 year separating the releases, and climb to the Top 10.

The most successful re-release of all-time was the Shirelles "Dedicated To The One I Love" which originally made the "Hot 100" in 1959 and peaked at position #83. In 1961 it re-entered the charts and peaked at #3.

The Youngbloods "Get Together" originally made the charts in 1967 and reached position #62. Its re-release in 1969 made position #5.

The re-release of Aerosmith's "Dream On," this year, peaked at #6 while the original release in 1973 peaked at #59.

The only other artist to accomplish this feat was Tom Jones with "I'll Never Fall In Love Again." The original release in 1967 peaked at #49 while the re-release peaked at #6.

Trivia Question #45: Neil Sedaka's "Breaking Up Is Hard To Do" marked the 2nd time in "Hot 100" history that different versions of the same tune by the same artist both made the Top 10. Name the 1st and only other artist & tune to accomplish this.

(Answer: The Ventures "Walk-Don't Run" & "Walk-Don't Run")

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Joel Whitburn

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## Florida Way

• Continued from page 29

Well, that means 10 stations can be doing the same damn thing in theory of music. I take it one step further and ask myself: What can I do that no one else can do? Well, I can still get some of the voices who were in Miami radio back in those days which gives me in edge over the guys who are relatively new to the market. And I am trying to involve deejays like Roby Yonge who's still in the area as well as others. For instance we're going to do what we call a 'WAXY Class Reunion' on Labor Day weekend. Charlie Murdock's coming in from Cincinnati, Lee Sherwood from Chicago, Johnny Knox, Dan Chandler, Dutch Holland, Roby, and I—just like the old days in Miami radio. We're taking over the station for the weekend, going on live and do it exactly like it used to be done. It will be a real trip into nostalgia for radio listeners of the '60s."

# Rock Singles Best Sellers

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As Of 8/31/76

Compiled from selected rackjobbers by the Record Market Research Dept. of Billboard.

- |   |   |
|---|---|
| 1 <b>DON'T GO BREAKING MY HEART</b> —Elton John & Kiki Dee—Rocket 40585                   | 21 <b>STILL THE ONE</b> —Orleans—Asylum 45336                               |
| 2 <b>A FIFTH OF BEETHOVEN</b> —Walter Murphy & The Big Apple Band—Private Stock 45073     | 22 <b>TEDDY BEAR</b> —Red Sovine—Starday 642                                |
| 3 <b>I'D REALLY LOVE TO SEE YOU TONIGHT</b> —England Dan & John Ford Coley—Big Tree 16069 | 23 <b>MAGIC MAN</b> —Heart—Mushroom 7011                                    |
| 4 <b>DEVIL WOMAN</b> —Cliff Richard—Rocket 40574  | 24 <b>GOT TO GET YOU INTO MY LIFE</b> —Beatles—Capitol 4274                 |
| 5 <b>LET 'EM IN</b> —Wings—Capitol 4293   | 25 <b>SHE'S GONE</b> —Hall & Oates—Atlantic 3332                            |
| 6 <b>(Shake, Shake Shake) SHAKE YOUR BOOTY</b> —K.C. & The Sunshine Band—TK 1019          | 26 <b>HEAVEN MUST BE MISSING AN ANGEL (Part 1)</b> —Tavares—Capitol 4270    |
| 7 <b>PLAY THAT FUNKY MUSIC</b> —Wild Cherry—Epic 8-50225                                  | 27 <b>LET HER IN</b> —John Travolta—Midland International 10623             |
| 8 <b>WHAM BANG SHANG-A-LANG</b> —Silver—Arista 0189                                       | 28 <b>MORE, MORE, MORE (Part 1)</b> —Andrea True Connection—Buddah 515      |
| 9 <b>YOU'LL NEVER FIND ANOTHER LOVE</b> —Lou Rawls—Philadelphia International 3592        | 29 <b>SUMMER</b> —War—United Artists 834                                    |
| 10 <b>YOU SHOULD BE DANCING</b> —Bee Gees—RSO 853   | 30 <b>DISCO DUCK</b> —Rick Dees—RSO 857                                     |
| 11 <b>GET CLOSER</b> —Seals & Crofts—Warner Bros. 8190                                    | 31 <b>THE WRECK OF THE EDMUND FITZGERALD</b> —Gordon Lightfoot—Reprise 3169 |
| 12 <b>BABY I LOVE YOUR WAY</b> —Peter Frampton—A&M 1832                                   | 32 <b>THIS MASQUERADE</b> —George Benson—Warner Bros. 8209                  |
| 13 <b>ROCK &amp; ROLL MUSIC</b> —Beach Boys—Warner/Reprise/Brother 1354                   | 33 <b>SHOP AROUND</b> —Captain & Tennille—A&M 1817                          |
| 14 <b>A LITTLE BIT MORE</b> —Dr. Hook—Capitol 4280  | 34 <b>YOU'RE MY BEST FRIEND</b> —Queen—Elektra 45318                        |
| 15 <b>IF YOU LEAVE ME NOW</b> —Chicago—Columbia 3-10390                                   | 35 <b>I'M EASY</b> —Keith Carradine—ABC 12117                               |
| 16 <b>KISS AND SAY GOODBYE</b> —Manhattans—Columbia 3-10310                               | 36 <b>TEAR THE ROOF OFF THE SUCKER</b> —Parliament—Casablanca 856           |
| 17 <b>AFTERNOON DELIGHT</b> —Starland Vocal Band—Windsong 10588                           | 37 <b>I CAN'T HEAR YOU NO MORE</b> —Helen Reddy—Capitol 4312                |
| 18 <b>SAY YOU LOVE ME</b> —Fleetwood Mac—Reprise 1356                                     | 38 <b>SUNRISE</b> —Eric Carmen—Arista 0200                                  |
| 19 <b>WITH YOUR LOVE</b> —Jefferson Starship—Grunt 10746                                  | 39 <b>THE BOYS ARE BACK IN TOWN</b> —Thin Lizzy—Mercury 73786               |
| 20 <b>LOWDOWN</b> —Boz Scaggs—Columbia 3-10367  | 40 <b>THAT'LL BE THE DAY</b> —Linda Ronstadt—Asylum 45340                   |

# Rock LP Best Sellers

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As Of 9/1/76

Compiled from selected rackjobbers by the Record Market Research Dept. of Billboard.

- |  |  |
|--|--|
| 1 <b>FRAMPTON COMES ALIVE</b> —Peter Frampton—A&M SP 3703                | 21 <b>HISTORY—AMERICA'S GREATEST HITS</b> —America—Warner Bros. BS 2894                                    |
| 2 <b>FLEETWOOD MAC</b> —Reprise MS2225                                   | 22 <b>BEST OF B.T.O. (So Far)</b> —Bachman-Turner Overdrive—Mercury SRM-1-1101                             |
| 3 <b>THEIR GREATEST HITS 1971-1975</b> —Eagles—Asylum 7E-1052            | 23 <b>HASTEN DOWN THE WIND</b> —Linda Ronstadt—Asylum 7E-1072  |
| 4 <b>CHICAGO X</b> —Columbia PC 34200                                    | 24 <b>BREEZIN'</b> —George Benson—Warner Bros. BS 2919   |
| 5 <b>WINGS AT THE SPEED OF SOUND</b> —Capitol SW 11525                   | 25 <b>ALIVE!</b> —Kiss—Casablanca NBLP 7020  |
| 6 <b>BEAUTIFUL NOISE</b> —Neil Diamond—Columbia PC 33965                 | 26 <b>SILK DEGREES</b> —Boz Scaggs—Columbia PC 33920   |
| 7 <b>SONG OF JOY</b> —Captain & Tennille—A&M SP 4570                     | 27 <b>GREATEST HITS</b> —Elton John—MCA 2128   |
| 8 <b>SPITFIRE</b> —Jefferson Starship—Grunt BFL1-1557                    | 28 <b>WAR—Greatest Hits</b> —United Artists UA-LA648-G   |
| 9 <b>ROCKS</b> —Aerosmith—Columbia PC 34165                              | 29 <b>CHICAGO IX CHICAGO'S GREATEST HITS</b> —Columbia PC 33900  |
| 10 <b>LOVE WILL KEEP US TOGETHER</b> —The Captain & Tennille—A&M SP 3405 | 30 <b>OLE ELO</b> —Electric Light Orchestra—United Artists UA-LA630-G                                      |
| 11 <b>DREAMBOAT ANNIE</b> —Heart—Mushroom MRS 5005                       | 31 <b>DONNY &amp; MARIE FEATURING SONGS FROM THEIR TELEVISION SHOW</b> —Donny & Marie Osmond—Kolib PD 6068 |
| 12 <b>JOHN DENVER</b> —Spirit—RCA APL1-1694                              | 32 <b>TRYIN' TO GET THE FEELIN'</b> —Barry Manilow—Arista AL 4060  |
| 13 <b>THIS ONE'S FOR YOU</b> —Barry Manilow—Arista AL 4090               | 33 <b>A KIND OF HUSH</b> —Carpenters—A&M SP 4581   |
| 14 <b>ENDLESS SUMMER</b> —Beach Boys—Capitol SVBO 11307                  | 34 <b>ALL THINGS IN TIME</b> —Lou Rawls—Philadelphia International PZ 33957                                |
| 15 <b>A NIGHT AT THE OPERA</b> —Queen—Elektra 7E-1053                    | 35 <b>GREATEST HITS</b> —Seals & Crofts—Warner Bros. BS 2886   |
| 16 <b>FLY LIKE AN EAGLE</b> —Steve Miller Band—Capitol 11516             | 36 <b>SUMMERTIME DREAM</b> —Gordon Lightfoot—Reprise MS 2249   |
| 17 <b>ROCK 'N' ROLL MUSIC</b> —The Beatles—Capitol SKBO 11537            | 37 <b>SOUL SEARCHING</b> —Average White Band—Atlantic SD 18179   |
| 18 <b>15 BIG ONES</b> —Beach Boys—Brother/Reprise MS 223                 | 38 <b>WILD CHERRY</b> —Epic PE 34195   |
| 19 <b>DREAMWEAVER</b> —Gary Wright—Warner Bros. BS 2868                  | 39 <b>KISS—Originals</b> —Casablanca NBLP 7032   |
| 20 <b>DIANA ROSS' GREATEST HITS</b> —Motown M6-969S1                     | 40 <b>HELEN REDDY</b> —Music. Music—Capitol ST 11547   |

## Start a Jerry Gray Scholarship

DENTON, Tex.—The North Texas State Univ. 1 O'Clock Lab Band has established a scholarship fund at the university in memory of music arranger Jerry Gray, leader of the orchestra at the Fairmont Hotel's Venetian Room in Dallas, who died Aug. 10.

The scholarship will go to composers and arrangers in the North Texas area to help them further their education in music and jazz partic-

ularly, NTSU lab band conductor Leon Breden says.

Gray was a major influence in popular music in the big band era, primarily as an arranger, having made his start with Artie Shaw and Glenn Miller.

Gray's support of the school's lab band program led to his establishment of the George Herb Lead Trumpet Scholarship several years ago in memory of that musician.

# Jukebox Programming

## MOA Lists Entries For 45 Awards

CHICAGO—The MOA has released its list of singles nominated for the annual JB awards, to be presented at the MOA International Exposition banquet here Nov. 14.

MOA members vote on the basis of each disk's earning capacity on the boxes, and the awards are presented in five categories: artist of the year on jukeboxes, record of the year on jukeboxes, pop record of the year on jukeboxes, country record of the year on jukeboxes and soul record of the year on jukeboxes.

The nominated singles are: "Convoy," C.W. McCall; "Feelings," Morris Albert; "Disco Lady," Johnny Taylor; "Misty Blue," Dorothy Moore; "Love Will Keep Us Together," Captain and Tennille; "That's The Way I Like It," K.C. & the Sunshine Band; "Rhinestone Cowboy," Glen Campbell; "Afternoon Delight," Starland Vocal Band; "Lyn' Eyes," the Eagles; "Wasted Days And Wasted Nights," Freddy Fender; "Fly Robin, Fly," Silver Convention; "You Sexy Thing," Hot Chocolate; "Boogie Fever," the Silvers; "Love Hurts," Nazareth; "Let 'em In," Wings; "Kiss And Say Goodbye," Manhattan; "Breaking Up Is Hard To Do," Neil Sedaka, and "Silly Love Songs," Wings.

## Catalog Shows Changing Music

FULLERTON, Calif.—In its weekly catalog mailed to operators, Music Operators Service, a major West Coast one-stop here, has combined listing of pop and rock singles under the heading "Pop/Rock."

According to Buddy Robinson, programmer for the one-stop, the switch from separate category headings represents the decline of hard rock and the emergence of a "more widely accepted" Top 40 sound.

Robinson has instituted a new category in his mailer, "Easy Listening," to cover ballads and other slow tempo material previously listed under the "Pop" headings.

However, the programmer notes that "even the cocktail lounges want the stuff with a lot of rhythm today." This evolution, and the increasing number of soul and country singles crossing over into pop boxes, Robinson views as the most significant contemporary programming trends.

## Notre Dame Prof Keynotes MOA Expo

CHICAGO—Dr. William P. Sexton, Univ. of Notre Dame professor of management, will be the keynote speaker at the MOA International Expo seminar here Nov. 12.

Sexton is familiar to operators as a member of the Notre Dame business school team that has conducted MOA regional management training seminars for the past three years. He is scheduled to discuss "Improving Communications Between Employers, Employees And Customers."

Following Sexton's address, the second half of the seminar will be devoted to a presentation on preventative maintenance for games and a discussion of the future of games, the MOA informs.

Billboard Top50

Billboard SPECIAL SURVEY For Week Ending 9/11/76

# 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	6	10	<b>DON'T GO BREAKING MY HEART</b> Elton John & Kiki Dee, Rocket 40585 (MCA) (Big Pig/Leeds, ASCAP)
2	1	9	<b>SUMMER</b> War, United Artists 834 (Far Out, ASCAP)
3	7	6	<b>DON'T STOP BELIEVIN'</b> Olivia Newton-John, MCA 40600 (John Farrar, BMI)
4	9	5	<b>IF YOU LEAVE ME NOW</b> Chicago, Columbia 3-10390 (Big Elk/Polish Prince, ASCAP)
5	11	5	<b>I CAN'T HEAR YOU NO MORE</b> Helen Reddy, Capitol 4312 (Screen Gems/Columbia, BMI)
6	10	5	<b>WITH YOUR LOVE</b> Jefferson Starship, Grunt 10746 (RCA) (Diamondback, BMI)
7	5	10	<b>LET 'EM IN</b> Wings, Capitol 4293 (MPL Communications/ATV, BMI)
8	2	12	<b>SHOWER THE PEOPLE</b> James Taylor, Warner Bros. 8222 (Country Road, BMI)
9	3	14	<b>I'D REALLY LOVE TO SEE YOU TONIGHT</b> England Dan & John Ford Coley, Big Tree 16069 (Atlantic) (Dawnbreaker, BMI)
10	4	13	<b>IF YOU KNOW WHAT I MEAN</b> Neil Diamond, Columbia 3-10366 (Stonebridge, ASCAP)
11	30	3	<b>GOOFUS</b> Carpenters, A&M 1859 (Leo Feist, ASCAP)
12	14	5	<b>SHE'S GONE</b> Hall & Oates, Atlantic 3332 (Unichappell, BMI)
13	15	7	<b>LOWDOWN</b> Boz Scaggs, Columbia 3-10367 (Boz Scaggs/Hudmar, ASCAP)
14	8	10	<b>THIS MASQUERADE</b> George Benson, Warner Bros. 8209 (Skyhill, BMI)
15	18	8	<b>SAY YOU LOVE ME</b> Fleetwood Mac, Reprise 1356 (Warner Bros.) (Genton, BMI)
16	17	7	<b>THE FIRST HELLO, THE LAST GOODBYE</b> Roger Whittaker, RCA 10732 (Tembo, CAPAC)
17	19	6	<b>AMBER CASCADES</b> America, Warner Bros. 8238 (Warner Bros., ASCAP)
18	37	3	<b>NADIA'S THEME (The Young &amp; The Restless)</b> Barry DeVorzon & Perry Botkins Jr., A&M 1856 (Screen Gems-Columbia, BMI)
19	34	2	<b>FERNANDO</b> Abba, Atlantic 3346 (Artwork, ASCAP)
20	13	14	<b>YOU'LL NEVER FIND ANOTHER LOVE</b> Lou Rawls, Philadelphia International 3593 (Epic) (Mighty Three, BMI)
21	21	7	<b>STARGAZER</b> Frank Sinatra, Reprise 1364 (Warner Bros.) (Stonebridge, ASCAP)
22	23	7	<b>HEAVEN MUST BE MISSING AN ANGEL (Part 1)</b> Tavares, Capitol 4270 (Bull Pen/Perren-Vibes? ASCAP)
23	24	6	<b>WHAM BAM</b> Silver, Arista 0189 (Colgems, ASCAP)
24	12	8	<b>TEACH THE CHILDREN</b> Anthony Newley? United Artists 825 (Tarashe, ASCAP)
25	25	7	<b>YOU SHOULD BE DANCING</b> Bee Gees, RSO 853 (Polydor) (Casserole/Unichappell, BMI)
26	32	3	<b>YOU ARE THE WOMAN</b> Firefall, Atlantic 3335 (Rick Roberts, BMI)
27	29	4	<b>THAT'LL BE THE DAY</b> Linda Ronstadt, Asylum 45340 (MPL Communications, BMI)
28	26	10	<b>PEAS IN A POD</b> Sammy Johns, Warner/Curb 8224 (Captain Crystal/Chattahoochee/Legibus, BMI)
29	16	9	<b>SEE YOU ON SUNDAY</b> Glen Campbell, Capitol 4288 (ABC/Dunhill/One Of A Kind, BMI)
30	35	4	<b>BABY I LOVE YOUR WAY</b> Peter Frampton, A&M 1832 (Almo/Fram-Dee, ASCAP)
31	20	11	<b>A LITTLE BIT MORE</b> Dr. Hook, Capitol 4280 (Bygosh, ASCAP)
32	27	7	<b>WE'RE ALL ALONE</b> Frankie Valli, Private Stock 45098 (Boz Scaggs, ASCAP)
33	46	2	<b>LIKE A SAD SONG</b> John Denver, RCA 10774 (Cherry Lane, ASCAP)
34	42	2	<b>WHAT I DID FOR LOVE</b> Eddie Gorme, United Artists 852 (American Compass? ASCAP/Wren, BMI)
35	38	2	<b>HEART ON MY SLEEVE</b> Gallagher & Lyle, A&M 1850 (Irving, BMI)
36	40	3	<b>SUNRISE</b> Eric Carmen, Arista 0200 (C.A.M./U.S.A.? BMI)
37	31	5	<b>ONE LOVE IN MY LIFETIME</b> Diana Ross, Motown 1398 (Jobete, ASCAP)
38	28	9	<b>ADIOS</b> Santa Fe, Chelsea 3042 (Peer International, BMI)
39	43	2	<b>I GOT TO KNOW</b> Starbuck, Private Stock 45014 (Brother Bills, ASCAP)
40	NEW ENTRY		<b>AFTER THE LOVIN'</b> Engelbert Humperdinck, Epic 8-50270 (Silver Blue, ASCAP/Oceans Blue, BMI)
41	41	4	<b>THE END IS NOT IN SIGHT (The Cowboy Tune)</b> Amazing Rhythm Aces? ABC 12202 (Fourth Floor, ASCAP)
42	48	2	<b>IT'S O.K.</b> Beach Boys, Brother/Reprise 1368 (Warner Bros.) (Brother, BMI)
43	NEW ENTRY		<b>YOU GOTTA MAKE YOUR OWN SUNSHINE</b> Neil Sedaka, Rocket 40614 (MCA) (Don Kirshner, BMI)
44	36	8	<b>DEVIL WOMAN</b> Cliff Richard, Rocket 40514 (MCA) (Chappell, ASCAP)
45	45	3	<b>POPSICLE TOES</b> Michael Franks, Reprise 1360 (Warner Bros.) (Mississippi Mud, BMI)
46	47	3	<b>STILL THE ONE</b> Orleans, Asylum 45336 (Siren, BMI)
47	NEW ENTRY		<b>SING MY LOVE SONG</b> Al Martino, Capitol 4322 (Dayglow/KCM, ASCAP)
48	NEW ENTRY		<b>THINGS</b> Anne Murray, Capitol 4329 (Hudson Bay, BMI)
49	50	2	<b>SUPERSTAR</b> Paul Davis, Bang 726 (Web IV) (Web IV, BMI)
50	NEW ENTRY		<b>YOU DON'T HAVE TO BE A STAR (To Be In My Show)</b> Marilyn McCoo & Billy Davis Jr., ABC 12208 (Groovesville, BMI)

# Billboard Best Selling Jazz LPs

This Week	Last Report	Weeks on Chart	TITLE Artist, Label & Number (Distributing Label)
1	1	23	<b>BREEZIN</b> George Benson, Warner Bros. BS 2919
2	2	13	<b>BOB JAMES THREE</b> CTI 6063
3	5	14	<b>FEVER</b> Ronnie Laws, Blue Note BN-LA628-G (United Artists)
4	3	17	<b>THOSE SOUTHERN KNIGHTS</b> Crusaders, ABC/Blue Thumb BTS D 6024
5	6	17	<b>YOU ARE MY STARSHIP</b> Norman Connors, Buddah BDS 5655
6	10	5	<b>EVERYBODY LOVES THE SUNSHINE</b> Roy Ayers Ubiquity, Polydor PD-1 6070
7	9	17	<b>FLY WITH THE WIND</b> McCoy Tyner, Milestone M 9067 (Fantasy)
8	4	17	<b>HARD WORK</b> John Handy, ABC/Impulse ASD 9314
9	7	13	<b>GOOD KING BAD</b> George Benson, CTI 6062
10	19	3	<b>WINDJAMMER</b> Freddie Hubbard, Columbia PC 34166
11	8	14	<b>EVERYBODY COME ON OUT</b> Stanley Turrentine, Fantasy F 9508
12	11	21	<b>LOOK OUT FOR #1</b> Brothers Johnson, A&M SP 4567
13	24	3	<b>SANBORN</b> David Sanborn, Warner Bros. BS 2957
14	<b>NEW ENTRY</b>		<b>SECRETS</b> Herbie Hancock, Columbia PC 34280
15	12	13	<b>ARBOUR ZENA</b> Keith Jarrett, ECM 1070 (Polydor)
16	20	48	<b>KOLN CONCERT</b> Keith Jarrett, ECM 1064/65 (Polydor)
17	25	3	<b>GLOW</b> Al Jarreau, Reprise MS 2248 (Warner Bros.)
18	14	23	<b>ROMANTIC WARRIOR</b> Return To Forever, Columbia PC 34076
19	17	46	<b>FEELS SO GOOD</b> Grover Washington Jr., Kudu 24 S1 (Motown)
20	22	5	<b>THE MAIN ATTRACTION</b> Grant Green, Kudu 28 (CTI)
21	15	17	<b>SALONGO</b> Ramsey Lewis, Columbia PC 34173
22	23	8	<b>BLACK WIDOW</b> Lalo Shifrin, CTI 5000
23	13	44	<b>TOUCH</b> John Klemmer, ABC ABCD 922
24	33	5	<b>STEPPIN' OUT WITH A DREAM</b> Ahmad Jamal, 20th Century T 515
25	30	10	<b>THE NEED TO BE</b> Esther Satterfield, A&M SP 3411
26	29	23	<b>AURORA</b> Jean-Luc Ponty, Atlantic SD 18163
27	<b>NEW ENTRY</b>		<b>BAREFOOT BALLET</b> John Klemmer, ABC ABCD 950
28	38	3	<b>BRIGHT SIZE LIFE</b> Pat Metheny, ECM-1-1073 (Polydor)
29	-	1	<b>SCHOOL DAYS</b> Stanley Clarke, Nemperor NE 439 (Atlantic)
30	35	5	<b>DREAMS SO REAL</b> Gary Burton Quintet, ECM-1-1072 (Polydor)
31	21	5	<b>SUMMERTIME</b> MFSB, Philadelphia International PZ 34238 (Epic)
32	32	3	<b>WAITING</b> Bobby Hutcherson, Blue Note BN-LA615-G (United Artists)
33	<b>NEW ENTRY</b>		<b>HERITAGE</b> Eddie Henderson, Blue Note BN-LA636-G (United Artists)
34	36	3	<b>SKY STREET</b> Kenny Burrell, Fantasy F 9514
35	18	14	<b>EARL KLUGH</b> Blue Note BN-LA596-G (United Artists)
36	26	28	<b>THE LEPRECHAUN</b> Chick Corea, Polydor PD 6062
37	16	21	<b>BLACK MARKET</b> Weather Report, Columbia PC 34099
38	<b>NEW ENTRY</b>		<b>ON LOVE</b> David T. Walker, Ode SP 77035 (A&M)
39	<b>NEW ENTRY</b>		<b>MYSTERIES</b> Keith Jarrett, ABC/Impulse ASD 9315
40	<b>NEW ENTRY</b>		<b>LOVE DANCE</b> Woody Shaw, Muse MR 5074

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## Jazz

# McCann Swings Into Production

## Pianist-Singer Does Own Album, Preps Musical Show

By ELIOT TIEGEL



Les McCann: controlling his destiny more.

LOS ANGELES—Les McCann has produced his own first album and will produce his first stage presentation of a musical, "Brother Francis," co-authored with a lyricist going under the monicker of Rev. B.

The Atlantic LP, "River High, River Low," has just been released. The musical, an updated story about St. Francis of Assisi, will be presented Nov. 27 at the Santa Monica Civic Auditorium featuring McCann in the lead role and with a cast of about 30 onstage.

These performers plus the backstage crew are all non-professionals, McCann says, and are all part of his "extended family," a group of students and professionals who enjoy having a musical experience.

The 1½-hour play will be followed by a regular concert featuring the McCann Quartet.

Producing the musical, for which he wrote the music and Rev. B the lyrics to 50 tunes (two of which appeared on McCann's earlier LP, "Hustle To Survive") is a continuation of McCann's drive to assert himself in new roles.

Last year he began to sing more and his voice is featured on all 11 cuts on the new LP. He a&red the new LP because it was something he felt he needed to do. All of his 10 previous Atlantic LPs were done under the aegis of a producer in the control room, and while McCann says he wants to produce followup LPs by himself, he's "not closed to working with someone again." McCann says he wanted to produce his own LP because he's "looking to build his own adequacy."

He also adds his voice to those who have previously said that it's "hard for someone to produce a jazz musician" because of the very nature of the improvisational demands of the players. "I can see a producer being effective with a rock group in terms of finding songs and helping them get their tunes together," he says.

The jazz musician, McCann infers, has to make his own creative path since the music is in his soul and it doesn't pop out merely because someone yells, "Take One."

The pianist/singer says that other musicians have asked him to produce their works and while he's interested, that won't be happening right away.

"The great producers," McCann believes, "know quite a bit about music, are ex-musicians and can relate to musicians."

As a musician turned producer, who also wants to remain a musician, McCann says he has to have an engineer he can work with. He has



**COUNT'S DAY**—Count Basie is interviewed by Barney Lane, program director at WRVR, New York, to tie in with the station's recent 72d birthday tribute to the venerable musician. Basie music was heard throughout the day.

should know what the control board can do, what he can get out of it and what he can't. "I've had the great fortune of working with Bob Lifton in New York and I learned a lot from him," he says of past experiences with the noted New York engineer.

McCann says before he agrees to record anyone he wants to get to know the person because, he admits candidly, "there have been times when I'd go in the studio and be so scared."

How is it possible for him to be frightened in a recording studio when he is able to enrapture an audience of 10,000 with his in-person presentation?

"The studio was meant for silence," he answers. "It's another world. In the studio each guy is blocked out, and you're dealing with another mode for which you only may prepare yourself once or twice a year."

Performing before an audience is a repetitive situation for McCann who earlier this year did a string of 54 one-nighters on Midwestern college campuses and 24 concerts in 26 days in Europe.

"Onstage there's an immediate re-

(Continued on page 55)

developed his own studio idiosyncrasies like not having anyone count off the takes, preferring to have the tape running all the time and not see people moving around the studio.

As a producer he is concerned that time isn't wasted and the musicians get the job done ("concentration on the job means the music will be better").

He also believes the producer

### 4-YEAR GROWTH

## Hobby Becomes Lucrative For Berkeley Distributor

By CONRAD SILVERT

BERKELEY, Calif.—Rick Ballard Imports, a distributor specializing in contemporary European and U.S. jazz labels, has in four years turned a collecting hobby into a rapidly expanding business. Ballard says he will gross more than \$100,000 in 1976.

For the past year Ballard, a one-man operation, has been working out of a small loft office rented for \$100 monthly from Berigan Records, a Berkeley jazz-oriented store that also is one of Ballard's clients.

Ballard, now 28, began in 1972 by corresponding with the then-tiny German ECM label, which he imported along with selected records from the French Futura catalog. That first year he grossed only \$3,000.

By approaching independent Bay Area stores having large progressive music inventories, such as Leopold's and Rather Ripped in Berkeley, Ballard gradually expanded into distributing other labels, especially the rapidly growing number of small domestic jazz companies.

Later Ballard expanded into servicing several of the large chains (Odyssey, Tower) and today does 10% of his business outside of the Bay Area, mostly in Los Angeles.

His second year in business, 1973, saw gross sales jump to \$17,000 but the most dramatic leap was in '74 when sales grew to \$62,000. Ballard says that \$30,000 of that figure reflected the success of a single LP, Gil Scott-Heron's "Winter In America" on Strata-East.

Today, Ballard's imports include all non-Polydor ECM's, Steeple-Chase (Denmark), MPS (Germany) and within a few weeks both Sonet (England) and Musica (France).

He will also add a package of seven small domestic labels, including Sheba and North Texas State,

that will swell that total to more than 50.

Ballard notes that many new labels springing up are artist-owned, like Paul Bley's Improvising Artists, a trend he feels deserves encouragement.

"The resurgence of jazz labels over the last few years," Ballard says, "is incredible—in Japan, in the U.S. and in Europe. And I think that jazz's staying power, along with the sheer quality of the music, is responsible for the shift of tastes in the 18-30 age group."

Ballard is excited about his new acquisition of rights to distribute the MPS catalog, something he has worked on for more than a year. He

(Continued on page 55)

## Jazz Beat

LOS ANGELES—Art Mardigan, former Woody Herman and Stan Getz drummer, is back working in Detroit after a hospital stay. He is heard on recent Prestige reissue LPs by Wardell Grey and Dexter Gordon. Also in Detroit, Frank Isola, former drummer with Gerry Mulligan, is working at the Cobbs Corner with a trio. . . . The Don Rader Sextet has been added to the bill for the second annual Santa Barbara Jazz Festival, Oct. 1-3. Other recent additions to the lineup include Hampton Hawes, Taj Mahal and Frank Rosolino.

Jazz at Eagle Rock high school in L.A. celebrates its third anniversary Oct. 10 with a Sunday gig showcasing Mundell Lowe, Frank Rosolino, Art Pepper, Dolo Coker, Shelly Manne and others. An upcoming concert Sunday (12) features Blue Mitchell, Bill Reichenbach, Bob Cooper, Pete Jolly, Chuck Berghofer, Nick Martinis and John Rinaldo. . . . The Bill Berry Band from L.A. will do several shots at the Monterey Jazz Festival Sept. 17-19. . . . Tenor man Jimmy Heath's "Afro American Suite Of Evolution" will be Coast premiered with the Berry band on Sunday afternoon. Jazz/rock group Matrix is on the closing Sunday evening bill. They are all from Lawrence College, Appleton, Wisc. Others on the

(Continued on page 55)

**6.98**  
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**JAZZ SOCIETY**

**AA 500 DON BYAS 1945:** Three O'Clock in the Morning; One O'Clock Jump; Harvard Blues; Slamm'n' Around; Laura; Star Dust; Slam, Don't Shake Like That; Dark Eyes; Super Session; Melody in Swing; Humoresque; Wrap Your Troubles in Dreams; Smoke Gets in Your Eyes; Slamboree.

**AA 501 DUKE ELLINGTON 1943-1946:** Take The "A" Train; Hayfoot Strawfoot; Don't Get Around Much Anymore; Slip of the Lip; Blue Serge; Between the Devil and the Deep Blue Sea; Let the Zoomers Drool; Perdido; I Can't Get Started; Esquire Swank; Bugle Breaks; I Miss Your Kiss; Accentuate the Positive; Old King Dooj.

**AA 502 BENNY CARTER IN HOLLYWOOD 1943-46:** Jump Call; I Can't Get Started; Sunday; Somebody Loves Me; Early Boyd; Rose Room (In Sunny Roseland); Love for Sale; Sweet Georgia Brown; Jubilee Jump; Habanera (from "Carmen"); Sleep; Without a Song; Slick Mix; Oofdah!

**AA 503 ANDY KIRK AND HIS CLOUDS OF JOY ORCHESTRA 1937:** Until the Real Thing Comes Along; Swingtime in the Rockies; Froggy Bottom; What Will I Tell My Heart?; There, I Love You Coast to Coast; Make Believe Ballroom; Sepia Jazz; Moten Swing; Dear Old Southland; Yours Truly; All the Jive is Gone; Medley—Boo Hoo, 1, 2, Button Your Shoe, Trouble Don't Like Music, One in a Million; Trust in Me; Never Slept a Wink Last Night; You're Slightly Terrific; Organ Grinder's Swing; Until the Real Thing Comes Along.

**AA 504 COLEMAN HAWKINS MEMORIAL 1940-1945:** Chant of the Groove; Georgia on My Mind; California, Here I Come; King Porter Stomp; Blue Room; Body and Soul; The Man I Love; Mop Mop; Sweet Adeline; The Sheik of Araby; I Can't Believe That You're in Love with Me.

**AA 505 COUNT BASIE V-DISCS VOL. 1. 1944-45:** Basie Strides Again; Gee, Baby Ain't I Good to You; Circus in Rhythm; Beaver Junction; Kansas City Stride; Taps Miller; Old Manuscript; Playhouse No. 2; Stomp; On the Upbeat; Jimmy's Blues; Take Me Back Baby.

**AA 506 COUNT BASIE V-DISCS VOL. 2. 1943-45:** Dance of the Gremlins; The G. I. Stomp; Rhythm Man; Yeah Man; Aunt Hagar's Country Home; San Jose; B Flat Blues; Sweet Lorraine; Harvard Blues; High Tide; Sent for You Yesterday; Jimmy's Boogie Woogie; Tippin' on the Q.T.

**AA 507 SAM DONAHUE AND HIS NAVY BAND 1945:** I Found a New Baby; Dinah; Moten Swing; Bugle Call Rag; Just You, Just Me; I Can't Give You Anything But Love, Baby; Liza; Convoy; Deep Night; Homeward Bound; Saxophone Sam; Sunny Side of the Street; Dear Al; LST Party.

**AA 508 BENNY GOODMAN 1946:** Featuring Mel Powell and Lou Garity. Who's Sorry Now; On the Alamo; Tiger Rag; I'm Always Chasing Rainbows; Fly by Night; After You've Gone; Sweetheart; Under the Double Eagle; Give Me the Simple Life; Then I'll be Happy; I Know That You Know; Oh Baby; Great Day; All the Cats Join In.

**AA 510 BENNY GOODMAN "The War Years":** Stealing Apples (early July, 1943); After You've Gone; Three Little Words; Minnie's In The Money; I've Found A New Baby (September 23, 1943); Mission To Moscow (October 13, 1943); Mr. Five By Five (November 12, 1942); Cow Cow Boogie (October 19, 1942); Gotta Be This Or That; Seven Come Eleven (March 21, 1945); Frenesi; Every Time (March 15, 1945); Air Mail Special; Downhearted Blues; The World Is Waiting For The Sunrise (January 17, 1945); Praise The Lord (October 19, 1942).

**AA 520/521 DUKE ELLINGTON 1940:** Fargo Dance Date-transfers from original acetates, 2 LP set. The Mooche; Ko Ko; Pussy Willow; Chatterbox; Mood Indigo; Harlem Air Shaft; Warm Valley; Bojangles; You Took Advantage of Me; Rumpus in Richmond; The Flaming Sword; Never No Lament-Clarinet Lament; Slap Happy; & Sepia Panorama; Boy Meets Horn; Way Down Yonder in New Orleans; Oh, Babe! Maybe Someday; Five O'Clock Whistle; Rockin' in Rhythm; Sophisticated Lady; Whispering Grass; Conga Brava; Stardust; Rose of the Rio Grande; St. Louis Blues.

**CLASSIC JAZZ MASTERS**

**CJM 1 HARLEM JAZZ 1921-1931:** Jimmie Johnson's Jazz Boys; Carolina Shout; Henderson's Dance Orch. Chicago Blues; Why Put the Blame on You; Texas Blues Destroyers; Down in the Mouth Blues; Lenox Avenue Shuffle; Metropolitan Dance Players; Harlem's Araby; Katherine Henderson with Clarence Williams Orch.; Lonesome Lovesick Blues; Have You Ever Felt That Way; Marvin Smoley Synchopaters; The Terror; Harlem Hot Chocolates; Sing Your Sinners; St. James Infirmary; Harlem Hot Shots; Sugar Blues; Low Down on the Bayou; Futuristic Jangleism; Cab Calloway Orch. Basin Street Blues; It Looks Like Susie.

**CJM 2 JELLY ROLL MORTON—Library of Congress Recordings—Volume 1:** Mr. Jelly Lord; Boyhood Memories; Original Jelly Roll Blues; Alabama Bound; King Porter Stomp; You Can Have It; Tiger Rag; Panama.

**CJM 3 JELLY ROLL MORTON—Library of Congress Recordings—Volume 2:** Pianists and Honky Tonks; Aaron Harris & Robert Charles; They Were Tough Babies.

**CJM 4 JELLY ROLL MORTON—Library of Congress Recordings—Volume 3:** Buddy Bolden; Bill Johnson; Salty Dog; If You Was Whiskey, My Gal Sal; Animule Ball; Shootin' the Agate; See See & Rider; Pallet on the Floor; The Murder Ballad.

**CJM 5 JELLY ROLL MORTON—Library of Congress Recordings—Volume 4:** I Hate a Man Like You; Michigan Water Blues; Winin' Boy Blues; Mamie Desdoumes; Albert Carrol; Game Kid; Lowdown Blues; The Grave.

**CJM 6 JELLY ROLL MORTON—Library of Congress Recordings—Volume 5:** Creole Songs; Indian Songs; Funerals; The Broadway Swells; The Marching Bands.

**CJM 7 JELLY ROLL MORTON—Library of Congress Recordings—Volume 6:** Jack the Bear; Benny Frenchy; Georgia Skin Game; St. Louis; Ain't Misbehavin'.

**CJM 8 JELLY ROLL MORTON—Library of Congress Recordings—Volume 7:** Fickle Fay Creep; Jungle Blues; King Porter Stomp; Sweet Peter; Hyena Stomp; Wolverine Blues (pts. 1 & 2); State and Madison; The Pearls; Bert Williams' Freakish; Pep.

**CJM 9 JELLY ROLL MORTON—Library of Congress Recordings—Volume 8:** Discourse on Jazz; Spanish Tinge; The New Orleans Blues; La Paloma; Creepy Feeling; Mama 'nita; Spanish Swat.

**CJM 10 THE TERRITORY BANDS:** Zack Whyte's Chocolate Beau Brummels; It's Tight Like That; West End Blues; Syd Valentine Patent Leather Kids; Rock and Gravel; Jelly Bean Drag; Goin' Away and Leavin' My Baby; Ted Smith's Rhythm Aces; Boogie Woogie; Jig Time; Dixie Serenaders; St. Louis Blues; Cho-King; Red Perkins and His Dixie Ramblers; Old Man Blues; Hard Times Stomp; Alphonse Trent Orch. After You've Gone; Clementine; I've Found a New Baby.

**CJM 11 JIMMY LYTELL 1926-1928-HEADIN' FOR HARLEM:** Down Town Fling; Buggy Blues; Old Folk's Shuffle; Red House Blues; Messin' Around; Coney Island Washboard; Pardon the Glove; Zulu Wail; Fakir's Rhythm; Headin' For Harlem; Missouri Squabble; Davenport Blues; Sweet Emmalina; Yellow Dog Blues.

**CJM 12 NEW ORLEANS RHYTHM KINGS—The Complete Gennett Sessions—Volume 1 (1922-1923):** Eccentric; Farewell Blues; Discontented Blues; Bugle Call Rag; Panama; Tiger Rag; Livery Stable Blues; Oriental; Sweet Lovin' Man (2 takes); That's a Plenty; Shimmeshawable; Weary Blues; Da Da Strain; Wolverine Blues (2 takes).

**CJM 13 NEW ORLEANS RHYTHM KINGS—The Complete Gennett Sessions—Volume 2 (1923):** Maple Leaf Rag; Tin Roof Blues (3 takes); Sobbin' Blues; Marguerite; Angry (2 takes); Clarinet Marmalade (2 takes); Mr. Jelly Lord (2 takes); London Blues; Milenberg Joys (2 takes); Mad.

**CJM 14 CLARENCE WILLIAMS AND HIS WASHBOARD BAND 1933-1935—Volume 1:** Mississippi Basin; Black-Eyed Susan Brown; Mama Stayed Out All Night; High Society; I Like to Go Back in the Evening; Beer Garden Blues; The Right Key But the Wrong Keyhole; Dispossesin' Me; Breeze; She's Just Got a Little Bit

Left; After Tonight; Bimbo; Chocolate Avenue.

**CJM 15 CLARENCE WILLIAMS AND HIS WASHBOARD BAND 1933-1935—Volume 2:** Harlem Rhythm Dance; 'Way Down Home; For Sale (Hannah Johnson's Big Jack Ass); Swaller-Tail Coat; Looka-There—Ain't She Pretty; St. Louis Blues; How Can I Get It; On the Sunny Side of the Street; Old Street Sweeper; I'm Gonna Wash My Sins Away.

**CJM 16 CLARENCE WILLIAMS—Volume 3:** Jimmy Had a Nickel; He's a Colonel From Kentucky; Pretty Baby; Is it Yes Or No; Mister Will You Serenade; I Got Horses and Got Numbers on My Mind; New Orleans Hop Scop Blues; Let's Have a Showdown; I Can't Dance; I Got Ants in My Pants; Christmas Night in Harlem; Ill Wind; As Long As I Live; Tell the Truth; Tell the Truth; Sashay, Oh Boy.

**CJM 19 KING OLIVER—Volume 1:** The first LP of 3 with the King's Brunswick/Vocalion recordings, complete and chronological. Too Bad, E2632; Too Bad, E2633; Snag It, E2634; Snag It, E2635; Georgia Man (w/Teddy Peters); Deep Henderson; Jackass Blues; Home Town Blues (w/Irene Scruggs); Sorrow Valley Blues (w/Irene Scruggs); Sugar Foot Stomp; Wa Wa Wa; Tack Annie; Someday Sweetheart; Dead Man Blues; New Wang Wang Blues; Snag It, E3848; Snag It, E3849.

**CJM 20 KING OLIVER—Volume 2:** Doctor Jazz; Showboat Shuffle; Every Tub; Willie The Weeper; Black Snake Blues; Farewell Blues; Sobbin' Blues; Tin Roof Blues; West End Blues; Sweet Emmalina; Lazy Mama; Got Everything (3 takes).

**CJM 24 RED NICHOLS—Volume 1:** (the first LP of 15 (?) with Red's Brunswick/Vocalion recordings, complete & chronological remastering by John R.T. Davies) Washboard Blues, E4178; Washboard Blues, E4179; That's No Bargain, E4180; That's No Bargain, E4181; Boneyard Shuffle, E4260; Boneyard Shuffle, E4261; Buddy's Habits, Alabama Stomp, E4382; Alabama Stomp, E4383; Alabama Stomp, E4384; Hurricane, E4385; Hurricane, E4387; Back Beats, Bugle Call Rag, Cornfed, E23665; Cornfed, E23666.

**TAX**

**M-8000 LESTER YOUNG: THE ALTERNATIVE LESTER:** Jones-Smith Incorporated Shoe Shine Boy; Teddy Wilson And His Orchestra; I Found a New Baby; Kansas City Six; Way Down Yonder in New Orleans; Countless Blues; Them There Eyes; I Want a Little Girl; Pagin' the Devil; Count Basie And His Orchestra; I Ain't Got Nobody; Goin' to Chicago; Bolero at the Savoy; Count Basie Kansas City Seven; Dickie's Dream; Lester Leaps In.

**M-8001 DUKE ELLINGTON AT THE COTTON CLUB:** Duke Ellington And His Famous Orchestra (1937-38); I'm Slappin' Seventh Avenue; Swingtime in Honolulu; You Gave Me the Gate; Watermelon Man; Love in Swingtime; When My Sugar Walks Down the Street; If You Were in My Place; Skronch; Chatter Box; Prologue to Black and Tan Fantasy; Please Forgive Me; Alabamy Home; All God's Chillun Got Rhythm; I've Got to be a Rug-Cutter; The New Birmingham Breakdown; Scattin' at the Kit-Kat.

**M-8002 BOOTS AND HIS BUDDIES:** San Antonio Jazz 1935-36; Rose Room; How Long Blues (pts. 1 & 2); Riffs; Wild Cherry; Anytime; I Love You Truly; Marie; Coquette; The Wamp; Georgia; The Swing; Sweet Girl.

**M-8003 JIMMIE LUNCEFORD AND HIS ORCHESTRA:** Takin' Off With Jimmie; Jazzocracy; Swingin' on C; I Got It; Monotony in Four Flats; Blues in the Groove; Barefoot Blues; Rock it For Me; Whamm; Le Jazz Hot; Blue Blazes; Pavanne; Minnie the Moocher is Dead; Flight of the Jitterbug; Okay for Baby; Dinah (pts. 1 & 2); Mixup.

**M-8004 BENNIE CARTER AND HIS ORCHESTRA 1939-40:** Melancholy Benny; Melancholy Lullaby; Plymouth Rock; Savoy Stomp; Scandal in A Flat; Shufflebug Shuffle; Vagabond Dreams; Love's Got Me Down Again; More Than You Know; Sleep; Among My Souvenirs; Fish Fry; Slow Freight; Liebestraum; My Heart Has Wings; Lady; BeeGood; Big Wig in the Wigwag; Melancholy Lullaby.

**M-8005 COOTIE WILLIAMS: COOTIE AND THE BOYS FROM HARLEM:** The Gotham Stompers; My Honey's Lovin' Arms; Alabamy Home; Cootie Williams And His Rug Cutters; Night Song; Toasted Pickles; Watchin'; Pigeons and Peppers; Swingtime in Honolulu; Beautiful Romance; Carnival in Caroline; Black Beauty; Diga Diga Doo; She's Gone; Boudoir Benny; The Boys From Harlem; Gal-avantin'; Sharpie.

**M-8006 A NIGHT AT THE SAVOY:** Cab Calloway and His Orchestra; Nagasaki, F.D.R. Jones; Ebony Silhouette; Special Delivery; Don Redman And His Orchestra; A little Bit Later On; Lazy Weather; Moonrise on the Lowlands; I Gotcha; Fletcher Henderson And His Orchestra; Stampede; Great Caesar's Ghost; Stealing Apples; A Pixie From Dixie; Teddy Wilson And His Orchestra; Booly-Ja-Ja; Exactly Like You; Early Session Hop; Lady of Mystery.

**M-8007 CHICAGO IN THE 30's:** Reuben "River" Reeves And His River Boys; Yellow Fire; Zudand, Mazie; Screws, Nuts and Bolts; Charles Lavere And His Chicagoans; I'd Rather be With You, Smiles; All Too Well; Boogaboo Blues; Richard M. Jones And His Jazz Wizards; Bring it Home to Grandma; Blue Reefer Blues; Muggin' the Blues; I'm Gonna Run You Down; Earl Hines And His Orchestra; Deep Forest; Julia; I Want a Lot of Love; Bubbling Over.

**M-8008 AMERICANS IN EUROPE 1933-1938:** Arthur Briggs; Grabbin' Blues; Japanese Sandman; Freddy Johnson; Arthur Briggs And Their All Star Orchestra; Sing About the Swanee; My Baby's Gone; Sweet Georgia Brown; Foxy and Grapesy; Freddy Johnson and His Harlemites; Sweet Madness; Harlem Bound; I Got Rhythm (2 dates); Tiger Rag; Herman Chittison; Honeysuckle Rose; You'll be My Lover, Trees; Bobby Martin And His All Star Orchestra; Crazy Rhythm; Make Believe Ballroom.

**M-8009 THE TERRITORY BANDS:** Blanche Calloway And Her Band; Line-a-Jive; You Ain't Livin' Right; Jeter-Pillars "Club Plantation" Orchestra; Make Believe; I'll Always be in Love with You; Bob Pope And His Orchestra; When My Dreamboat Comes Home; Always; Carolina Cotton Pickers Orchestra; Off and On Blues; "Deed I Do; Original Yellow Jackets; Swingin' at the Chat and Chew; Cross Street Swing; Bobby Gordon And His Rhythm Five; Ethiopian Stomp; Pleading; Original St. Louis Crackerjacks; Echo in the Dark; Lonesome Moments.

**M-8010 DUKE ELLINGTON 1936-1939; BRAGGIN' IN BRASS:** Duke Ellington Piano Solos; Mood Indigo-Solitude; Sophisticated Lady-In a Sentimental Mood; Duke Ellington And His Famous Orchestra; Braggin' In Brass; You Can't Run Away From Love Tonight; The Lady Who Couldn't be Kissed; It's Swell of You; Mighty Like the Blues; Lost in Meditation; Smorgasbord and Schnapps; Carnival in Caroline; Solid Old Man; T. T. on Toast; Bouncing Buoyancy; I Never Felt This Way Before; A Lonely Co-ed.

**M-8011 COOTIE WILLIAMS: COOTIE AND HIS RUG CUTTERS 1937-40:** The Gotham Stompers; Did Anyone Ever Tell You?; Where Are You?; Cootie Williams And His Rug Cutters; Downtown Uproar; Jubilista; I Can't Give You Anything But Love; A Lesson in C; Ol' Man River; Blues is the Evening; Ain't the Gravy Good; Chasin' Chippies; Black Butterfly; Blues A Poppin'; Top and Bottom; Dry So Long; Give it Up; Tiger Rag.

**M-8012 DUKE ELLINGTON "COTTON CLUB STOMP" 1937/39**

**M-8013 HORACE HENDERSON 1940:** Fletcher Henderson Conducts The Horace Henderson Orchestra; Shufflin' Joe; Oh Boy; I'm in the Groove; Kitty on Toast; I Got Rhythm; Horace Henderson And His Orchestra; Sultan Serenade; Ginger Belle; Do Re Mi; When Dreams Come True; I Still Have My Dreams; Turkey Special; Flinging a Whingding; You Don't Mean Me No Good; Smooth Sailing; Ain't Misbehavin'; I'll Always be in Love With You.

**M-8014 ERSKINE HAWKINS: SWINGIN' IN HARLEM:** Swingin' in Harlem; Coquette; Big John's Special; A Swingy Little Rhythm; 'Way Down Upon the Swanee River; Deal Old Southland; Uproar Shout; If You Leave Me; I'll See You in My Dreams; Red Cap; I'll Get Along Somehow; I Found a New Baby; Carry Me Back to Old Virginia; Let Me Dream; Who's Sorry Now; Lost in the Shuffle.

**M-8015 HARRY JAMES: TEXAS CHATTER—1937-38:** Jubilee (-7); Jubilee (-3); When We're Alone (-1); When We're Alone (-2); Can't I; Life Goes to a Party (-1); Life Goes to a Party (-2); Texas Chatter (-1); Texas Chatter (-2); Song of the Wanderer; It's the Dreamer in Me (-1); It's the Dreamer in Me (-2); One O'Clock Jump.

**M-8016 JOHN KIRBY AND HIS BAND 1939-41: FLOW GENTLY SWEET RHYTHM:** Anita's Dance; Sweet Georgia Brown; Drink to Me Only With Thine Eyes; Royal Garden Blues; Opus 5; Impromptu; I May be Wrong; Little Brown Jug; One Alone; Humoresque; Serenade; Chloe; Frasquita Serenade; Sextet From "Lucia"; Bounce of the Sugar Plum Fairy; Double Talk.

**M-8017 FRANKIE NEWTON AT THE ONYX CLUB:** You Showed Me The Way; Who's Sorry Now; Easy Living; The Onyx Hop; Where or When; Tab's Blues; Frankie's Jump; Jam Fever; Loch Lomond; I'm Coming Virginia; Annie Laurie; Blue Skies; The One Rose; The Lady is a Tramp; An Old Flame Never Dies; Fortune Tellin' Man.

**M-8018 TEDDY WILSON AND HIS BIG BAND 1939-40:** Why Begin Again; Jumpin' For Joy; The Man I Love; Love Grows on the White Oak Tree; This is the Moment; Jumpin on the Blacks and Whites; Little Things That Mean So Much; Hallelujah; Some Other Spring; Wham (Re-Bop-Boom-Bam); Moon Ray; Liza; In the Mood; Cocoonut Groove (-A); Cocoonut Groove (-B); 71.

**M-8019 BUD FREEMAN: HOME COOKING:** The Eel; Tennessee Twilight; Tennessee Twilight; Madame Dynamite; Madame Dynamite; Home Cooking; The Eel; Home Cooking; Jack Hits the Road; 47th and State; Muskrat Rumble; That Da Da Strain; Shim-Me-Sha-Wabble; At the Jazz Band Ball; After Awhile; Price of Wails.

**M-8020 ROY ELDRIDGE 1935-40; HECKLER'S HOP:** Swingin' on the Famous Door; Farewell Blues; Washboard Stomp; Florida Stomp; Heckler's Hop; Where the Lazy River Goes By; That Thing; After You've Gone; Nagasaki; When I Grow Too Old To Dream; My Last Affair; Trust in Me; Where Are You; You're Laughing at Me; Wham; Tennessee Fish Fry.

**M-8021 JOHNNY HODGES 1938-39: LOVE IN SWINGTIME:** My Day; Silvery Moon and Golden Sands; If You Were in My Place; I Let a Song Go Out of My Heart; You Walked Out of the Picture; Love in Swingtime; There's Something About an Old Love; Like a Ship in the Night; Mississippi Dreamboat; Dance of the Goon; Kitchen Mechanic's Day; My Heart Jumped Over the Moon; You Can Count on Me; Truly Wonderful; I Know What You Do; Tired Socks.

**M-8023 BARNEY BIGARD AND HIS JAZZOPATERS 1937-40; BARNEY GOIN' EASY:** Four and One-Half Street (-1); Demi-Tassi; Jazz A La Carte; Moonlight Fiesta; Drummer's Delight; If I Thought You Cared; Utt-Da-Zay; Chew Chew Chew; Barney Goin' Easy; Just Another Dream; Early Mornin'; Minuet in Blues; Lost in Two Flats; Honey Hush; Mardi Gras Madness; Watch the Birdie.

**M-8024 JACK TEAGARDEN AND HIS BIG BAND 1939:** Persian Rug; The Sheik of Araby; I Gotta Right to Sing the Blues; Yankee Doodle; White Sails; Octoroon; Pickin' for Patsy; Untertow; Especially for You; You're the Moment; I Swung the Election; Aunt Hagar's Blues; Muddy River Blues; Red Wing; United We Swing; Somewhere a Voice is Calling.

**M-8025 COUNT BASIE 1942 "Blues by Basie":** How Long Blues; Royal Garden Blues; Bugle Blues; Sugar Blues; Farewell Blues; Cafe Society Blues; Way Back Blues; St. Louis Blues; Rusty Dusty Blues; Ride On; Lose The Blackout Blues; Time On My Hands; It's Sand, Man!; Ain't It The Truth; For The Good Of Your Country.

**M-8026 THE SWING STREET, Volume 1: GENE SEDRIC, 1938:** The Joint Is Jumpin'; Off Time; Choo-Choo; The Wait Of The Scmpth; THE THREE PEPPERS, 1937; Swingin' At The Cotton Club; The Midnight Ride Of Paul Revere; Swing Out, Uncle Wilson; The Duck's Yas Yas Yas; JOE MARSALA, 1938; Mighty Like The Blues; Woo-Woo; Hot String Beans; Jim Jam Stomp; BILLY KYLE, 1937; Sundays Are Reserved; Havin' A Ball; Big Boy Blue; Margie.



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## DILLON'S STILL PLANNING NOV. L.A. OPENING

LOS ANGELES—Dillon's a four-story entertainment complex under construction in the popular Westwood entertainment district here adjoining UCLA, will still open in November despite loss of a parking variance after neighboring property owners protested to the city zoning commission.

Dillon's will open as a restaurant-disco with separate floors for dancing to records and live bands. Shelved for at least the time being are the original plans to book top name entertainment into the uppermost floor at Dillon's.

David Kenner, president of Progressive Entertainment Corp. which is developing Dillon's, says new plans for the fourth story will be announced shortly.

## Mills Bros. Go East

PHILADELPHIA—Frank Palumbo's Theatre-Restaurant, the only in-town night club in the city with mostly musical names headlining its shows, ushers in the new season Saturday (11) with the Mills Brothers, following with James Darren on Sept. 19.

Future bookings include Toni Arden, Frankie Avalon, Sergio Franchi, Patti Page, Bobby Rydell and Buddy Greco.

## New On The Charts



ATTITUDE

### "Sweet Summer Music"—96

Attitudes is a group of four well-known sidemen who first got together in late 1973 just to jam informally at Gary Kellgren's Record Plant in L.A. After 18 months, they stopped jamming and started bringing in actual songs to work on. This led to the release of its first album, "Attitudes" this past February on A&M-distributed Dark Horse, George Harrison's label.

A second album, "Good News" is due next month, which will include this single, reminiscent of War's "All Day Music" and "Summer," but perhaps a bit funkier. The Attitudes' cut, in fact, has crossed over from the soul chart, where it is already up to a starred 67.

Guitarist Danny Kortchmer was in the Flying Machine with James Taylor, the City with Carole King and Jo Mana before becoming one of the top sidemen in the business, doing road duty recently with Taylor and Crosby & Nash. Bassist Paul Stallworth brought a rich r&b background to the group from his work with a Sly Stone backup band.

Drummer Jim Keltner was a member of the Moonglows and Gary Lewis & the Playboys, where he met Leon Russell, who led him from his jazz background into rock. And keyboard player David Foster had a classical upbringing until he met Chuck Berry and later went on to found Capitol's Skylark, which had a 1973 hit, "Wildflower."

All four men are based in L.A., have no agency representation and are managed by Dark Horse Records.

## VEGAS ALADDIN THEATRE

### 'Stumbling' Line Gets Stuart Allen Denial

By HANFORD SEARL

LAS VEGAS—Stuart Allen, ousted Aladdin Theatre boss who initially guided the \$10-million, 7,500-seat facility, takes issue with "stumbling block" remarks attributed to his tenure at the hotel and his recent severance.

The statements, which were made by Aladdin officials at an Aug. 17 press conference to announce a more diversified booking effort to fill the theatre, inferred Allen only signed rock acts for the first two months of operation.

"I was talking to all sorts of people and thinking a year ahead of time," claims Allen.

According to Allen, Detroit promoter Gerald Graham was hired to specifically sign rock and black acts for July and August, including several shows which did not draw. Allen booked the disappointing James Taylor showing.

Allen maintains a majority of the new acts aimed at diversifying the rock-act image was his idea several months ago and included talks with Shirley Bassey, Arthur Fiedler, Bob

Hope, Bing Crosby and Alice Cooper.

A Halloween date was being considered for Cooper while a promotional man's dream was being considered to book Elton John against Elvis Presley's Christmas dates at the Las Vegas Hilton in kicking off an "Elton vs Elvis" campaign, Allen notes.

Allen also says he endorsed keeping prices in the \$10-\$12.50 range for most acts and sought to have MOR acts in the schedule.

Jim Abraham, Aladdin general manager, reports the new center had "taken a bath" because of poor attendance at performances after Neil Diamond's July 2-5 dates.

"We had a pretty bad experience after the Neil Diamond concerts. We went from the top all the way down to people I've never heard of," says Abraham. A recent Vikki Carr-Nelson Riddle show was poorly attended.

James Tamer, Aladdin executive show director, replaced Allen July 19 with a trio of Graham, Lenny Martin, former vice president for entertainment at Del Webb's eight hotels and hotel entertainment director Mitch DeWood.

The three, along with publicity head Bob Brackett, will work as a team in choosing acts and evaluating their impact on the new theatre and gambling take at the casino.

Allen's plans call for remaining in Vegas where he is working on several projects.

## Frampton Fast Miami Sellout

MIAMI—This notoriously late-buying concert ticket market grabbed every one of the 22,000 tickets for Peter Frampton and Gary Wright's Baseball Stadium show last Saturday (4) two weeks in advance, which is first locally.

The stadium show was soldout in a week at the \$9 advance price. It was a combined promotion of Marge Sexton's Gulf Artists and sister radio stations WSR/WSHE.

## Expect 200,000 At 2 Austin Concerts

By PAUL ZAKARAS

AUSTIN—Two outdoor concerts expected to draw a total of nearly 200,000 music fans will be held this month on the lakeside Steiner ranch 18 miles west of Austin.

The first, a rock show scheduled for Sunday (5), was scheduled to feature Chicago, Fleetwood Mac, the Band, England Dan and John Coley, Firefall and the Steve Miller Band. Dubbed "Sunday Break II," the concert is a promotion of Win Andersen's Mayday Productions which put on the successful Sunday Break program here on May 1.

The second affair, to be held Sept. 19, bills itself as "The Bicentennial Outlaw Concert" and is aimed primarily at country music fans. Getting top billing for the show are "outlaw" singers Willie Nelson, Waylon Jennings and David Allen Coe. Other performers, from a total of 18 listed acts, include Asleep At The Wheel, Country Music Revue, Balcones Fault, Alvin Crow and Marcia Ball.

The Outlaw show is promoted by Les Leverett and Lloyd Steger, prin-

cipals of Austin's Music Concerts, Inc. Two stages will be built for the program in an effort to eliminate delays caused by lengthy set up times. "Smaller groups will play from the second stage during the times the bigger bands are setting up," Steger says. "That should cut the usual 30-to-40-minute dead spots out of show."

Admission for Sunday Break II, expected to draw a crowd well in excess of 100,000, is \$10 advance, \$12.50 at the gate. The Bicentennial Outlaw concert, anticipating between 50,000 and 75,000 fans, is asking \$8 for advance tickets and \$2 more at showtime. Part of the Outlaw proceeds—at least \$10,000, according to Leverett—will go to the Travis County Rescue Unit for purchase of new equipment.

Located on the shores of Lake Austin in the Texas hill country, the 5,000-acre Steiner Ranch was the site of the highly successful Wild West Music Fest a year ago and is considered to be the best outdoor concert site in Central Texas.

## Acts On View At Memphis Holiday Inn Buyers Meet

CHICAGO—A forum for sampling acts and negotiating booking contracts on the spot will be offered to talent buyers representing more than 1,700 Holiday Inns at the international hotel chain's annual conference in Memphis Oct. 5-8.

Dubbed "Talent Showcase '76," the first time feature of the innkeeper's yearly meet has scheduled an afternoon of talent vignettes, Oct. 5, and will maintain a conference area, throughout the convention, where acts, agents and talent bookers can work.

A special program book, containing booking details, will be distributed.

"We've never done anything like

this in the past," explains Ross Gentile of Chicago-based Impact International, Inc., a convention specialist firm that is producing the meet.

"A few groups came in at lower prices in the past," Gentile notes. One act that entertained last year, "picked up 40 weeks of work from that one performance," he says.

Gentile says he is expecting 20 to 25 "screened" acts to perform in brief, 10-minute segments.

"The Acts are donating their time with the hope of getting work," he explains.

According to Gentile, organists, pianists, vocalists, pianist-vocalists, dance units and show groups, are among those most in demand on the Inn Circuit.

## Twin Theatres Going Up Along the Delaware River

NEW YORK—A twin dinner theatre that will feature productions of such popular Broadway musicals as "Sound Of Music" "Fiddler On The Roof" and "My Fair Lady," is being constructed on the banks of the Delaware River by an enterprising Philadelphia businessman.

The Riverfront Dinner Theatre, when completed, will offer patrons a choice of two top Broadway shows for the low admission price of \$10.95 weekdays, \$14.95 on Saturdays and \$12.95 on Sundays. The cost of admission will also include dinner.

According to Lee Tabas, president of the Riverfront Dinner Theatre, the casts to be used in the shows are professional theatre people, even though the names may not be popular boxoffice draws.

The theatres can each hold about 600, and can accommodate two full-size Broadway shows. Careful attention is being paid to the acoustics to prevent the sound from one show spilling over to the other. Staging facilities and the orchestra pit will match the best available on Broadway, according to Tabas.

Lou Reda, concept consultant to the Riverfront Dinner Theatre, feels

the concept will mark a significant breakthrough in theatre presentation.

The theatre is expected to provide year-round employment for actors and technicians, as well as for restaurant personnel. Tabas declined to discuss the cost of the project.

## Philadelphia's Main Point Is Operating Again

PHILADELPHIA—The Main Point, important showcase nightclub in suburban Bryn Mawr here for 13 years, reopened over the Labor Day Weekend with Doc & Merle Watson. The club has now gained legal nonprofit organization status and can thus solicit tax deductible contributions.

The Main Point will present recording artists in Friday-through-Sunday bookings mostly, with local performers filling the other nights. Set so far are J.D. Souther, John Fahey, David Amram, Diana Marcovitz, Brewer & Shipley and Loudon Wainwright.

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## New On The Charts



MOTHER'S FINEST  
"Fire"—

This group began a decade ago as the husband-wife duo of Glenn Murdock and Joyce Kennedy, which aimed for a slick, Las Vegas-styled appeal. It has since come to include four more male members. And it changed its approach, inspired by the success Sly Stone had in mixing rock and soul.

Though most of the group's members are black, the emphasis is not on soul or jazz, but on electric guitar dominated rock'n'roll. In fact, it got its biggest break at the Electric Ballroom in Atlanta, traditionally a showcase for progressive white acts.

That led, after an unsuccessful stint with another label, to a contract about four months ago with Epic. The group's just-released first album, "Mother's Finest," was produced by Tom Werman who handled the big "Ted Nugent" LP which has 10 solid months on the Billboard chart.

This first single is a hard-driving, raucous number reminiscent of Ike and Tina which features the paranoid chant, "you better be careful 'bout the things you do 'cause somebody's watching you."

Now based in Atlanta, the group is managed by that city's Hugh Rogers, (404) 992-1050, with booking by Barbara Skydell of Premier, (212) 757-4300.

### DIANA WILLIAMS

"Teddy Bear's Last Ride" --

While Red Sovine's "Teddy Bear"—a No. 1 country and Top 40 pop hit on Starday—dealt with a little crippled boy deriving his only happiness by communicating with truckers via CB, this followup in the story concerns "the night the angel came," and the ensuing funeral that had all the "big, tough truckers" leaving their trailers behind to pay their last respects.

This spoken word melodrama opens, "before my memory grows old, the rest of the story just has to be told," and, in the tradition of the answer songs that were big in the early 1960s, it was written by two of the same writers who handled the original.

Williams (whose CB handle is "Nervous Wreck") was born in Nashville and now lives on a farm in Tennessee with her husband and three children.

Prior to recording this novelty tearjerker, Williams was featured in the Porter Wagoner show and had contracts with Dolie, WB and Mercury. This is her first single for Capitol since joining the label in July.

Booking is by Andrea Smith of Top Billing in Nashville, (615) 383-8883, with management by J. William Denny of the Cedarwood Publishing Co., (615) 255-6535.

## Dinner Shows Score With Patrons Of Vegas Hotels

LAS VEGAS—Results of a survey reveal the traditional dinner shows at hotels, now under fire by entertainment, food and labor costs, are still popular with Summa Corp. resort customers.

The study was taken at the five Hughes properties, including the Desert Inn, where dinners were cut July 12; the Sands, Frontier, Landmark and Castaways which does not feature top name shows.

According to Stan Echersley, Summa staff assistant, although a disappointing number of questionnaire responses were received, some surprises were found when the analysis was completed.

The Sands report showed an even split for dinner and midnight-cocktail-only formats, 36%-36% while the balance of those responses produced no preference, Echersley reports.

At the Landmark, which books country acts in the "Country Music-U.S.A." series, 39% polled preferred the traditional dinner shows to 32% in favor of the late show policy.

Dinner shows were favored by 40% at the Desert Inn while 31% selected the late show schedule, but

the ratio reversed at 40%-35% outdistancing dinner shows in the Frontier Hotel survey.

Results from the Castaways, at 27% in agreement with dinner shows and 45% for late shows, were qualified by Echersley, who said they reflected attitudes of "economy-minded" patrons at the facility which does not offer major entertainment.

The 21-30 age bracket response surprised Summa officials who cater to a more establishment clientele, family customer. The greatest number of responses at the Sands revealed plans to see three or more shows during their stay.

Meanwhile, Frontier and Desert Inn guests generally planned to see two or more shows while the number dropped off at both the Landmark and Castaways.

Summa Corp. books such major entertainers, mainly MOR, at its hotels including Wayne Newton, Robert Goulet, Debbie Reynolds, Roy Clark, Juliet Prowse, Bob Newhart, and Ginger Rogers.

HANFORD SEARL

## Signings

Harold Melvin's Blue Notes to ABC... Veteran songwriter **Bobby Scott** to Columbia, with debut LP, "From Eden To Canaan," due for release later this month... **Michael Boothman**, nephew of Geoffrey "The Wiz" Holder, to RCA, with his calypso-flavored "kyso music" debut album being produced under aegis of Tabu Productions... **Robbin Thompson**, winner of this year's second annual American Song Festival, to Nempor, with his first LP, "Robbin Thompson," produced by Jim Mason and set for late-September release.

**Michael Henderson**, bassist with Miles Davis the last five years, to Buddah, with his debut LP "Solid" to be released soon... **Phyllis Hyman**, who recorded with Norman Connors on his "You Are My Starship" LP, also to Buddah... UA artist **Mike Radice** to ICM for personal representation.

Ron Carter, famed jazz bassist, to Fantasy's Milestone label.

**Susie Allanson** to ABC... **Val Stecklein** to ABC Music as a songwriter... **The Hudson Brothers**, Arista acts, to Regency Artists for booking... **Jimmy Nunya** to Salsa Picante Records in L.A.

**Ray Barretto** to Atlantic. The veteran Latin jazzman is still under the Fania Records production banner... **Charlie Kipps**, partner with **Van McCoy** in a production company, to **Roy Radin Associates** for management... Veteran session drummer **Ralph McDonald** to T.K. Rec-

ords' Marlin label... **Michael Henderson**, bassist with **Stevie Wonder** and **Miles Davis**, to Buddah. On the LP, "Solid," he plays, sings and writes on all the tunes... Also to Buddah, vocalist **Phyllis Hyman**. She is known for her work with drummer **Norman Connors**... **Diamond Reo**, Detroit-based rocker, to Kama Sutra. The group's new LP will be produced by **Adrian Barber**.

## Band, Hillman Open N.Y. Spot

NEW YORK — Manhattan's Academy of Music reopens next Saturday (18) when the Band and Chris Hillman move in for a two-day stand. Other acts reported for future dates include Jackson Browne, Orleans, Billy Joel, Jeff Beck and Todd Rundgren.

Promoter of the shows is veteran Ron Delsener.

## \$800,000 Gross

DENVER—Barry Fey's Feyline Productions here grossed more than \$800,000 from nine concerts in the last week of August.

## Talent In Action

### BAY CITY ROLLERS

Tower Theatre, Philadelphia

The Rollers' performance here Aug. 31 was proof for any doubters that it is a definite musical force to contend with. It is a musically solid band whose ability to play and communicate is not a hype, and "Rollermania" is a very real phenomenon.

Though playing to a less than full house, the excitement of the young, devout fans was highly contagious. Throughout the opening magician's (as in magic) show, screams of anxious anticipation filled the hall. As the lights dimmed after the set change, the excitement and cacophony of adolescent shrieks mounted.

A short slide presentation, set to the odd strains of "Pomp And Circumstance," only served to whet the audience's appetite with glimpses of its favorite Rollers. As neon signs flashed the numbers out, the sound system blared out a space-shot style countdown with "T minus 20" to the moment it hit its first chord.

And the music that followed from that moment, despite a somewhat muddy mix and the unending screams hampering its clarity, was tight, energetic and highly enjoyable.

Launching into "Rock 'N' Roller" from the latest album, "Dedication," the Rollers churned through the set with a slightly heavier edge than one would expect. With Ian Mitchell on rhythm guitar, Stuart "Woody" Wood on bass and Derek Longmuir on drums, the "bottom" end of the band, while not highly distinguished, was certainly powerful and well practiced. Led vocally by Leslie McKeown, the singing is energetic, emotional, and right on target even during some rather hard-to-hit harmonies. The night's real surprise was lead guitarist Eric Faulkner, whose command of his instrumental chores was handled with a stinging, biting precision.

The set was a well-chosen revue of some of the more popular songs from all three American albums. Hits like "Rock And Roll Love Letter," "Money Honey" and "I Only Want To Be With You" (the latest single) were seething with a touch of raunchy teenage energy, while the Rollers also hit upon styles fused from disco ("Don't Stop The Music), fifties doo-wop shuffle ("Keep On Dancin'") and McCartneyesque balladry ("Dedication"). But by and large the Rollers were able to define its own distinctive performing style which mixes sweet harmonies with a chunky, cooking guitar sound.

The group also must be admired for steadfast determination onstage amidst mass chaos. Nearly every song saw one or two girls pop from the audience and grab the closest Roller, all of whom kept on playing while the efficient stage crew freed them from the fan's loving grip. They possess a charming, engaging stage presence which they by no means try to overplay, instead counting on their smiling presence and musical offerings to do the trick.

The short (one hour) but satisfying concert

finally answered a lot of questions about the viability of the Rollers here in the States. Its appeal is sincere, the music is well-played and highly listenable, and the audience is adoring and loyal. In concert, they've got what it takes to deliver a lively, thoroughly enjoyable show. And even though the fans were too busy screaming to clap for an encore, it was obvious the boys in Tartan had won the audience hands down.

ROB PATTERSON

### FLEETWOOD MAC PETER IVERS

Universal Amphitheatre,  
Los Angeles

Appearing as headliners in its hometown, Fleetwood Mac gave an energetic performance Aug. 27 before an adulating capacity crowd. The timing was right as its Warner Bros. LP hit the top of the charts that week. The group performed songs from the past, present and future.

The set opened with Christine McVie serenading "Say You Love Me," which registered a favorable response with the crowd. McVie then went into "Spare Me A Little," a moderate hit from a few years back. Besides a clear and sultry voice, she demonstrated her strength as a fine keyboard player.

Probably the most impressive number was "Rhiannon," with vocalist Stevie Nicks dressed in a black flowing gown that further enhanced this chilling visual tale of an ancient witch. Her striking poses and powerful voice were complemented nicely by Lindsey Buckingham's precise guitar riffs and Mick Fleetwood's background drum rolls.

Another Nicks vocal "Landslide," which she dedicated to the audience, displayed the depth of her voice. Other favorites included "Over My Head" and a 15-minute rendition of "Worlds Turning." The group previewed a song from its forthcoming LP called "You Make Loving Fun," a McVie vocal with the same commercial appeal found in its current successes.

Peter Ivers made his concert debut opening the show. This physically small man with a lot of energy gave an amusing performance of light-hearted comedic tunes. Gyrate up and down, relying on feminine hand gestures, he pacified an expectant audience waiting for the headliners.

Among his whacky tunes were "I'm Sorry Alice," "Peter," which he said was a love song to himself, and "Gilbert And Sylvia."

The most impressive number was "Eighteen And Dreaming," a rocking fifties tune with a credible falsetto. Ivers, who plays harmonica, shows great potential.

ED HARRISON

### DIRT BAND STARWOOD

Roxy, Los Angeles

One of the finest under-rated performance groups around turned in its usual cheerfully im-

pressive show Aug. 30. The Dirt Band has dropped Nitty Gritty as the first two words of its name, lost one of its founding members and added two fine new singing multi-instrumentalists, John Cable and Jeff Clark. The net result was a stirring set of country-pop and utter versatility in almost 90 minutes that never lost the attention of a shouting, stomping SRO audience.

The Dirt Band opened with its country-rock anthem, "Cosmic Cowboy," and finished to a wild ovation with that seemingly overdone picking standard, "Orange Blossom Special," in a rocking, exciting version that made it seem fresh and new.

That phenomenal wizard of acoustic stringed instruments, John McEuen, gave the rest of the band an offstage break by whipping through a dynamic flamenco "Malaguena" on his banjo. The other original Dirt Bandsmen, Jimmy Fadden and lead singer-comic emcee Jeff Hanna, switched instruments and vocal solos with delightful effortlessness to welcome back such other Dirt Band standards as "Mr. Bojangles" and "Battle Of New Orleans."

To see the Dirt Band live is to love it madly.

Starwood went over pretty well for an opening act, although it left much of its ski-circuit charisma back home in Aspen. The group's strong point is its seeming ability to create an endless chain of high-potential original material in both rocking and laidback styles. At the moment, its weaknesses are a relatively stiff stage presence and a muddy sound mix with the presence of a new third guitar and a hornman.

Starwood remains one of the more promising bands this reviewer has ever seen. But it is going to have to come across with a lot more verve if it wants to earn more claims to fame besides two of its members having written "Cowboy's Delight" for a John Denver album cut.

NAT FREDLAND

### MANHATTAN TRANSFER

Paramount Theater, Oakland

Premiering its radically revamped show to 5,900 fans July 23-24, the Transfer would have soldout but for 100 seats that were lost in the Bass ticket sales network.

The new material, though unfamiliar (Transfer's next LP releases shortly) provided many of the evening's brightest moments. However, the group kicked off dressed in its traditional tuxes and gowns, artfully setting up the audience with five tunes including "Give Me Some Skin" and "That Cat Is High."

Then, after one of many quick wardrobe changes, the quartet reappeared in classy flapper threads, with strawhatted Tim Hauser (who doubles as record producer) explaining the change: "We feel we've been deco-ed to death." But the group praised the magnificent deco decor of the ornate Paramount.

A delightful selection of tunes followed. Janice Siegel led a rambunctious cover of Elvis' "Don't Let Go." Laurel Masse sang lead

for "You're My Heart's Desire," which she "dedicated to all you guys with rings on your wallets from carrying around a rubber."

Alan Paul, a truly charismatic stage presence, then came on as a Chicano aspiring to stardom, "wandering" onstage to sing a tune while making a food delivery. Then a Latin number gave the group an excuse to dress up like so many Carmen Mirandas. Masse followed with a change-of-pace cabaret tune, "Scotch And Soda" and Siegel delivered a parody of a chanson d'amour.

One of the show's former climaxes has been held over with utmost success—Alan Paul's '50s version of "Gloria," in which he jumps from stage to plant a sizzling French kiss on a lucky front-row femme and then generously presents her with the T-shirt he's ripped from his body.

After this hot stuff, and a smooth "Operator," the very high crowd called back the group for a double encore of "Guided Missiles" and "Tuxedo Junction."

The new show is an irresistible update of the last, providing a change of pace that doesn't undermine the basic Transfer image. The road band, still directed by Ira Newborn, lends tasty support without ever getting in the way. The Transfer seems able to duplicate any musical style and convincingly present it with a theatrical flair that would do Broadway proud.

The show was opened by Pamela Pollard backed by Dick Oxtot's Golden Age Jazz Band. Pollard, whose song "Music Music" is the title track of Helen Reddy's new LP, effectively sang a series of nostalgic torch and blues songs, and really got the audience revved up with the ultrablue "Hot Dog For My Roll."

CONRAD SILVERT

### COMMODORES NORMAN CONNERS RHYTHM HERITAGE BAND

Greek Theater, Los Angeles

Friday (13) was a lucky day for the Commodores. The mere announcement that the group was about to come onstage brought the packed house to its feet. In fact, many persons started to dance in the aisles before the group sang one note.

The Commodores, an exciting, energetic, self-contained group of musicians/singers, offered a giant production loaded with well timed, tasteful gimmicks, including fog machines, confetti cannons, stoplights, psychedelic wall slides and frisbees. The act has also added three male backup musicians who also sing.

As the ensemble struck its first chord of "Gonna Have A Party," the audience began singing the song for them. Dancing in the aisles was only a small part of the crowd's reaction. It was also dancing uncontrollably in the seats, screaming, laughing and singing along with the group on practically every one of its 10 songs.

The Commodores' repertoire during its hour-

(Continued on page 37)

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## New On The Charts



JOHN VALENTI

### "Anything You Want"—

After several weeks on the r&b chart, this soulful cut, which features strong, funky vocal phrasing reminiscent of Stevie Wonder, has crossed to pop.

It is the first Valenti single released on Ariola America since he joined the label in May, and it will be the title track of his debut LP set to ship this month.

Valenti was previously a member of Puzzle, a group that had a couple of albums on Motown. The 25-year-old credits his background in his native Chicago for his "heavy soul orientation."

Now based in L.A., Valenti is managed by Phil Jones at Raintree Productions, (213) 469-2213. There is no booking agent at the moment.

## Crouch Gospel Scores Solidly In Riverside

RIVERSIDE, Calif.—Andrae Crouch and his gospel show drew 2,500 Aug. 28 to the year-old Raincross Square auditorium here, reportedly the biggest turnout yet at the 2,900-capacity hall. Recent concerts by George Benson and the Commodores are reported to have filled fewer than half of Raincross seats.

Joyful Sounds, the company of Bob Koontz and Bob Stoddard which produced the Crouch concert, concentrated on local rock radio advertising and neighborhood handbill distribution to promote the show. "We also sold tickets through the major local records stores and that also worked out well," said Koontz.

## Pasadena Group To Pop Dates

LOS ANGELES—The Ambassador International Cultural Foundation, which is connected to a religious college in nearby Pasadena and presented a big-name classical concert series in its 1,262-seat auditorium last year, is adding a pop series to its 1976-77 season.

Merle Haggard performs Jan. 30, the night following folksinger Oscar Brand's appearance. George Shearing's Quintet plays May 5. The Preservation Hall Jazz Band starts the series Sept. 26. Ticket top prices range from \$7.50 to \$9.50.

## London Financing A Miles TV Show

NEW YORK—London Records has come up with an unusual method of exposing artist John Miles. The label has underwritten a television special for Miles to be broadcast over cable tv Channel J here this month. The 30-minute show, tagged with spots for several London artists, will also be serviced to 150 colleges throughout the U.S. this fall.

## Talent In Action

### MAN

Roxy, Los Angeles

• Continued from page 36

long set ranged from uptempo tunes to ballads, and whatever is in between. Included were "Gonna Have A Party," "Look What Cha Done To Me Baby," "This Is Your Life," "Just To Be Close To You," "High On Sunshine" and "I Feel Sanctified."

The group decked out in white uniforms of pure flash, exhibited choreography that was not too polished and not too stiff, but appeared natural and mixed well with the structure of the production.

The entire audience seemed to release all of its stored up energy during the act's performance, and as expected, would not allow the group to leave the stage without an encore. The group closed its set with "Love Is Slippery When It's Wet."

Norman Conners offered a group of accomplished jazz oriented musicians, with impressive vocals by Jean Carn and the less than adequate vocals of Craig Derry.

Conners, who is an excellent drummer, tried his hand at singing. It was a bust. The group demonstrated a well-rounded array of tunes that might have been more appreciated on a nightclub stage, as the ensemble seemed a bit misplaced sandwiched between Rhythm Heritage and the Commodores.

As for Rhythm Heritage, the nine-man avant-garde rock group of musicians who came into prominence via television themes, the audience seemed bored with its performance. The response to the group, although its sound was mellow and pleasing, was only lukewarm.

JEAN WILLIAMS

### CTI SUMMER FESTIVAL

Greek Theatre, Berkeley, Calif.

The CTI crew closed its 14-date summer tour before 5,300 vocal fans seated in the cool evening air at this outdoor campus theatre, Aug. 15.

The "festival," produced by CTI vice president Peter Paul, is geared to showcase several of the label's individual artists in an all-star collaboration that is far more musically substantial than the typical jazz jam, but not as consistently cohesive as a true working group. But these superior musicians have played frequently on one another's albums and obviously have a great deal of respect and affection for one another.

The biggest change from the last CTI special is that guitarist Grant Green has replaced George Benson. And though Green is a highly gifted player who has greatly influenced Benson's style, he lacks much of Benson's effortlessly dispensed charisma.

But if CTI lost a bit of magic with Benson's absence, the show had plenty of sparkle in reserve with hornmen Grover Washington Jr., Joe Farrell, Hank Crawford and keyboardist/arranger Bob James. The rhythm section was completed by organist Johnny Hammond (a Fantasy artist), the great bassist Ron Carter (currently leaving CTI to sign with Fantasy), drummer Harvey Mason (Arista) and Washington's regular percussionist Leonard Gibbs. Hubert Laws, CTI's star flutist, played most of the tour but here was replaced by Blue Note artist Bobbi Humphrey.

The show was a lavish and relaxed presentation of many of the smartly arranged and neatly executed jazz tunes that have given CTI its own "pop" personality over the years. Emphasis was on newer material such as two tracks from Bob James' current "Three" LP—"Winchester Lady," an easy going song with a lilting, if forgettable melody, and "Jamaica Farewell," with an intriguing but overlong duet between James on Fender piano and Grover Washington on a prettily played tin whistle.

A highlight was Joe Farrell, who played his "Flute Song" from the upcoming LP "Benson And Farrell," and a driving ensemble version of "Great Gorge" from the LP "Moon Germs." On the latter, Farrell, on soprano sax, traded measures with Crawford (alto) and Washington (tenor) in what proved to be the hottest exchange of the evening, as Carter fingered his Fender bass behind them like the gold medalist in an Olympic walkathon. Here and elsewhere in the concert Harvey Mason demonstrated several cooking patterns from the funk players handbook, of which he is at least co-author.

Carter, who took a fine solo on "Summertime," played electric all night, foregoing his preferred acoustic, he explained, because chilly weather pulls the wooden instrument out of tune. And despite the Fender's obvious power (Bill Graham's highly effective sound system propelled the bass to the far reaches of the amphitheatre), Carter's pastmaster technique made it seem like a toy. In general, the musicians didn't appear too ecstatic about playing outdoors, especially at night.

With its strongest and tightest assemblage of musicians since the band's conception eight years ago, this five-piece heavy metal Welsh group delivered a thunderous set of hard driving, strident rock Aug. 2.

Its entire set was characterized by ultra loud amplification, piercing guitar riffs and intense instrumental breaks. The group opened with the Chuck Berry sounding "Let The Good Times Roll" and performed songs from its new MCA LP, "The Welsh Connection."

"I've Gotta Leave You," one of the more cohesive numbers, with an infectious beat, worked well loud, yet has all the qualities to make it a pleasant ballad when toned down.

Lead singers Deke Leonard and Mickey Jones' vocals are forceful but unfortunately get lost and garbled by the clamorous instrumentals. Leonard, though loose and congenial with the crowd, appeared to be unmitigatedly involved in his performance, from the way he fiercely plucked his guitar strings and his intense facial expressions.

"Come On," a spacey, electronic metal number complete with puffs of smoke emanating from the stage, commanded a sense of urgency, almost a "call to arms" that best typified all of Man's music.

Among the other notable tunes were "Along For The Ride," "You're Out Of Your Head" and the observant "You're Born With A Future, You Die With A Past."

ED HARRISON

### RONEE BLAKELY GREEZY WHEELS

Other End, New York

With a hit film, an Oscar nomination and the Rolling Thunder Revue behind her, Ronee Blakely finally made her New York debut Aug. 11 to a standing room audience. Blakely's professionalism throughout the show served as a constant reminder that New York was receiving an act perfected elsewhere in the country.

From the opener, "Bluebird," Blakely was plainly enjoying herself and consequently, the audience enjoyed itself as well. Accompanied only by herself on piano and a guitarist, she played an extended set of 17 whimsical, plaintive love songs. What distinguished the songs, however—beyond Blakely's magnificent voice—was their quirkiness. Like Joni Mitchell's compositions, the words often dealt with the dilemma between love of love and love of independence. But the individual viewpoint of each song was just cockeyed enough to keep the numbers from sounding alike, musically and thematically.

In her conversations with the audience, Blakely made no mention of her recent advances. The only references were musical allusions: three songs from "Nashville" and a few verses of "Hurricane." The Dylan song was a mistake. It lost its punch when delivered with just piano and guitar and the anger of the lyrics simply did not complement the other art material. Blakely may have sensed the mistake because she abruptly switched into another ballad after three verses, leaving the audience uncertain whether the transition was a planned event or a rescue mission.

Otherwise, nearly every number drew enthusiastic applause with "Dues," "My Idaho Home," "Young Man," "Honey, Come On Over," and an unrecorded ballad about Memphis's Holiday Inn garnering the strongest responses. The evening was a warm, effective debut.

Greezy Wheels, an eight-piece band from Texas, opened the show with a 45-minute set of what might best be described as potpourri. The size of the group (which includes two women) certainly accommodates versatility, as the band demonstrated. The London recording artists performed a hard-driving country number, a pop rocker, a spiritual, and an appealing ballad that suddenly unmasked itself as a gospel hand-clapper. There was even a sampling of reggae.

But unfortunately, while Greezy Wheels did all these numbers well, it did none superbly. The audience was left with a group that conveyed a geographic but not a musical identity. Obviously, Greezy Wheels needs to define itself but until then, the band's musical limbo remains agreeable.

SCOT HALLER

### WAYLON JENNINGS JESSI COLTER WILLIE NELSON TOMPALL

Hollywood Bowl, Los Angeles

This is outlaw music with ushers wearing sheriff-style badges and a predominantly 25-35-year-old audience lugging in coolers of Coors instead of Lone Star and settling in for what

amounts to just over four hours of music. It's a near capacity 17,000 sized facility and your car's wedged in bumper to bumper adding to the camaraderie of a long evening.

Called "progressive country," epitomized in the RCA "Outlaws" LP that features all four headliners, the tip-off that this is something other than ordinary is in the phalanx of equipment crowding the stage. There's enough amp power up there to rock and about an hour into the show Tompall gets down to it.

Though Tompall's "T For Texas," from "Outlaws" draws strong recognition, it's the sharp, twangy rhythm of jazz mingled with blues in "Ode To Billy Joe" that set the evening's mood Aug. 29. It is a long jamming instrumental. Tompall's big hit (male chauvinist national anthem) "Put Another Log On The Fire" is tossed in to really seal it up.

What the audience is here for, after an intermission that could be a problem with a less mellow gathering, is obvious as Nelson takes the stage. He performs for an hour moving through 19 songs (counting the medley from his current "Sound In Your Mind" Columbia LP).

Willie Nelson's voice is rich and hearty, and amplification that was shaggy at first is never a problem as Nelson, performing almost a capella or with just single instrument accompaniment a lot of the time, works toward a steady ovation-building and fervent climax. The sound of Nelson is bracketed by a harmonica, perhaps as much akin to country fiddles as this music can approach. Yet another link to country is the steel guitar.

But much of the appeal in this music is in the lyrics. It is also a music that gets to men, seemingly more than women. In "Red Headed Stranger," the line goes, "Don't cross him, he's wild in his sorrow, hiding his pain." But there is something more. Nelson's encore tribute to Leon Russell plainly speaks to an affinity between outlaw country and rock.

In fact, the wonder of this music is in where this contemporary audience can hear it except on recordings and in concerts such as during this 12-city tour. Would they wait through the ordinary country that predominates on a KLAC? Well, of course KOKE in Austin proves that progressive country heavily formatted does win audiences. But there are few KOKEs.

Yet another key to this music comes late in Waylon Jennings' 14-song set as he brings Willie on during "Bob Wills Is Still The King." The song talks about Nashville's image "But once you cross that old Red River (you're in Texas) it don't mean a thing." Yes, this is Texas music. And yet, Jennings is using Hammond B3 in what amounts to a wild, jamming finale that gets so close to rock.

If there is any flaw in the show it could be the way Jessi Colter is positioned. Her rather soft girl-at-a-piano act just doesn't grab this audience so into man-music. Needing a mood in her big pop hit, "I'm Not Lisa," there is a dissonance as people cry out for Waylon. He just sort of appears out of nowhere as she exits.

EARL PAIGE

### PAUL WILLIAMS RIGHTEOUS BROTHERS

Universal Amphitheatre, Los Angeles

Williams continues to grow as a communicator onstage. In his third annual visit to this outdoor windblown hilltop facility, the singer/composer rattled the night air with a program emphasizing more of his unfamiliar works than the proven hits.

It didn't matter. The house enjoyed the works it may not have known immediately. An expert wordsmith, with a style based on simplicity in rhyming, Williams adds charm and humor to his stage presentation, ad libbing about anything and almost everything, moving about the stage in a restless manner, and projecting his unusual sounding voice to all corners of the theatre.

With no introduction, he sauntered onstage Aug. 20 and began to sing with support from a septet. It was not until seven numbers into his program that the house orchestra came out and performed an "overture" of Williams' works including some stellar evergreens like "White Christmas."

Williams is in the songwriter-turned-singer category whose voice is nothing to write home about. But he is a master of his own words and during his 85-minute presentation brought the sensitivity of his words and the poignance of his love embraces within understanding of his audience.

There is quality to Williams' work (15 compositions in this show) spanning his professional life, including a tune from his movie soundtrack "Phantom Of The Paradise."

(Continued on page 38)

# Campus New NEC Program

• Continued from page 1

Involved would be the introduction of a listing of artists being aired on campus radio stations, a similar listing of those acts selling product at area retailers; a network of block-booked tours for upcoming and established artists; support and services for various member schools; establishment of a regular line of communication between schools and the industry; and possibly a record club.

Feldstein, student activities director at the State Univ. of New York-Oneonta, says many record companies have agreed to financially support this plan.

"While we are still in the final planning stages, we do have excellent input and support from the various record labels," he states. "If everything goes according to plan, we will be finalizing it soon."

Colleges have always been one of the hardest areas to crack, says one industry collegiate specialist, asking to remain anonymous.

"With the aid of a collective approach, we will now be able to get things accomplished on campuses," he says. "In the past, we've met great resistance from schools, so now we will be hopefully able to promote, merchandise and market all our acts on the collegiate level—both new and established artists."

In the past, schools have complained bitterly that record companies have ignored them. At last year's NEC national convention in Washington, one student from the Midwest said that his calls for promotional and publicity aid had gone unheeded at most of the major labels.

At the present time, no more than five companies have full-time collegiate specialists on staff.

Although the NEC would not comment on the identity of the project director, it is learned that an industry veteran, headquartered in New York, had proposed the plan. This person has also initiated all of the planning meetings between the NEC and industry officials.

## 2 Eastern Schools Give Jazz Credits

PHILADELPHIA—Jazz will take a scholarly turn this new school year with both Temple Univ. here and the Univ. of Delaware at its nearby Newark, Del., campus, listing credit courses in jazz. At Temple's Center City campus, Curtis Harmon will conduct a class in Jazz Improvisation. The course will provide an intensive study of harmony and improvisation in the jazz idiom with particular emphasis on those techniques which are part of the current musical scene.

At the Univ. of Delaware, students may enroll for either undergraduate or graduate credit for a course on the history of jazz. All lectures will be illustrated with recordings and students will be permitted to record the programs for their personal use.

## Act Tops Ratings

LOS ANGELES—The Captain & Tennille's warmup special on ABC-TV topped the national Nielsen ratings. A&M duo will have a regular series on ABC this fall.

# Billboard Top Boxoffice

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Rank	ARTIST—Promoter, Facility, Dates	Total Ticket Sales	Ticket Price Scale	Gross Receipts
<b>Stadiums &amp; Festivals (More Than 20,000)</b>				
1	PETER FRAMPTON/STEVE MILLER BAND/GARY WRIGHT/TOMMY BOLIN BAND/NATURAL GAS—Feyline Inc., Mile High Stadium, Denver, Colo., Aug. 29	35,640	\$8-\$9	\$313,632
2	KISS/BLUE OYSTER CULT/EDGAR & JOHNNY WINTER/BOB SEGER/.38 SPECIAL—Alex Cooley Inc., Stadium, Atlanta, Ga., Aug. 29	35,000	\$8-\$10	\$300,000
3	BEACH BOYS/SICHIE FURAY BAND—Monarch Ent., Roosevelt Stadium, Jersey City, N.J., Aug. 28	29,776	\$7.50-\$8.50	\$221,028
<b>Arenas (6,000 To 20,000)</b>				
1	JEFFERSON STARSHIP/JEFF BECK—Ron Delsener, Nassau Coliseum, Uniondale, N.Y., Aug. 25 & 26 (2)	26,000	\$7.50-\$8.50	\$212,000*
2	FRANK SINATRA/SAM BUTERA & THE WITNESSES/PAT HENRY—Electric Factory Concerts/Concerts West, Riverfront Coliseum, Cincinnati, Ohio, Aug. 29	17,337	\$7.50-\$12.50	\$203,698*
3	NEIL DIAMOND—Feyline Inc., Red Rocks Amphitheater, Denver, Colo., Aug. 28 & 29 (2)	18,000	\$10	\$180,000*
4	BEACH BOYS/CATE BROS.—Cornucopia Prod., Civic Center, Hartford, Conn., Aug. 29	13,000	\$8.50	\$110,000*
5	BEACH BOYS—Ruffino & Vaughn, Civic Center, Providence, R.I., Aug. 27	13,600	\$6.50-\$8.50	\$110,000*
6	STEPHEN STILLS/MARSHALL TUCKER BAND—Pacific Presentations/Concerts Wesu, Forum, Inglewood, Calif., Aug. 24	14,500	\$6.50-\$8.50	\$110,000
7	WAYLON JENNINGS/WILLIE NELSON/JESSE COLTER/TOMPALL GLASER—Feyline Inc., Bowl, Hollywood, Calif., Aug. 29	12,919	\$4.50-\$10.50	\$103,380
8	AEROSMITH/SPIRIT/RICK DERRINGER—Bill Graham, Cow Palace, San Francisco, Calif., Aug. 27	14,118	\$5.50-\$6.50	\$79,650
9	FLEETWOOD MAC/FIREBALL—Pacific Presentations/Wolf & Rissmiller, Sports Arena, San Diego, Calif., Aug. 25	11,500	\$5.75-\$7.75	\$79,500
10	KISS/POINT BLANK—Entam Ltd., Coliseum, Greensboro, N.C., Aug. 27	11,068	\$6-\$7	\$71,130
11	JOHNNY & EDGAR WINTER/LYNYRD SKYNYRD—Cornucopia Prod., Civic Center, Springfield, Mass., Aug. 24	10,900	\$6.50-\$7.50	\$69,900*
12	PETER FRAMPTON/GARY WRIGHT/NATURAL GAS—Contemporary Prod./Chris Fritz, Henry Lavitt Arena, Wichita, Kansas, Aug. 27	11,000	\$6	\$66,000*
13	AMERICA/JOHN SEBASTIAN/SILVER—Sunshine Promotions, Market Sq. Arena, Indianapolis, Ind., Aug. 26	10,923	\$5-\$6.50	\$65,735
14	WAYLON JENNINGS/WILLIE NELSON/JESSE COLTER/TOMPALL GLASER—Feyline Inc., Coliseum, Phoenix, Ariz., Aug. 28	9,883	\$5-\$7	\$63,701
15	AMERICA/JOHN SEBASTIAN/SILVER—Blossom Music Center, Blossom Music Center, Cuyahoga Falls, Ohio, Aug. 24	15,308	\$3.50-\$6.50	\$58,762
16	WAYLON JENNINGS/WILLIE NELSON/JESSE COLTER/TOMPALL GLASER—Feyline Inc., Fieldhouse, Albuquerque, N.M., Aug. 25	9,860	\$4.50-\$6.50	\$58,314
17	WAYLON JENNINGS/WILLIE NELSON/JESSE COLTER/TOMPALL GLASER—Feyline Inc., Red Rocks Amphitheater, Denver, Colo., Aug. 26	9,000	\$6.50	\$58,005*
18	AMERICA/SILVER/JOHN SEBASTIAN—Electric Factory Concerts, Riverfront Theater, Cincinnati, Ohio, Aug. 25	8,454	\$5.50-\$6.50	\$52,527
19	AMERICA/JOHN SEBASTIAN/SILVER—Blossom Music Center, Blossom Music Center, Cuyahoga Falls, Ohio, Aug. 23	13,426	\$3.50-\$6.50	\$51,668
20	WAYLON JENNINGS/WILLIE NELSON/JESSE COLTER/TOMPALL GLASER—Feyline Inc., Salt Palace, Salt Lake City, Utah, Aug. 25	8,517	\$4.50-\$6.50	\$51,232
21	HEART/COMMANDER CODY/FIREBALL—Albatross Prod./Double TEE, Coliseum, Portland, Ore., Aug. 29	6,800	\$7-\$7.50	\$48,000
22	AEROSMITH/RICK DERRINGER—Pacific Presentations, Selland Arena, Fresno, Calif., Aug. 26	7,333	\$6.50	\$47,288*
23	JEFF BECK/LYNYRD SKYNYRD—Don Law, Cape Cod Coliseum, So. Yarmouth, Mass., Aug. 27	7,200	\$6.50	\$46,000*
24	MARSHALL TUCKER BAND/OUTLAWS/GRINDERSWITCH—Bill Graham, Pavilion, Concord, Calif., Aug. 26	7,728	\$5.50-\$6.50	\$45,154*
25	BONNIE RAITT/JIMMY BUFFETT—Feyline Inc., Red Rocks Amphitheater, Denver, Colo., Aug. 24	6,978	\$6-\$7	\$43,279
26	ARTHUR FIEDLER/BENNY GOODMAN/SAN FRANCISCO SYMPHONY—Concord Pavilion, Concord, Calif., Aug. 27	7,732	\$3-\$8	\$42,004*
27	ARTHUR FIEDLER/SAN FRANCISCO SYMPHONY—Concord Pavilion, Pavilion, Concord, Calif., Aug. 28	7,675	\$3-\$8	\$41,901*
<b>Auditoriums (Under 6,000)</b>				
1	DIONNE WARWICK & ISAAC HAYES—Eugene Harvey, Masonic Audit., Detroit, Mich., Aug. 27 (2)	5,000	\$6.50-\$8.50	\$40,000
2	HARRY BELAFONTE/RHETTA HUGHES/FALUMI PRINCE—Northwest Releasing, Audit., Portland, Ore., Aug. 24 & 25 (2)	5,810	\$5.50-\$7.50	\$38,946
3	HARRY BELAFONTE/RHETTA HUGHES/FALUMI PRINCE—Paramount Northwest, Seattle, Wash., Aug. 27 & 28 (2)	4,411	\$6-\$8	\$33,312
4	CROSBY & NASH—DiCesare-Engler Prod., Syria Mosque, Pittsburgh, Pa., Aug. 24	3,876	\$8.50	\$32,500*
5	J. GEILS BAND/CATE BROS./MAZE—Charas Prod./Project One, Holman Stadium, Nashua, N.H., Aug. 27	5,000	\$6-\$7	\$32,500*

## Talent

### Talent In Action

• Continued from page 37

Williams drew laughter for his comments about the Republican convention and sympathy for his bittersweet love songs.

"Just An Old Fashioned Love Song," "Out In The Country," "Let Me Be The One," "Dream Away," "That's Enough For Me" and "Sad Song" were among the more familiar works.

"The Lady Is Waiting," "You Know I'll Be Alone," "Ordinary Fool" from a forthcoming film, "Bugsy Malone," and "Never Had It So Good" helped round out the songfest.

The opening Righteous Brothers, who this reviewer has been watching since 1966, work hard at making time stand still, emphasizing their past works but making it all sound fresh and fun for them.

Bill Medley's baritone sounds better than Bobby Hatfield's tenor (which went flat several times). Their "ad libs" are funny and the young audience enjoyed their 1960s hits. The format of Medley working one tune, Hatfield another during the nostalgic trip holds up well and I, for one, am amazed they don't get bored onstage with doing "Georgia," "Ebb Tide," "Brown Eyed Woman," "You'll Never Walk Alone," "Soul And Inspiration," "Little Latin Lupe Lu," "Unchained Melody," "You've Lost That Lovin' Feeling."

"Rock & Roll Heaven" was the most "recent" work offered by the duo in its 45-minute set, with backing by its own tight, small group. The act needs more fresh concepts. **ELIOT TIEGEL**

#### PAUL ANKA

MGM Grand, Las Vegas

Second only to Elton John's showstopping effort in Las Vegas last fall, United Artist writer-singer Paul Anka scored a musical milestone Aug. 26 at his SRO midnight performance. Nearly matching John's output and enthusiasm, Anka, 35, delivered a one-man triumph in a polished two-hour set in which he vocalized, played piano and adlibbed through an entertaining, 22-song program.

Conductor John Harris provided animated leadership to the 40-piece Tom Moses house orchestra which enhanced Anka's style.

After a high-gear intro by the band, Anka began his energetic set with Barry Manilow's "I Write The Songs," which led into the Bee Gees' rocker hit, "Nights On Broadway." His strong interpretative style, established early, carried through into his songs, namely "Let Me Try Again," an impressive chart of "Jubilation" which featured a difficult string section and "You're Having My Baby."

Odia Coates joined Anka on past Top 40 hit, "One Man Woman" with Coates vocalizing and Anka keyboarding Gloria Gaynor's "Never Can Say Goodbye" in a fast-paced style. Her limited three-song stint illustrated soulful execution, but caused a desire to hear her on slower love ballads with that powerful vocal range she possesses.

Anka then glided through Sinatra's signpost, "My Way," sharing his convictions and humor with a receptive audience.

Anka easily transitioned into an old-standard melody sequence and a series of his '50s oldie-goldies, followed by Bobby Darin's "Mack The Knife" with top-notch tap-dancer Jack Ackerman enlivening the salute with his tapping.

A powerful "Anytime" allowed Anka room to touch emotions, which preceded the familiar "I Don't Want To Sleep Alone." Eastman Kodak's theme, "Times Of Your Life," also penned by the versatile Anka, was teamed with a mixed media presentation of Anka, family and the recording studio with a version of "The Way We Were" highlighting film clips of Anka's bobby socks days.

A song about Anka's father, "My Papa" was a showstopper as was the finale, "My Lord," George Harrison's hit backed by a local troupe in a gospel-rock closer.

Elton John's "The Bitch Is Back" featured Anka rocking around the stage, ending atop the piano. New album "The Painter," due for release in two weeks, provided a still energetic Anka thoroughly enjoying himself, with his new single "You Bring Out The Best." A nicely styled "Feelings" preceded a reprise of "My Way" which brought several standing ovations.

HANFORD SEARL

#### PARLIAMENT/ FUNKADELIC BOOTSY COLLIN'S RUBBER BAND

Shrine Auditorium, Los Angeles

The Parliament/Funkadelic package hit here Aug. 14 with its disco brand of spacey soul mu-

sic. To start the vibes going, opening act Bootsy Collins and his Rubber Band did a superb job whipping the capacity crowd into a real get-down mood with a 50-minute set highlighted by bassist Collins' alter ego, Casper (not the friendly ghost/but the holy ghost).

Bootsy, formerly a prominent contributor to James Brown's legendary outfit, was joined onstage by Fred Wesley and Maceo Parker, also alumni from Brown's school of musicianship. By the time Bootsy appeared in his Casper costume for the group's rousing finale "Stretchin' Out," the crowd was already dancing in the aisles.

After a rather lengthy intermission, five of the Funkadelics had their instruments strapped on and began to lay down a gurgling funk beat. The Funks' leader, George Clinton, strutted onstage with a platinum shoulder-length wig and furs hanging from every part of his body. Clinton led the audience with his Parliafunk chants and before you knew it, there were 14 Funkadelics onstage. From "Standing On The Verge Of Getting It On," to its most recent hit "Tear The Roof (Off The Sucker)," the group that performs two different kinds of music under two different names for two different labels took over Los Angeles for a night.

To explain: Parliament does standard progressive soul on Casablanca Records. Funkadelic does freaky space soul on Warner Bros. The newest offshoot, Bootsy's Rubber Band, is also on WB. **JULIAN COLEMAN**

#### ROBERTO NIEVERA

Outrigger East Hotel, Honolulu

Nievera, formerly of the Society of Seven group, has launched a solo singing career. His first gig, at a new room here called on Stage, is off to a lively start with a show that handsomely displays Nievera's strength and charisma as a cabaret singer.

His is a one-man parade of meaningful songs, embracing a variety of musical disciplines, including ballads, jazz, pop and light rock ditties.

He displays more discipline and confidence than ever; his presence shines through like a diamond on a 14-karat setting. No fiddle-faddle just pure artistry that heralds the joys of singing.

The material is well selected, ranging from "What I Did For Love" to "I've Gotta Be Me," from "This Is My Life" to "That Ol' Black Magic," from a medley of Johnny Mathis tunes (Nievera used to be known as the Mathis of the Philippines) to a stunning coupling of "Breakin' Up Is Hard To Do" and "Make It Easy On Yourself."

With the release of his first Silvercloud single, "Manoa Woman" (prominently featured in the show as an audience-involving sing-along), as well as his premiere solo LP "Nievera," Waikiki has a new, glowing star in the nightlife galaxy.

Nievera is backed by an extraordinary trio headed by Jimmy Dykes on keyboards and featuring Porky Britto on bass and Lowell McPowell on drums. **WAYNE HARADA**

#### DIANA TRASK

Delbert McClinton

Troubadour, Los Angeles

Trask, with suave arrangements and supreme phasing and timing reminds one of the perfection that Frank Sinatra and Tony Bennett and Peggy Lee demand of themselves onstage.

On Aug. 19 she offered an uptempo version of "Fever" that was entirely fresh and dramatic, a slow "Country Bumpkin" as country as you can get without being a Chet Atkins guitar picker and an exciting "Let's Get Down To Busi-

### Personal Mgrs. In West Elect Linke As Pres.

LOS ANGELES—Richard Linke has been elected for a third term as president of the Conference of Personal Managers, West. He was previously president of the Conference 1964-66.

Other new officers are Mimi Weber, first vice president; Peter Rachtman, second vice president, and Howard Wolf, treasurer. The new officers will be installed Oct. 7 at the Conference's annual awards dinner at the Beverly Hills Hotel.

Bette Rosenthal enters her 20th year as the organization's executive secretary.

ness." Her best rendition of the night, however, was with only guitar backing as she softly sang with emotion the lyrics "I never understood that although you said you'd go, until you did, I never thought you would." ABC Records supported Trask and her 10-piece group in the club because that's the audience that buys albums. Her act was neither country nor Troubadour. Instead, it was Caesars Palace in Vegas or Americana in Miami Beach. But good.

Delbert McClinton was blues-plus; best works of the night were his vocals of Johnny Cash's "Big River," a bluesy "You Are My Sunshine" that could have been used on a visit to Harlem, and the traditional "Stormy Monday." His piano wasn't amplified enough to distinguish how well or how unwell he was playing, but lead guitarist Chris Holzhaus performed brilliantly in the six-man band. **CLAUDE HALL**

#### MONGO SANTAMARIA RAHSAAN ROLAND KIRK TIME MACHINE

Beacon Theater, New York

Two of the most enduring and consistent talents in music got together July 24 for an interesting evening of Latin-flavored jazz. Mongo Santamaria has been combining Latin and jazz for years and his sound has always been unique and satisfying. His more than one-hour set featured ample helpings of both influences as he electrified the sparse crowd. The set's highlight were two recent Santamaria tunes, "Mambo-mongo" and "Sofrito."

Though Rahsaan Roland Kirk's music differed greatly from Santamaria's he had no trouble reaching the same audience. Still recovering from a recent stroke, Kirk managed to create his unique sounds with his saxophone as well as his usual collection of strange instruments. His band provided solid support with drummer Walter Perkins and pianist Hilton Ruis standing out. High point of the set was a red-hot rendition of Leon Russell's "Masquerade."

Opening the show was a new band called Time Machine led by vocalist Pepi Castillo. The band has excellent potential as it blends salsa with jazz and soul for a unique new sound which could soon be in vogue. **ROBERT FORD JR.**

#### KRIS KRISTOFFERSON RITA COOLIDGE

Westchester Premier Theater  
Tarrytown, N. Y.

Although Kristofferson has been continually criticized for his low-key stage presence and a "lack of professionalism," his Aug. 18 performance was anything but slow-paced and hum-drum. He took the stage and immediately broke into song, before the audience knew what hit it.

As a performer, Kristofferson has totally melo- lowed and got his act together. In the past, his sets came across like "talent hours" with an almost endless array of sidemen coming to the forefront for a number or two. For this, he can only be criticized in a minor way, because it is he who gave the start to several important performers (most notably, Billy Swan).

While some of his newer numbers lack the zip and magic of his earlier classics, they still serve an important purpose in the musical growth of this songwriting giant. As usual the band was masterful—with drummer Sammy Creason, keyboardist Mike Utley and guitarist Jerry McGee taking honors. On numbers like "Stranger," "Eddie The Eunuch," "Sunday Morning Coming Down," "Help Me Make It Through The Night" and others, this group of musicians came across as a well-primed studio ensemble.

After running through this endless array of hits and "should have been" hits, Kristofferson offered the spotlight to three of his sidemen—Donnie Fritts, Stephen Bruton and McGee.

Bruton and McGee both showed the ability and drive to make it on their own. In fact, record labels would be wise to hear them both—especially McGee, who is a guitar player's player and excellent vocalist-composer.

Converse to Kristofferson's outward openness is his wife Rita Coolidge's apparent fear of an audience. In the past, she's lacked any real stage presence, even though her masterful voice was in a class of its own. At long last, she appears to have overcome this fear and during this set captivated the SRO audience.

Her breakup song was "I Wanted It All," which she sang with all her heart. Rita Coolidge has always been a great singer, but now she's becoming a great performer.

Kris rejoined Rita for a series of duets culled from their first two LPs. As a finale, they did "Me And Bobby McGee" which did the trick and had all members of the audience on their feet clapping to the song's rhythm. **JIM FISHEL**



**PREPARING A TAKE**—Cast principals move to a corner of EMI's London studio for a short piano rehearsal before recording another segment of the label's new production of Massenet's "Thais." Standing, from left, are Lorin Maazel, conductor; Greco Casadesus (assistant to producer Christopher Bishop), and singers Beverly Sills, Sherrill Milnes and Nicolai Gedda. Album is being rush processed for September release.

## CONCERT REVIEW

# Doubling Orchestras Fails To Multiply Music Impact

LOS ANGELES—You'd think that the combination of the Los Angeles Philharmonic and visiting Israel Philharmonic playing together would produce exciting music. Not quite.

At a benefit for the L.A. Philharmonic's musicians Aug. 25 at the Hollywood Bowl, the music fell short of the potential for a really large, exciting sound experience.

There were 210 musicians playing under the baton of Zubin Mehta and the Bowl was jammed with 17,599 persons, including the usual array of filmland celebrities plus some unexpected pop music luminaries (how's Motown's Berry Gordy Jr. for one).

And there was soprano Beverly Sills guesting with both orchestras to add her own luster to what should have been a superb night of music.

Unfortunately, the Israel Philharmonic under Mehta played rather tepidly; in fact, the performance was downright disappointing. Mehta did not generate any fire in the opening selection, the overture to Verdi's "La Forza Del Destino."

As an aid to identification, the L.A. wore white tuxes, Israel black, with Mehta switching jackets when conducting one or the other.

The sight onstage was awesome: it was wall-to-wall tuxes and when one orchestra was finished it switched chairs with the other so that the audience saw black in front followed by white. And when the two orchestras played together black and white were intermixed.

The evening was crisp and quiet, with the sounds of crickets in the surrounding green areas adding their own rhythmic brush to the mellowness of the strings.

Sills was the soloist with the Israelis in the second selection, Verdi's "Sempere Libra" from "La Traviata." And Mehta also got involved

## Lotte Lehmann Dead

NEW YORK—Lotte Lehmann, the legendary singer whose eminence in the fields of German opera and lieder singing was unchallenged for decades, died in Santa Barbara, Calif., Aug. 26 at the age of 88.

Through master classes her influence on a generation of new singers extended well beyond her retirement in 1951. She had performed in major opera houses in the U.S. and Europe and had sung under leading conductors such as Toscanini, Walter, Klemperer and Beecham.

vocally in the composition when he sang out a line, drawing chuckles from the front boxes.

Sills' intensity and warmth helped spark the evening after the sluggish opening number.

The presence of the 106-member Israel orchestra was obviously the reason for the array of plainclothes security forces on either side of the stage. There have been anti-Israel demonstrations in past months by this city's Arab community, but this evening there was no disturbances.

Sills, a favorite in this town, also performed "Una Voce Poco Fa" from Rossini's "Barber Of Seville" (with the Israelis); the "Mad Scene" from Donizetti's "Lucia di Lammermoor" with a lovely flute obbligato by Anne Diener Giles, and as encores Marietta's "Lute Song" from "Die Tote Stadt" and Ponce's "Estrellita" with both orchestras.

The locals played Wagner's "Die Meistersinger" prelude and joined with their visitors for Berlioz' "Symphonie Fantastique." This grand finale infused a more dynamic flavor to the evening.

For some reason, however, the combined orchestra sound was not as powerful as one might expect. With 210 players, the Bowl should have been awash with music. It was filled with lovely sounds but not with anything to make this historic fusion seem like a splendid idea.

ELIOT TIEGEL

## Schirmer Publishes Soviet Piano Music

NEW YORK—G. Schirmer is preparing for early release a series of contemporary Russian piano pieces, the first piano music to be published by Schirmer under terms of its long-term contract with the Soviet Union's copyright agency VAAP.

Composers represented include Shostakovich, Kabalevsky, Khachaturian and Khrennikov. Mario di Bonaventura, director of publications for Schirmer and Associated Music Publishers, says the catalog of current Soviet music will be expanded on a continuing basis.

## 'Thais'-Sills Promo

SAN FRANCISCO—The San Francisco Opera's 1976-77 season opens Sept. 10 with a performance of Massenet's "Thais," featuring Beverly Sills in the title role. The soprano is heard in a new Angel recording of the complete opera that is being pre-released in this market to coincide with the opening.

# Classical Classics On AM In Heavy Return To Chi Territory

CHICAGO—Classical music will be heard on AM radio here regularly for the first time in 25 years, beginning late this month.

The listening option was created August 24 by the FCC in granting interim authority to fine arts station WFMT to operate the AM facilities of the former WVON in suburban Cicero. WVON's former frequency of 1450 khz went silent in February 1975, after its licensee Globetrotter Communications, bought another station (the former WNUS) and moved to its frequency (1390 khz).

WFMT will duplicate on the AM frequency its 24 hours a day of classical music and cultural programming heard at 98.7 on the FM band. In this instance, because of the interim nature of the operation, the FCC has waived its ruling that disallows more than six hours per day of AM/FM program duplication, Ray Nordstrand, president WFMT, informs.

Nordstrand says WFMT has not applied to become permanent licensee of the AM frequency. "That was one of the reasons we got the interim license," he notes. Among the half-dozen applicants for the permanent license, says Nordstrand, none has promised a full diet of classical programming, though two educational institutions are bidding for the frequency.

In applying for the interim license last August, WFMT noted the scarcity of classical music on AM, and the absence of FM receivers in most automobiles.

## Opera In Italy Is Still Main Draw But High Nut Cuts Schedules

ROME—Opera and ballet remain the biggest summer tourist attractions here as political violence has made it impossible to hold large rock or jazz events and the scarcity of suitable venues has cut into the appearances of smaller groups and MOR acts.

But even classical music presentations have been hurting because of rising costs.

The summer opera season at the Caracalla Baths managed to break even, but only by trimming its schedule to three productions rather than four and to 26 performances against the past norm of 35.

The Rome opera has also cut its regular season of 11 operas down to 95 performances from 110 in previous years. It is estimated that 13 lyric companies in Italy will need about \$69 million in government subsidies to break even in the coming year.

## Publish Early Music In Microfiche Set

NEW YORK—The historical hand-written collection of early music by the Moravian, Johannes Herbst, will be made available in microfiche format by University Music Editions here.

The collection comprises almost 550 scores and two volumes of textual material copied over a period of 50 years by Herbst, who died in 1812. He was a member of the religious group which emigrated to America and settled in communities in Pennsylvania and North Carolina.

The collection will be readable via any standard microfiche viewer. It will also be made available by University on 16mm silver rollfilm.

## CUT KOSHER SALAMI Westminster Cover Art Assumes New Dignity

By ALAN PENCHANSKY

CHICAGO—A 51-LP Westminster Gold release slated for November, will include repackaging of 15 catalog items in a move to strike comical and sexually suggestive covers introduced when the budget line debuted in 1970.

The release also will boast 14 new LPs licensed by ABC from Melodiya, and the first integrally packaged budget edition in stereo, on 19 records, of Wagner's "Ring" cycle—one of the repackaged titles. The performances, under conductor Hans Swarowsky, previously were offered in four boxed sets, with, among the covers, a svelte, high-fashion Brunnhilde, pictured wearing Volkswagen hubcaps as breastplates.

Other cover photos that will pass into memory: Mozart's Requiem, the bluish feet of a corpse; Holst's "Planets," a scantily clad sci-fi nymph; Handel's oratorio "Israel In Egypt," a kosher salami in an Egyptian airlines flight bag—the latter one of the most disliked of the offending covers, according to Kathryn King, head of classical a&r for ABC.

King explains that the irreverent photos originally were intended to capture a "college-age" audience, who would respond to seeing a deflation of classical pomp and stuffiness.

"All the elements that went into the label were very reasonable in 1970," she says. "It was kind of in the spirit of the times for there to be this lighthearted budget classical label which was supposed to appeal to college students who might otherwise feel threatened or put off by the tone of most classical music releases."

"But we found for one thing, that a college student who buys a record for a combination of the cover and the low price, on a whim, is not a repeat buyer, and while we were attracting these one-time buyers, we were simultaneously turning off the classical audience, which, though it's smaller, is a steady audience."

King says she has received numerous complaints about various of the

covers from within the industry, and complaining letters from consumers.

However, she notes, not all the original Westminster Gold covers are to be deleted. "There are many we like very much."

The repackagings will be consistent with a "quality" cover design concept adopted in March, that incorporates "fine art" graphics, and repeated use of a selected typeface.

The new covers, King notes, are part of an overall upgrading of the \$3.98 list label, manifest in liner notes and pressing quality as well.

## Classical Notes

Eduardo Mata will take over as music director of the Dallas Symphony beginning with the 1977-78 season. Principal guest conductor will be Kurt Masur. . . . Carmon DeLeone, music director of the Cincinnati Ballet, named resident conductor of the Cincinnati Symphony. He will work closely with Thomas Schippers on programming decisions. . . . Esther McDonald appointed manager of the Greater Trenton (N.J.) Symphony, succeeding Sara Smith.

Sergiu Comissiona, music director of the Baltimore Symphony, in Japan this month conducting a series of concerts in Tokyo and Sapporo. . . . Premier recordings of Ethelbert Nevin's piano suites "Water Scenes" and "A Day in Venice" coming from Genesis Records. . . . Organist Virgil Fox marks the start of his 50th consecutive performance season with a concert Sept. 10 at St. Mary's Cathedral in San Francisco.

The Gregg Smith Singers, deep into a long-term project recording much of America's choral music on Vox, currently on tour in the Far East. . . . The Opera Company of Boston will run a training program for a limited number of young stage directors, conductors, designers and technicians under the supervision of Sarah Caldwell.

Della Reese opens the Buffalo Philharmonic's "Pops" season Oct. 15 with Michael Tilson Thomas conducting. Solo attractions originally scheduled for the opener was The Pointer Sisters. . . . Lili Kraus heads the list of judges of a piano competition for young performers next season by the Pueblo (Col.) Symphony Assn.

SEPTEMBER 11, 1976, BILLBOARD

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## Studio Track

By JIM McCULLAUGH

LOS ANGELES—Leo Sayer's working on a new LP at Studio 55 in Hollywood with Richard Perry producing and Howard Steele at the controls.

MCA artist Brenda Lee was in recording at Larabee Sound here under production eye of Snuff Garrett.

Steve March was in Hollywood Sound Recorders doing his first LP for Blue Note with Rik Pekkonen handling production.

Gene McDaniels has finished up at the Record Plant where he produced five tunes on "Fill You Up With Love," a Curtom LP of the group Mystique, with Ralph Johnson, former lead singer of the Impressions. Jerry Butler and Curtis Mayfield produced the remaining cuts on the LP, which will be released by Warner Bros. in late Sept.

Kinky Friedman's new LP "Lasso For El Paso" got the finishing touches at Haji Sound under the engineering eyes of Alex Kazanegras and Larry Rebhum. In other Haji activity, Alan Parsons used the Haji truck to do pipe organ overdubs for Ambrosia at UCLA; live remote recordings of Roger McGuinn and Chris Hillman were done at the Roxy Theater; Vic Dana dropped in for a singles project with Ted Glasser producing.

Bob Dylan was in at Columbia Recording Studios in N.Y. doing some 24-track mixing on songs from Rolling Thunder Revue tapes. It looks like the live LP will be called "Hard Rain" with an October release date; Don DeVito producing with Don Meehan and Louis Waxman engineering. In other Columbia activity, Andre Kostelanetz was recording and LP with Teo Macero producing with Frank Laico and Ted Brosnan at the board; Andy Williams did vocals on his upcoming LP with Larry Brown producing and Frank Laico, Ted Macero and Alton Usher at the console; and Laura Nyro did some mixing for her upcoming live LP.

Robert Palmer was in at Clover in L.A. recording an LP to be called "Some People Can Do What They Like" with a release slated for October. Steve Smith produced.

In studio activity elsewhere:

The vocal tracks for the Impressions' debut Cotillion release were recorded at Paragon Studios in Chi-

cago, McKinley Jackson producing. Henry Allen, president of Cotillion, attended the sessions. The instrumental tracks had been created in L.A.; strings and horns now remain to be added.

Tanya Tucker and her producer Jerry Crutchfield were in at Nashville's Sound Shop to complete another session for MCA. Ernie Winfrey engineered. ... Following rhythm track sessions at Sigma Sound in Philadelphia, producer Bobby Martin spent time doing vocals at A&M in Hollywood on the Manhattans' next single.

The Oregon Jazz Band was in Raspberry Recording, Eugene, Ore., working on an LP, Tim Blixseth producing. In addition, the Sawtooth Mountain Boys have finished a new bluegrass LP for Home Comfort Productions with Bob Johnson and Rob Perkins producing.

Producer Clancy Morales recently wrapped up a new Jeffrey Jones disco single at Boston Big T Studio, a division of Studio B of the same city. ... Duke Tomatoe & The All Star Frogs have recently finished up production of their first LP "Red Pepper Hot" at Silver Dollar Recording in Urbana, Ill., with a release date set for early October. ... Tom Swift was in recently at Applewood Studios in Denver to cut a demo tape. Bruce Brandfass produced the session with Jim Wheeler at the board. ... Will Barnes is cutting his second LP at Autumn Sound Studio, San Antonio. The project is being produced and engineered by Phil York who engineered Willie Nelson's last two albums. ... David Sanchez and Marty Kurvitz have finished up David Compton's first LP entitled "Wholesome Soul" at Studio West in San Diego. Greg Escherich and Lee Carroll engineered.

Producer Bob Gaudio finished mixing the new Frankie Valli single for Private Stock entitled "Boomerang." The tune was written by the husband and wife team of Teddy Randazzo and Victoria Pike. Gaudio has also been busy at the Sound Factory in L.A. producing Zell Black. ... At L.A.'s Sound Factory West, Albert Williams & the Sunny Heart Band are slated to cut a single called "Blue Thunder" with Williams producing and Dallas Jordan engineering.

## 4-Channel In Georgia

• Continued from page 3

tion so the net result when they are played back using the FyF technique is that the bass drum sounds, for example, are heard emanating from the floor, the snare drum sounds from two feet above that, the guitar sounds from either the right or the left, and vocals from about five feet above the floor, so that each element is perceived in a realistic physical relationship to the others.

The system was designed by Barry Schlosser, 25, an associate member of the Audio Engineering Society and audio consultant to FyF, who is doing album production employing the new technique at the studio.

Schlosser believes the main reason why 4-channel records haven't really gone over the way some had predicted at the onset—in addition to the criticism about musical quality, the lack of a standard encode/decode system (currently there are three, SQ, QS and CD-4), the extra expense to the consumer for two additional speakers, and the hassles involved in arranging a living environment to accommodate traditional 4-channel listening—is that the human ears are more attuned at perceiving frontal information and are actually irritated by information or sounds coming from the rear.

The new technique does not involve any new electronics per se, but is a method for mixing or "placing sounds" vertically and horizontally in four frontal speakers. The method is also compatible with existing SQ, QS and CD-4 equipment.

Musicians record basically the same way, adds Schlosser, as they would for normal stereo in the studio but he has experimented with various miking techniques such as placing two mikes at the top of each instrument and two at the bottom.

"We have even done some crazy things," he notes, "like having certain people standing higher than others but one thing we are still experimenting with is what miking techniques are best suited to the FyF sound field."

The FyF control room is set up with three monitoring systems, 4-channel, stereo and mono with the two pairs of small loudspeakers at the top and bottom comprising the FyF monitors.

The incoming signals, according to Schlosser, "are then routed to a quad-panner which enables the signal to be sent to the appropriate FyF monitor in front of the listener. Each signal is processed on its own quad panner in a similar fashion until the desired balance is obtained.

"After a suitable mix is achieved, the signals are recorded on a 4-channel tape machine with track designation standardized so top left is track 1, top right is track 2, bottom left is track 3, and bottom right is track 4."

The first project using the technique, an album entitled "The Ants Get Away" with a group called Sun Tower, is about half complete, indicates Schlosser, who is producing and engineering.

"It's our own production," he says, "and it will be a total production in the sense that there will be other sound effects in addition to the music like rain falling down, for example. I think the LP should be finished by year-end."

Schlosser feels it's a little premature to talk about marketing the LP but says they will be talking to record companies about the project.

"Initially," he says, "we were thinking about marketing it through schools but working with a label

## Sound Waves

### Blank Tape: No Crossover In Pro & Amateur Fields

By JOHN WORAM

NEW YORK—In Billboard's recent spotlight on blank tape, the existence of two separate markets—pro and consumer—was noted. But unlike the crossover trends that are noted elsewhere in the industry, when it comes to choosing tape, there seems to remain a definite distinction between the two markets.

The pro's faith in Ampex and 3—has not been shaken much by the proliferation of other brands from which to choose. However, his allegiance may be traced more to factors such as fast and dependable service and compatibility considerations, than to significant differences in quality.

To follow up on our look at the market from the viewpoint of the pro studio and the manufacturer of blank tape, we extended our survey to take in the buying habits of one small suburban town. As we asked earlier, when it comes to choosing tape, does the amateur follow the example of the pro? If our survey is typical, the answer is, definitely not.

In Nassau County, Rockville Centre is probably pretty much like most of suburbia in its tape buying habits. Blank tape, mostly in cassette format, can be found just about everywhere, although customers are only visible at the record and high fidelity shops.

At Greg Pharmacy, BASF cassettes and cartridges may be discovered between the Crest and the Polident. Down in Woolworth's basement, the company's private label Audition line of cassettes gathers dust next to a display of drapes. A salesman at the nearby wool counter reports not much customer interest; a sentiment which seems to be shared by the store management. Some prerecorded cassettes have been tagged "8-track Special."

Appliance outlet Newmark and Lewis has a fair sized hi fi showroom, but there is no sign anywhere of tape in any format. The nearest salesman is in the refrigerator department, and he isn't sure whether the store carries tape or not.

Sunrise Pharmacy used to carry Memorex cassettes, but sales were slow, due no doubt to the presence of a Radio Shack on the opposite corner and a Record Warehouse down the block.

The picture does begin to brighten at Record Warehouse, where Memorex enjoys the number one position in cassette sales. TDK tapes

are prominently displayed, but the line has been slow in catching on at this outlet. The store reports little or no interest by its customers in the names Ampex and 3M.

This point is again noted at the town's leading tape supplier: Rockville Hi Fi. The store carries one of the largest and most diversified lines of tape products on Long Island, and here Maxell is the biggest seller, with TDK also doing nicely. As across the street at Record Warehouse, there is little consumer demand for 3M and none at all for Ampex. Most 3M sales can be traced to a local audio/video class, whose instructor recommends it to students.

In open reel formats, Maxell is again the leader, and the pro names are, as before, invisible. Alan Gangel, Rockville Hi Fi owner, reports that, of the customers who ask for tape by brand name, Maxell is first in all formats. Some buyers seem to be impressed with the Memorex smashing goblet act, and are beginning to ask for the tape by name.

On another note, print-through makes no distinction between the pro and the amateur, and is just as likely to turn up on a cassette as on a multi-track studio master. Ironically, there may be less of a problem on wide-width multi-track tapes, since each separate track helps to mask the print on the other tracks.

When selecting a cassette, the user should keep in mind that as the C number gets larger, the tape gets a little bit thinner, and so print-through becomes more noticeable. For critical applications, the pro may select a special low print tape. In fact, Capitol's Q-15 low noise audiotape is available in a low print format in which the base film is 2 mils thick.

As usual, there are performance trade-offs. Print-through is 3 dB lower than the regular Q-15 formulation, but noise and distortion figures are not as good. And, the thicker base means less tape-per-reel too. The low print tape has 2,300 feet on a 10½-inch reel, as compared to 2,500 feet of standard thickness tape. This translates to four minutes less playing tape at 13 inches per second.

For the critical cassette recording project, the consumer may wish to use a lower C number (shorter length) tape, trading off the advantage of a longer playing time for a performance with somewhat less noticeable print-through.

might be a viable approach also. We just haven't gotten down to the nitty gritty of that yet. As we go along, I'm sure we will be talking to more people about the concept."

As for mastering, Schlosser says he is leaning towards CD-3 when the album is completed but concedes SQ or QS are probably easier to market to the consumer because they don't require a special and expensive cartridge.

"Again," says Schlosser, "we will wait until the tapes are finished as well as having more discussions with CD-4, SQ, and QS proponents."

The young audio consultant also points out that the FyF system is one project the studio is involved in, which also has facilities for recording and broadcast production.

"We are still adding some equipment and building some facilities,"

he notes. "Actually, it's a converted ranch house."

One of Schlosser's other projects which he is in the midst of designing is a recording facility based on geodesic structures, the architectural principles of futurist Buckminster Fuller which are domes based on triangles.

Schlosser says he believes that type of architecture is a perfect one and one in which special acoustical properties are generated.

Other areas still to be explored with the FyF system, according to Schlosser, in addition to what are the best miking techniques and what encode/decode system works the best with FyF, include what are the best ways ambient information can be generated from four loudspeakers and what provisions should there be on recording consoles to facilitate FyF system recordings.

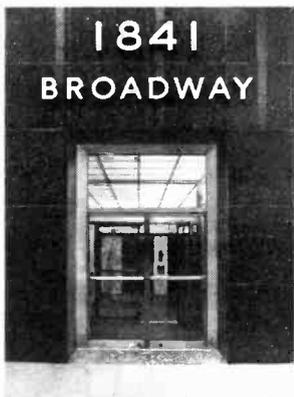
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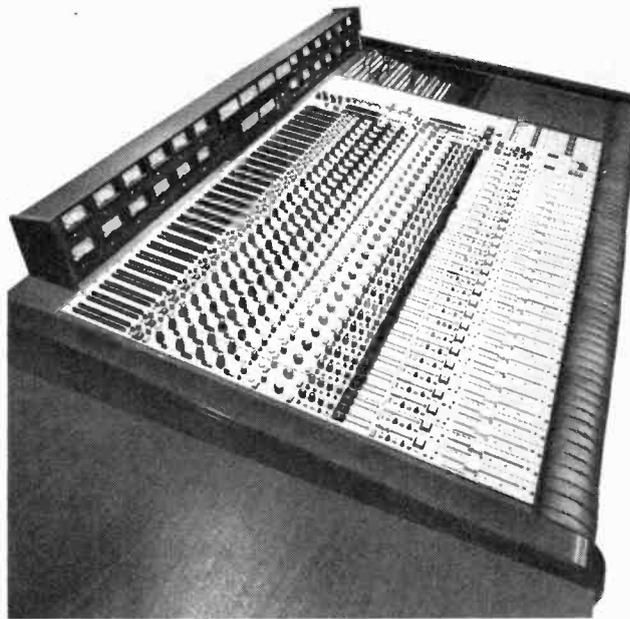
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## ATLANTIC STUDIOS



## Expert Warns Of Possible Danger In Use Of Lasers

• Continued from page 4

which are trying to capitalize on the laser light fad by offering a special light beam which they are calling lasers. "These are not true lasers, and disco operators are being misled into believing that they are," he says.

Puckey claims that Lights Fantastic has access to lasers for use in the lighting packages it sells to discotheque operators, but emphasizes that his firm will not advocate their use until all the hazards have been removed.

"In the meanwhile we will continue to use as many creative variations of our conventional lighting systems as are possible," says the Lights Fantastic executive.

These variations include videocassettes projecting up to 30 different lighting designs; a catherine

wheel, which provides a whirling band of color spinning in and out of each other, and a super disco strobe, which Puckey describes as one of the first really reliable strobes designed and built for professional applications.

Meanwhile, Puckey feels that sound and lighting for discotheques have reached a point of such sophistication where most clubs will soon need a lighting technician along with the deejay. "Disco deejays are already hard-pressed to select and program the music for their clubs, and should not also have to worry about operating the lights," says Puckey.

According to Puckey, one of the major problems of having the disco deejay operate both sound and lights, is that the lighting equipment ends up being underutilized. "What is happening," he says, "is that many club owners go out and spend upward of \$50,000 in lights, and then expect the DJ to operate both an intricate sound console, and the lights. One has to suffer, and it is the lights that usually do."

Puckey feels that a lot of this misuse of equipment can be eliminated through education of the disco operator, and suggests that all reliable companies in business embark on comprehensive training programs.

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SEPTEMBER 11, 1976, BILLBOARD

## Discos

### Disco Mix

By TOM MOULTON

NEW YORK—Tamla Records is due to release Eddie Kendricks' new LP "Goin' Up In Smoke" this week. There are eight disco cuts on the album, and two of them are remarkable stand-outs. The title tune, "Goin' Up In Smoke," is one of the strongest things Kendricks has ever done. It is a strong uptempo song with strong rhythm and lyrics. The tune captivates from the first beat to the last, building excitement as it progresses. It runs for 4:28.

"Born Again" on the same LP is another outstanding cut. The string arrangements are excellent and the break seems to float. The only unfortunate thing about this tune is that with a playing time of just 3:28 it is over too soon. A third cut, "Tenderoni" (an L.A. expression for beautiful California girls), is more into the sound of Kendricks' last LP, and has the same mid-tempo rhythm. This might be the single because of its strong lyrics and the way it was put together. It also has a strong break.

"Thanks For The Memory" is another uptempo song with a strong base break that builds back into the song. Both this tune and "Music Man" are over five minutes long. "To You From Me" is another mid-tempo ballad with a nice dance feel. "Skeleton In Your Closet" is a bouncy mid-tempo ballad that keeps the listener moving. Kendricks has found the right formula for his voice with Sigma Sound, Norman Harris production, and fine engineering by Carl Paroulo and Dirk Devlin.

### ALTERNATIVE TO DRUGS

## 'Papa's Dream' Is Reality In Florida

• Continued from page 16

misguided youths he says, "God gave me a vision for a music hall for kids in a Christian setting, while I was playing honky tonk piano in an Atlanta nightclub several years ago."

Langston's dream was not realized until he joined the Young Life movement and was sent to the Florida Bay Area to head the movement's operations in the cities of Tampa, Clearwater and St. Petersburg. Langston says of this area, "They are leisure cities where everything is geared to attract tourists and older people. There is nothing for the young people here, and they grow up bored with little to do but hang out on the beaches and smoke pot."

When Young Life first acquired the deserted porno house, Langston tried converting it into an auditorium for showcasing big name rock and pop acts, but the cost of acquiring the groups was prohibitive and the venture failed.

Later the idea of a discotheque evolved. Langston insists that the quality of sound and lighting at "Papa's Dream" is on par with the best found in adult discotheques around the country. The 1,400-watt sound system came to the club on loan from the son of a Tampa homebuilding magnate. The club is now in the process of buying the equipment through an easy-payment plan. There is also more than \$16,000 worth of lighting equipment, and full quadraphonic sound, as well as a movie projection system for cinemascope movies, and regular disco projections and slides.

"Papa's Dream" is operated by a full-time staff of seven, of which three, along with Langston form a house disco band which provides live music for the club. Recorded music is provided through records bought by "Papa's Dream" out of its operating funds. The club is not sup-

## Blind Disco Deejay A Success On L.I.

• Continued from page 1

with the Ted Frank Orchestra since his graduation from college, in May 1975. Meanwhile he followed the escalation of the disco craze with keen interest, and the closer he looked at it the more he felt he would make a good disco deejay.

More out of a desire to feel the pulse of the industry than to seek actual work, he decided, in October last year, to call a few club operators and ask whether they were interested in using a mobile disco on their premises. When Fass got the first positive response he was totally unprepared for it.

"I had absolutely no equipment," he says. "I had to rush out to the nearest audio shop and randomly buy some conventional stereo equipment, which could not handle the overload of the disco needs and kept breaking down throughout the night."

In spite of this calamitous situation, the club rehired Fass for other shows, and this time he was prepared with a sophisticated GLI console containing GLI mixer, preamp, BGW power amp handling up to 250 watts of power per channel,

Shure cartridges, Technics turntables and GLI Disco 11 speakers.

The still surprised Fass concedes that he was obviously doing something right, for one club owner spoke to another, and soon job offers were pouring in. In addition, Fass puts aside a small percentage of his earnings for advertising, and promotes his operation in many of the Long Island newspapers.

Meanwhile, he has been streamlining his operation, has trained Gail, his wife of one year, to operate the console, and on those occasions when he gets calls to perform with his old band, she handles the disco operation. The Fasses have acquired a station wagon to carry around all the disco equipment and have hired a friend whom he has also trained as a disk jockey to help tote the equipment.

To expand the versatility of the operation, Gail also offers disco dance lessons as part of the mobile package. The lessons, which she says are as popular as the music itself, are included at a slightly higher cost than the conventional music package.

In addition to playing small Long Island clubs, Ted's Disco On Wheels, also plays bar mitzvahs, wedding anniversaries, school graduations, B'nai-B'rith dinners, and private parties. His ever expanding collection of records includes everything from the latest hustle and bus stop disco records, to disco versions of "Hava Nagila" and songs by Frank Sinatra. "When you play to as wide and varied an audience as I do, your music must represent a mix that caters to all musical tastes," says Fass.

Although Gail acts as Ted's eyes in driving him around and guiding him around obstacles, Fass is completely self-sufficient in setting up the equipment, selecting the records, cueing the music, and operating the console. Gail confesses, "he has a keenly developed sense of sound, and as a result, is much more critical of equipment and sound than most sighted deejays."

Gail is also proud of the fact that few clients realize her husband is blind. "When he talks to prospective clients on the telephone he does not solicit them with: I am Ted Fass, a blind disco deejay looking for work. He talks about his equipment, his music library and his prices, and even when he goes into a club or a home to set up, none but the very observant are aware that he is sightless."

Fass' main ambition at this time is to expand his mobile disco operation. The demand for his services are growing, and the station wagon is getting too small to transport the equipment. He is thinking in terms of a larger truck, and of adding a light show to the operation.

He is also contemplating acquiring more sound equipment and training more deejays to operate them. "The aim," he says, "is to offer a complete mobile disco service that can accommodate all the assignments I now have to pass up."

In spite of the growing demand for his services as a disco deejay, Fass still finds time to continue the pursuit of his music career, and with sponsorship from the Louis Braille Foundation is taking voice and piano lessons from such tutors as Carlo Menotti and Bobby Kroll.

He says, "Eventually I hope to be able to mix my own live show in with the conventional disco show. This too is in my plan for expansion."

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# Billboard's Disco Action

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## National Disco Action Top 40

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SEPTEMBER 11, 1976, BILLBOARD

### TOP AUDIENCE RESPONSE RECORDS IN ATLANTA DISCOS

- This Week**
- 1 YOU SHOULD BE DANCING—Bee Gees—RSO (12-inch)
  - 2 YOUNG HEARTS RUN FREE/RUN TO ME/DESTINY—Candi Staton—Warner Bros. (LP)
  - 3 (Shake, Shake, Shake) SHAKE YOUR BOOTY—K.C. & The Sunshine Band—TK
  - 4 YOU GOT THE POWER—Camouflage—Roulette
  - 5 YOU'LL NEVER FIND ANOTHER LOVE LIKE MINE—Lou Rawls—Philadelphia International
  - 6 TAKE A LITTLE—Liquid Pleasure—Midland International
  - 7 BEST DISCO IN TOWN/ARABIAN NIGHTS—Ritchie Family—Marlin (LP)
  - 8 PLAY THAT FUNKY MUSIC—Wild Cherry—Sweet City
  - 9 GETAWAY—Earth, Wind & Fire—Columbia (12-inch)
  - 10 PICNIC IN THE PARK/SUMMERTIME AND I'M FEELING MELLOW—MFSB—Philadelphia International (LP)
  - 11 5TH OF BEETHOVEN—Walter Murphy & The Big Apple Band—Private Stock
  - 12 NICE & NAASTY—Salsoul Orchestra—Salsoul (12-inch)
  - 13 MY SWEET SUMMER SUITE—Love Unlimited Orchestra—20th Century (12-inch)
  - 14 DON'T TAKE AWAY THE MUSIC—Tavares—Capitol (LP)
  - 15 CHERCHEZ LA FEMME/SOUR & SWEET—I'll Play The Fool—Dr. Buzzard's Original Savannah Band—RCA (LP)

### TOP AUDIENCE RESPONSE RECORDS IN BALTIMORE/WASHINGTON, D.C. DISCOS

- This Week**
- 1 CHERCHEZ LA FEMME/SOUR & SWEET/I'LL PLAY THE FOOL—Dr. Buzzard's Original Savannah Band—RCA (LP)
  - 2 YOU SHOULD BE DANCING—Bee Gees—RSO (12-inch)
  - 3 YOU + ME = LOVE—Undisputed Truth—Whitfield
  - 4 LET'S MAKE A DEAL/I'VE GOT YOU UNDER MY SKIN/LOVER BE MINE—Gloria Gaynor—Polydor (LP)
  - 5 LIKE HER—Gentlemen & Their Lady—Roulette
  - 6 NICE & NAASTY—Salsoul Orchestra—Salsoul (12-inch)
  - 7 BEST DISCO IN TOWN/ARABIAN NIGHTS—Ritchie Family—Marlin (LP)
  - 8 MY SWEET SUMMER SUITE—Love Unlimited Orchestra—20th Century (12-inch)
  - 9 MY LOVE IS FREE/EVERY MAN—Double Exposure—Salsoul (12-inch)
  - 10 I DON'T WANNA LOSE YOUR LOVE—Emotions—Columbia (LP)
  - 11 ONE FOR THE MONEY—Whispers—Soul Train
  - 12 MAKES YOU BLIND—Glitter Band—Bell (import)
  - 13 FULL TIME THING—Whirlwind—Roulette (12-inch)
  - 14 GETAWAY—Earth, Wind & Fire—Columbia (12-inch)
  - 15 LOVE BITE—Richard Hewson Orchestra—Splash (12-inch)

### TOP AUDIENCE RESPONSE RECORDS IN BOSTON DISCOS

- This Week**
- 1 CHERCHEZ LA FEMME/SOUR & SWEET/I'LL PLAY THE FOOL—Dr. Buzzard's Original Savannah Band—RCA (LP)
  - 2 I DON'T WANT TO LOSE YOUR LOVE—Emotions—Columbia (LP)
  - 3 BEST DISCO IN TOWN/ARABIAN NIGHTS—Ritchie Family—Marlin (LP)
  - 4 YOU SHOULD BE DANCING—Bee Gees—RSO (12-inch)
  - 5 LET'S MAKE A DEAL/I'VE GOT YOU UNDER MY SKIN/LOVER BE MINE—Gloria Gaynor—Polydor (LP)
  - 6 DON'T TAKE AWAY THE MUSIC/HEAVEN MUST BE MISSING AN ANGEL—Tavares—Capitol (LP)
  - 7 YOU + ME = LOVE—Undisputed Truth—Whitfield
  - 8 DO IT ALL THE NIGHT—Power Play—Pye
  - 9 SUN, SUN, SUN—Jakkii—Pyramid (12-inch)
  - 10 TEN PERCENT—Double Exposure—Salsoul (12-inch)
  - 11 THE JOINT/NIGHT FEVER/DECEMBER 1963—Fatback Band—Spring (LP)
  - 12 GET UP OFFA THAT THING—James Brown—Polydor (12-inch)
  - 13 DISCO PARTY/CAN WE COME TOGETHER—Trammps—Atlantic (LP)
  - 14 RUBBER BAND MAN—Spinners—Atlantic (LP)
  - 15 PARTY HARDY—Gary Toms Empire—P.I.P.

### TOP AUDIENCE RESPONSE RECORDS IN CHICAGO DISCOS

- This Week**
- 1 YOU SHOULD BE DANCING—Bee Gees—RSO (12-inch)
  - 2 YOU + ME = LOVE—Undisputed Truth—Whitfield
  - 3 NICE & NAASTY—Salsoul Orchestra—Salsoul (12-inch)
  - 4 HEAVEN MUST BE MISSING AN ANGEL/DON'T TAKE AWAY THE MUSIC/HEAVEN MUST BE MISSING AN ANGEL—Tavares—Capitol (LP)
  - 5 CHERCHEZ LA FEMME/SOUR & SWEET/I'LL PLAY THE FOOL—Dr. Buzzard's Original Savannah Band—RCA (LP)
  - 6 MY SWEET SUMMER SUITE—Love Unlimited Orchestra—20th Century (12-inch)
  - 7 BEST DISCO IN TOWN/ARABIAN NIGHTS/I'M ON FIRE—Ritchie Family—Marlin (LP)
  - 8 YOU'LL NEVER FIND ANOTHER LOVE LIKE MINE—Lou Rawls—Philadelphia International
  - 9 LOWDOWN—Boz Scaggs—Columbia (LP)
  - 10 GETAWAY—Earth, Wind & Fire—Columbia (12-inch)
  - 11 CAN WE COME TOGETHER/DISCO PARTY—Trammps—Atlantic (LP)
  - 12 MY LOVE IS FREE/EVERY MAN/TEN PERCENT—Double Exposure—Salsoul
  - 13 DISCO MAGIC—T Connection—Media
  - 14 SUN, SUN, SUN—Jakkii—Pyramid (12-inch)
  - 15 ALWAYS THERE—Side Effect—Fantasy (disco edit)

### TOP AUDIENCE RESPONSE RECORDS IN DENVER DISCOS

- This Week**
- 1 YOU SHOULD BE DANCING—Bee Gees—RSO (12-inch)
  - 2 HEAVEN MUST BE MISSING AN ANGEL/DON'T TAKE AWAY THE MUSIC—Tavares—Capitol (LP)
  - 3 YOU'LL NEVER FIND ANOTHER LOVE LIKE MINE—Lou Rawls—Philadelphia International
  - 4 YOUNG HEARTS RUN FREE/RUN TO ME—Candi Staton—Warner Bros. (LP)
  - 5 NIGHT FEVER—Fatback Band—Spring
  - 6 LET'S MAKE A DEAL/I'VE GOT YOU UNDER MY SKIN/LOVER BE MINE—Gloria Gaynor—Polydor (LP)
  - 7 NICE & SLOW—Jesse Green—Scepter (disco edit)
  - 8 (Shake, Shake, Shake) SHAKE YOUR BOOTY—K.C. & The Sunshine Band—TK
  - 9 PLAY THAT FUNKY MUSIC—Wild Cherry—Sweet City
  - 10 TEN PERCENT—Double Exposure—Salsoul (12-inch)
  - 11 MORE, MORE, MORE—Andrea True Connection—Buddah (LP)
  - 12 SOUL SEARCHING/THAT'S WHERE THE HAPPY PEOPLE GO/DISCO PARTY—Trammps—Atlantic (LP)
  - 13 DISCO DOBRO/THAT'S THE WAY TO GO—Bottom Line—Greedy (LP)
  - 14 MY SWEET SUMMER SUITE—Love Unlimited Orchestra—20th Century (12-inch)
  - 15 TAKE A LITTLE—Liquid Pleasure—Midland International

### TOP AUDIENCE RESPONSE RECORDS IN DETROIT DISCOS

- This Week**
- 1 YOU SHOULD BE DANCING—Bee Gees—RSO (12-inch)
  - 2 DANCE—Paul Jabara—A&M
  - 3 VENUS—Madison '76—Capitol
  - 4 ALWAYS THERE—Side Effect—Fantasy (disco edit)
  - 5 BEST DISCO IN TOWN/ARABIAN NIGHTS—Ritchie Family—Marlin (LP)
  - 6 DANCIN' FREE—Hot Ice—Rage (12-inch)
  - 7 SUPER DISCO—Rimshots—Stang
  - 8 DON'T TAKE AWAY THE MUSIC—Tavares—Capitol (LP)
  - 9 KNIGHTS IN WHITE SATIN—Gorgio—Oasis (LP)
  - 10 HERE WE GO AGAIN—Peoples Choice—TSOP
  - 11 LOWDOWN—Boz Scaggs—Columbia (LP)
  - 12 NIGHT FEVER—Fatback Band—Spring
  - 13 GET UP OFFA THAT THING—James Brown—Polydor (12-inch)
  - 14 DANCIN' KID—Disco Tex & The Sex-O-Lettes—Chelsea
  - 15 RUBBER BAND MAN—Spinners—Atlantic (LP)

### TOP AUDIENCE RESPONSE RECORDS IN HOUSTON DISCOS

- This Week**
- 1 YOU + ME = LOVE—Undisputed Truth—Whitfield
  - 2 KNIGHTS IN WHITE SATIN/OH L'AMOUR—Gorgio—Oasis (LP)
  - 3 BEST DISCO IN TOWN/ARABIAN NIGHTS—Ritchie Family—Marlin (LP)
  - 4 LET'S MAKE A DEAL/I'VE GOT YOU UNDER MY SKIN/LOVER BE MINE—Gloria Gaynor—Polydor (LP)
  - 5 NICE & NAASTY—Salsoul Orchestra—Salsoul (12-inch)
  - 6 MY SWEET SUMMER SUITE—Love Unlimited Orchestra—20th Century (12-inch)
  - 7 (Shake, Shake, Shake) SHAKE YOUR BOOTY—K.C. & The Sunshine Band—TK
  - 8 YOU SHOULD BE DANCING—Bee Gees—RSO (12-inch)
  - 9 DO IT ALL THE NIGHT—Power Play—Pye
  - 10 PLAY THAT FUNKY MUSIC—Wild Cherry—Sweet City
  - 11 FULL TIME THING—Whirlwind—Roulette (12-inch)
  - 12 PARTY LINE—Andrea True Connection—Buddah (LP)
  - 13 GETAWAY—Earth, Wind & Fire—Columbia (12-inch)
  - 14 GET UP OFFA THAT THING—James Brown—Polydor
  - 15 YOU'LL NEVER FIND ANOTHER LOVE LIKE MINE—Lou Rawls—Philadelphia International

### TOP AUDIENCE RESPONSE RECORDS IN L.A./SAN DIEGO DISCOS

- This Week**
- 1 YOU + ME = LOVE—Undisputed Truth—Whitfield
  - 2 MY SWEET SUMMER SUITE—Love Unlimited Orchestra—20th Century (12-inch)
  - 3 YOU SHOULD BE DANCING—Bee Gees—RSO (12-inch)
  - 4 I DON'T WANT TO LOSE YOUR LOVE—Emotions—Columbia (LP)
  - 5 CHERCHEZ LA FEMME/SOUR & SWEET/I'LL PLAY THE FOOL—Dr. Buzzard's Original Savannah Band—RCA (LP)
  - 6 DOWN TO LOVE TOWN—Originals—Motown
  - 7 MUSIC, MUSIC, MUSIC—California—Warner/Curb
  - 8 BEST DISCO IN TOWN/ARABIAN NIGHTS—Ritchie Family—Marlin (LP)
  - 9 RUBBER BAND MAN—Spinners—Atlantic (LP)
  - 10 SUN, SUN, SUN—Jakkii—Pyramid (12-inch)
  - 11 PLAY THAT FUNKY MUSIC—Wild Cherry—Sweet City (LP)
  - 12 IF YOU CAN'T BEAT 'EM, JOIN 'EM—Mark Radice—United Artists (LP)
  - 13 YOU'LL NEVER FIND ANOTHER LOVE LIKE MINE—Lou Rawls—Philadelphia International
  - 14 RUN TO ME/DESTINY—Candi Staton—Warner Bros. (LP)
  - 15 NICE & NAASTY—Salsoul Orchestra—Salsoul (12-inch)

### TOP AUDIENCE RESPONSE RECORDS IN MIAMI DISCOS

- This Week**
- 1 DISCO MAGIC—T Connection—Media
  - 2 YOU SHOULD BE DANCING—Bee Gees—RSO (12-inch)
  - 3 LET'S MAKE A DEAL/I'VE GOT YOU UNDER MY SKIN/LOVER BE MINE—Gloria Gaynor—Polydor (LP)
  - 4 YOU'LL NEVER FIND ANOTHER LOVE LIKE MINE/THIS SONG WILL LAST FOREVER—Lou Rawls—Philadelphia International (LP)
  - 5 CHERCHEZ LA FEMME/SOUR & SWEET/I'LL PLAY THE FOOL—Dr. Buzzard's Original Savannah Band—RCA (LP)
  - 6 NICE & NAASTY—Salsoul Orchestra—Salsoul
  - 7 MY SWEET SUMMER SUITE—Love Unlimited Orchestra—20th Century (12-inch)
  - 8 BEST DISCO IN TOWN—Ritchie Family—Marlin (LP)
  - 9 LOWDOWN—Boz Scaggs—Columbia (LP)
  - 10 I DON'T WANT TO LOSE YOUR LOVE—Emotions—Columbia (LP)
  - 11 HEAVEN MUST BE MISSING AN ANGEL/DON'T TAKE AWAY THE MUSIC—Tavares—Capitol (LP)
  - 12 PICNIC IN THE PARK/SUMMERTIME AND FEELING MELLOW—MFSB—Philadelphia International (LP)
  - 13 I GOT YOUR LOVE—Stratavarius—Roulette (12-inch)
  - 14 TROUBLE MAKER—Roberta Kelly—Oasis
  - 15 CALYPSO BREAKDOWN—Ralph McDonald—TK (LP)

### TOP AUDIENCE RESPONSE RECORDS IN NEW YORK DISCOS

- This Week**
- 1 CHERCHEZ LA FEMME/SOUR & SWEET/I'LL PLAY THE FOOL—Dr. Buzzard's Original Savannah Band—RCA (LP)
  - 2 YOU SHOULD BE DANCING—Bee Gees—RSO (12-inch)
  - 3 LET'S MAKE A DEAL/I'VE GOT YOU UNDER MY SKIN/LOVER BE MINE—Gloria Gaynor—Polydor (LP)
  - 4 YOU'RE MY PEACE OF MIND—Faith, Hope & Charity—RCA (LP)
  - 5 I DON'T WANT TO LOSE YOUR LOVE—Emotions—Columbia (LP)
  - 6 BEST DISCO IN TOWN/ARABIAN NIGHTS/I'M ON FIRE—Ritchie Family—Marlin (LP)
  - 7 MY LOVE IS FREE/EVERY MAN—Double Exposure—Salsoul (12-inch)
  - 8 KNIGHTS IN WHITE SATIN/I WANNA FUNK WITH YOU TONIGHT/OH L'AMOUR—Gorgio—Oasis (LP)
  - 9 CALYPSO BREAKDOWN/WHERE IS THE LOVE—Ralph McDonald—TK
  - 10 NICE & NAASTY—Salsoul Orchestra—Salsoul (12-inch)
  - 11 FULL TIME THING—Whirlwind—Roulette (12-inch)
  - 12 LET'S GET IT TOGETHER—El Coco—AVI
  - 13 DON'T TAKE AWAY THE MUSIC/HEAVEN MUST BE MISSING AN ANGEL—Tavares—Capitol (LP)
  - 14 RUBBER BAND MAN—Spinners—Atlantic (LP)
  - 15 SUN, SUN, SUN—Jakkii—Pyramid (12-inch)

### TOP AUDIENCE RESPONSE RECORDS IN PHILADELPHIA DISCOS

- This Week**
- 1 YOU SHOULD BE DANCING—Bee Gees—RSO (12-inch)
  - 2 LET'S MAKE A DEAL/I'VE GOT YOU UNDER MY SKIN/LOVER BE MINE—Gloria Gaynor—Polydor (LP)
  - 3 CHERCHEZ LA FEMME/SOUR & SWEET/I'LL PLAY THE FOOL—Dr. Buzzard's Original Savannah Band—RCA (LP)
  - 4 BEST DISCO IN TOWN/ARABIAN NIGHTS—Ritchie Family—Marlin (LP)
  - 5 I DON'T WANT TO LOSE YOUR LOVE—Emotions—Columbia (LP)
  - 6 YOU + ME = LOVE—Undisputed Truth—Whitfield
  - 7 IF YOU CAN'T BEAT 'EM, JOIN 'EM—Mark Radice—United Artists (LP)
  - 8 MAKES YOU BLIND—Glitter Band—Bell (import)
  - 9 LET'S GET IT TOGETHER—El Coco—AVI (12-inch)
  - 10 (Shake, Shake, Shake) SHAKE YOUR BOOTY—K.C. & The Sunshine Band—TK
  - 11 YOU SHOULD BE DANCING—Bee Gees—RSO (12-inch)
  - 12 SUN, SUN, SUN—Jakkii—Pyramid (12-inch)
  - 13 LOVE TO THE WORLD/THE WORD—L.T.D.—A&M (LP)
  - 14 I'M GONNA LET MY HEART DO THE WALKING—Sumpres—Motown
  - 15 MY SWEET SUMMER SUITE—Love Unlimited Orchestra—20th Century (12-inch)

### TOP AUDIENCE RESPONSE RECORDS IN PHOENIX DISCOS

- This Week**
- 1 MY SWEET SUMMER SUITE—Love Unlimited Orchestra—20th Century (12-inch)
  - 2 YOU SHOULD BE DANCING—Bee Gees—RSO (12-inch)
  - 3 NICE & NAASTY—Salsoul Orchestra—Salsoul (12-inch)
  - 4 BEST DISCO IN TOWN/ARABIAN NIGHTS—Ritchie Family—Marlin (LP)
  - 5 (Shake, Shake, Shake) SHAKE YOUR BOOTY—K.C. & The Sunshine Band—TK
  - 6 PLAY THAT FUNKY MUSIC—Wild Cherry—Sweet City
  - 7 YOU + ME = LOVE—Undisputed Truth—Whitfield
  - 8 LET'S GET IT TOGETHER—El Coco—AVI (12-inch)
  - 9 LET'S MAKE A DEAL/I'VE GOT YOU UNDER MY SKIN/LOVER BE MINE—Gloria Gaynor—Polydor (LP)
  - 10 GETAWAY—Earth, Wind & Fire—Columbia (12-inch)
  - 11 KNIGHTS IN WHITE SATIN—Gorgio—Oasis (LP)
  - 12 THERE'S A MESSAGE IN OUR MUSIC—O'Jays—Philadelphia International (12-inch)
  - 13 DISCO DUCK—Rick Dees & His Cast Of Idiots—RSO
  - 14 CHERCHEZ LA FEMME—Dr. Buzzard's Original Savannah Band—RCA (LP)
  - 15 SUN, SUN, SUN—Jakkii—Pyramid (12-inch)

### TOP AUDIENCE RESPONSE RECORDS IN PITTSBURGH DISCOS

- This Week**
- 1 BEST DISCO IN TOWN/ARABIAN NIGHTS—Ritchie Family—Marlin (LP)
  - 2 LET'S MAKE A DEAL/I'VE GOT YOU UNDER MY SKIN/LOVER BE MINE—Gloria Gaynor—Polydor (LP)
  - 3 HEAVEN MUST BE MISSING AN ANGEL/DON'T TAKE AWAY THE MUSIC—Tavares—Capitol (LP)
  - 4 DISCO PARTY—Trammps—Atlantic (LP)
  - 5 YOU SHOULD BE DANCING—Bee Gees—RSO (12-inch)
  - 6 PLAY THAT FUNKY MUSIC—Wild Cherry—Sweet City
  - 7 YOU GOT THE POWER—Su Krammer—London
  - 8 LIPSTICK—Michel Polnareff—Atlantic (12-inch)
  - 9 IF YOU CAN'T BEAT 'EM, JOIN 'EM—Mark Radice—United Artists (LP)
  - 10 RUBBER BAND MAN—Spinners—Atlantic (LP)
  - 11 CHERCHEZ LA FEMME/SOUR & SWEET/I'LL PLAY THE FOOL—Dr. Buzzard's Original Savannah Band—RCA (LP)
  - 12 HAPPY MAN—Impact—Atco
  - 13 PARTY LINE/CALL ME—Andrea True Connection—Buddah (LP)
  - 14 ONE FOR THE MONEY—Whispers—Soul Train
  - 15 NICE & SLOW—Jesse Green—Scepter (disco edit)

### TOP AUDIENCE RESPONSE RECORDS IN SAN FRANCISCO DISCOS

- This Week**
- 1 YOU SHOULD BE DANCING—Bee Gees—RSO (12-inch)
  - 2 YOU + ME = LOVE—Undisputed Truth—Whitfield
  - 3 I DON'T WANT TO LOSE YOUR LOVE—Emotions—Columbia (LP)
  - 4 DON'T TAKE AWAY THE MUSIC/HEAVEN MUST BE MISSING AN ANGEL—Tavares—Capitol (LP)
  - 5 LET'S GET IT TOGETHER—El Coco—AVI (12-inch)
  - 6 YOUNG HEARTS RUN FREE/RUN TO ME/DESTINY—Candi Staton—Warner Bros. (LP)
  - 7 BEST DISCO IN TOWN—Ritchie Family—Marlin (LP)
  - 8 (Shake, Shake, Shake) SHAKE YOUR BOOTY—K.C. & The Sunshine Band—TK
  - 9 EVERY MAN/MY LOVE IS FREE/TEN PERCENT—Double Exposure—Salsoul
  - 10 ALWAYS THERE—Side Effect—Fantasy (disco edit)
  - 11 NICE & NAASTY—Salsoul Orchestra—Salsoul (12-inch)
  - 12 GET UP OFFA THAT THING—James Brown—Polydor (12-inch)
  - 13 IMPORTANT TO ME—Dense Williams—Columbia (LP)
  - 14 GETAWAY—Earth, Wind & Fire—Columbia (12-inch)
  - 15 LET'S MAKE A DEAL/I'VE GOT YOU UNDER MY SKIN/LOVER BE MINE—Gloria Gaynor—Polydor (LP)

### TOP AUDIENCE RESPONSE RECORDS IN SEATTLE DISCOS

- This Week**
- 1 YOU SHOULD BE DANCING—Bee Gees—RSO (12-inch)
  - 2 BEST DISCO IN TOWN—Ritchie Family—Marlin (LP)
  - 3 (Shake, Shake, Shake) SHAKE YOUR BOOTY—K.C. & The Sunshine Band—TK
  - 4 PLAY THAT FUNKY MUSIC—Wild Cherry—Sweet City
  - 5 YOU'LL NEVER FIND ANOTHER LOVE LIKE MINE—Lou Rawls—Philadelphia International
  - 6 YOUNG HEARTS RUN FREE/RUN TO ME—Candi Staton—Warner Bros. (LP)
  - 7 HEAVEN MUST BE MISSING AN ANGEL/BEING WITH YOU—Tavares—Capitol (LP)
  - 8 GETAWAY—Earth, Wind & Fire—Columbia (12-inch)
  - 9 KNIGHTS IN WHITE SATIN/I WANNA FUNK WITH YOU TONIGHT—Gorgio—Oasis (LP)
  - 10 LOWDOWN—Boz Scaggs—Columbia (LP)
  - 11 SOUR & SWEET—Dr. Buzzard's Original Savannah Band—RCA (LP)
  - 12 TRY ME, I KNOW WE CAN MAKE IT—Donna Summer—Oasis (LP)
  - 13 NICE & NAASTY—Salsoul Orchestra—Salsoul (12-inch)
  - 14 GET UP OFFA THAT THING—James Brown—Polydor (12-inch)
  - 15 I DON'T WANT TO LOSE YOUR LOVE—Emotions—Columbia (LP)

### TOP AUDIENCE RESPONSE RECORDS IN TORONTO DISCOS

- This Week**
- 1 YOU SHOULD BE DANCING—Bee Gees—Polydor
  - 2 YOU'LL NEVER FIND ANOTHER LOVE LIKE MINE—Lou Rawls—CBS
  - 3 DON'T STOP THE MUSIC—Bay City Rollers—Capitol
  - 4 HEAVEN MUST BE MISSING AN ANGEL—Tavares—Capitol
  - 5 (Shake, Shake, Shake) SHAKE YOUR BOOTY—K.C. & The Sunshine Band—RCA
  - 6 SUNSHINE LOVE—Metal Weeds—RCA
  - 7 5'3 5'3 4-5-6—Raffaella Carrà—CBS
  - 8 A CHACON SON ENFANCO—Recreation—Nobel
  - 9 LINDBERGH—Toulouse—Trans Canada
  - 10 DISCO BUMP—R.B. & Co.—CBS

- 1 YOU SHOULD BE DANCING—Bee Gees—RSO (12-inch)
- 2 BEST DISCO IN TOWN/ARABIAN NIGHTS—Ritchie Family—Marlin (LP)
- 3 CHERCHEZ LA FEMME/SOUR & SWEET/I'LL PLAY THE FOOL—Dr. Buzzard's Original Savannah Band—RCA (LP)
- 4 LET'S MAKE A DEAL/I'VE GOT YOU UNDER MY SKIN/LOVER BE MINE—Gloria Gaynor—Polydor (LP)
- 5 YOU + ME? LOVE—Undisputed Truth—Whitfield
- 6 I DON'T WANT TO LOSE YOUR LOVE—Emotions—Columbia (LP)
- 7 HEAVEN MUST BE MISSING AN ANGEL/DON'T TAKE AWAY THE MUSIC—Tavares—Capitol (LP)
- 8 NICE & NAASTY—Salsoul Orchestra—Salsoul (12-inch)
- 9 MY SWEET SUMMER SUITE—Love Unlimited Orchestra—20th Century (12-inch)
- 10 YOU'LL NEVER FIND ANOTHER LOVE LIKE MINE—Lou Rawls—Philadelphia International
- 11 EVERY MAN/MY LOVE IS FREE/TEN PERCENT—Double Exposure—Salsoul
- 12 (Shake, Shake, Shake) SHAKE YOUR BOOTY—K.C. & The Sunshine Band—TK
- 13 YOUNG HEARTS RUN FREE/RUN TO ME/DESTINY—Candi Staton—Warner Bros. (LP)
- 14 PLAY THAT FUNKY MUSIC—Wild Cherry—Sweet City
- 15 KNIGHTS IN WHITE SATIN/I WANNA FUNK WITH YOU TONIGHT/OH L'AMOUR—Gorgio—Oasis (LP)
- 16 LET'S GET IT TOGETHER—El Coco—AVI (12-inch)
- 17 YOU'RE MY PEACE OF MIND—Faith, Hope & Charity—RCA (LP)
- 18 GETAWAY—Earth, Wind & Fire—Columbia (12-inch)
- 19 SUN, SUN, SUN—Jakkii—Pyramid (12-inch)
- 20 RUBBER BAND MAN—Spinners—Atlantic (LP)
- 21 LOWDOWN—Boz Scaggs—Columbia (LP)
- 22 DISCO MAGIC—T Connection—Media
- 23 DISCO PARTY/THAT'S WHERE THE HAPPY PEOPLE GO/CAN WE COME TOGETHER—Trammps—Atlantic (LP)
- 24 DOWN TO LOVE TOWN—The Originals—Motown
- 25 CALYPSO BREAKDOWN/WHERE IS THE LOVE—Ralph McDonald—TK (LP)
- 26 FULL TIME THING—Whirlwind—Roulette (disco edit)
- 27 IF YOU CAN'T BEAT 'EM, JOIN 'EM—Mark Radice—United Artists (LP)
- 28 NIGHT FEVER—Fatback Band—Spring
- 29 ALWAYS THERE—Side Effect—Fantasy (disco edit)
- 30 MUSIC, MUSIC, MUSIC—California—Warner/Curb
- 31 GET UP OFFA THAT THING—James Brown—Polydor
- 32 DO IT ALL THE NIGHT—Power Play—Pye (12-inch)
- 33 YOU GOT THE POWER—Camouflage—Roulette (12-inch)
- 34 TAKE A LITTLE—Liquid Pleasure—Midland International
- 35 PICNIC IN THE PARK/SUMMERTIME AND I'M FEELING MELLOW—MFSB—Philadelphia International (LP)
- 36 LIKE HER—Gentlemen & Their Lady—Roulette (12-inch)
- 37 MORE, MORE, MORE/PARTY LINE/CALL ME—Andrea True Connection—Buddah (LP)
- 38 YOU GOT THE POWER—Su Krammer—London
- 39 NICE & SLOW—Jesse Green—Scepter (disco edit)
- 40 DANCE—Paul Jabara—A&M

Compiled from Top Audience Response Records in the 15 U.S. regional lists.

Legend—Compiled by telephone from Disco D.J. Playlists representing key discotheques in the 16 major U.S. Disco Action Markets.

## '77 CES & AUDEX Plans Taking Shape

• Continued from page 3

cooperative effort with the IHF on industry promotional programs that obviously would embrace music as part of the tie-in with the satellite Summer CES audio show being set up for McCormick Inn across the road from McCormick Place.

And Snitow, in the formal Sept. 1 announcement of AUDEX exclusively reported in Billboard the week before (Sept. 4 issue), includes the \$2.2 billion 1975 retail prerecorded music business in his total \$6.33 billion "audio industry."

"AUDEX is primarily for hardware and secondarily for software, with NARM the primary music expo, Snitow comments, "but they meet in the middle, and records and tapes belong in this show. It will be determined by the advisory committee on how much emphasis we place on label participation, but we

were approached by Columbia, for one, even before we formally announced AUDEX."

In addition to the 11 persons representing 15 companies at the Aug. 24 Las Vegas meeting that led to the formation of AUDEX, Snitow named seven others who met with his staff July 27 in New York, who also support the concept and will join the advisory committee.

Included are S. David Feir, BSR; Bob Kropp, Capehart; Steve Lane, Emerson; Abe Zagha, Lloyd's; Arthur Robson, Morse; Alfred Choy, Rotel, and Saul Ashkenazi, Soundesign.

Wayman expects to make a full Summer CES announcement Sept. 17 for the June 5-8 show, incorporating plans for a separate McCormick Inn "audio only" showcase that was fully described to the IHF trade show committee in a day-long Aug. 26 meeting.

The group, headed by Walter Stanton of Pickering, is to report to the IHF board shortly after Labor Day. An information mailing to all members is set, and a joint meeting with CES officials to talk over promotional plans and separate audio conferences at McCormick Inn.

Wayman notes there will be 25 private rooms for audio demos on the lobby level of McCormick Place, seven of which were used by such firms as Cerwin Vega and Infinity Systems last year. In addition, 35 demo rooms at McCormick Inn for audio specialty firms will be available at "very attractive prices"—from \$750 to \$1,500 including all service facilities. The Inn's 80 hospitality suites and 300 sleeping rooms also will be turned over "in entirety" to the audio industry, Wayman emphasizes.

A "pilot run" at the upcoming Winter CES, Jan. 13-16 at Chicago's Conrad Hilton, will offer the entire fifth floor—about 35 rooms—set aside for audio component firms' hospitality-demonstration suites, "mostly at a bargain \$600 to \$700," he notes.

AUDEX, which has the Las Vegas  
(Continued on page 46)

## U.K. Firms Mull End Of 'List Prices'

By CHRIS WHITE

LONDON—Britain's audio equipment manufacturers, who have had to contend with severe price-cutting by the retail trade, are coming round to the abolition of recommended retail prices, a move which could serve to influence the record industry's views on the issue in future.

Shirley Williams, Secretary of State for prices and consumer protection, has instructed the Price Commission to investigate the whole question and effect on cross-the-counter prices.

The hardware companies' willingness to rethink policies on the subject coincides with a strong, probolition campaign currently fought by the Radio, Electrical and Television Retailers' Assn. (RETRA). Four firms, including ITT, Sanyo and Bang and Olufsen, have already dispensed with recommended pricing and others are expected to follow. Industry speculation suggests that Decca, Pye and Sony will be among them.

RETRA secretary Geoff Dossetter feels that many companies will use their new price lists as the opportunity to abolish recommended prices. (The situation is akin to the post-fair trade U.S. pricing hassles.)

This activity is mainly the result of widespread price-cutting which has characterized the audio marketplace in recent years. Multiple retailers and consumer cash-and-carries have been using manufacturers' recommended prices as a yardstick for deep discounting, much to the dissatisfaction of independent traders forced into "meaningless" price battles.

Prices become paramount, they say, without due regard for other aspects of trading, such as offering proper pre-sales advice and consultation, and after-sales service.

J. Paget Brown, ITT marketing director, in a letter to dealers announcing the company's recommended re-

(Continued on page 46)



Pianist-comedian Victor Borge visits Du Pont magnetic tape products plant on recent concert date in Wilmington, Del. A "Crolyn" user in his home studio, he discusses tape slitting procedure with Dick Buckley, left, national accounts manager for magnetic tape, and Mauro Chiaverini, right, manufacturing manager for cassette operations.

## Strategy Varies On British Tape Marketing Tacks

By ADAM WHITE

LONDON—Despite a decision by EMI here to merge tape promotions with those of pop and MOR records, other major local labels reaffirm a belief in the importance of separate marketing for tape product.

EMI has said the shut-down of its tape department was because of the tendency nowadays for tape to be promoted alongside records.

David Munns, marketing manager of EMI's U.K. pop division, says there have been many cases where, because an album has been rush-released, the cassette and 8-track equivalent had not reached the market until several weeks later.

"Because of this there has been criticism that tape sales have been lost and it was felt that if both tapes and records were handled by the same departments then the likelihood of getting simultaneous releases is better."

The department's shuttering affects only two people—Geoff Gibas, former general manager, now marketing and repertoire coordinator for EMI's international operations, and promotions manager Chris Baxter, now advertising manager with the pop repertoire division.

Among the tape department's recent marketing exercises has been a tape-only Cliff Richard box-set and a series of cooking hints and recipes.

But other U.K. companies still emphasize a separate marketing ap-

(Continued on page 57)

## 8-T Combo For '77 Chrysler Compacts

DETROIT—Chrysler Corp. will offer a factory-installed, in-dash AM/FM/8-track combo on 1977 model Aspens and Volares, a feature not previously available on these year-old compact car lines. The unit is being manufactured by Chrysler at its Huntsville, Ala. Electronic Division.

Factory-installed CB, however, is absent from Chrysler's 1977 lineup, to debut Oct. 1, but the company will continue to distribute three models of Kraco CB transceivers, through Chrysler and Plymouth dealers, for aftermarket installation.

## S.F., L.A., CHI EXAMPLES

# Radio 'Gobbling Up' More Tape

By CLAUDE HALL

(This concludes a special roundup on the growing use of all types of blank tape by broadcasters that began last week with an overview of the drift toward automation and/or cartridge equipment.)

LOS ANGELES—Major stations across the continent are finding more varied uses for blank tape, as noted in these prime examples on the West Coast and in the Midwest.

At KFRC in San Francisco supervisor Len Rogers says that the station uses Ampex 406 for mastering, "but the only problem is that Ampex hasn't a comparable low noise tape to Scotch 177 for regular duplicating. KFRC was the base facility where oldie music tapes were made for all of the automated FM stations in the RKO Radio chain and Scotch 177 was used.

He brought up the point that the station itself also uses something like 30 10½-inch reels of tape a month on a logging machine that tapes everything that goes out on the air. Many,

many radio stations coast-to-coast do the same thing, preserving the tape in case of examination by the FCC or in case a question comes up about the programming on any given day. The logger tapes slow, but it still consumes tape in mass volume, especially for 24-hour stations. These are usually kept on file for three years, sometimes longer.

At KMET in Los Angeles, chief engineer Bill Fuhrer says that he rotates his basic 365 reels of 3,600-foot tape used for logging purposes. He keeps each reel for three years, before retaping on them.

KMET and its AM counterpart owned by Metromedia uses an enormous supply of tape in all configurations and in a variety of uses. This is in addition to what Metromedia's television station in the market uses.

Three different types of tape are used in raw form: • 206 for mastering; • 276 for work purposes; • 277 for stuff that goes out-of-house; for example, dubs of radio programs and dubs of commercials for clients.

"We usually buy the tape from 3M."

Fuhrer points out that sometimes a radio station can make a tradeout deal—"depending, of course, on how much your airtime is worth; fortunately, for KMET and our affiliate station KLAC, it's worth quite a lot."

KMET just traded out 1,200 cassettes with Ampex to use to dub commercials for clients and also to provide sample programs to other radio stations within the Metromedia chain. Often, when a record artist does a show on the progressive rock station, he's provided a complimentary cassette copy of the program.

The 1,200 cassettes will probably last through the "first couple of months of next year," says Fuhrer, "although sometimes you use up quite a lot of those in a given week."

KMET averages using about 100 reels of 3,600-foot tapes and 300 reels of 2,500-foot tapes a year. Between KMET and KLAC, the tape  
(Continued on page 46)

## Chrome Controversy: Views On All Levels

By RADCLIFFE JOE

NEW YORK—Is chromium dioxide tape really dead? Is the controversial formulation in fact being phased into oblivion by the emergence of new high energy formulations which are being touted by their developers to incorporate all the advantages of chromium dioxide with none of its disadvantages?

Experts of the blank tape industry will argue that chrome is as dead as the dodo bird. They will argue that it was too abrasive. That its abrasiveness resulted in an unnecessarily high level of headwear on most cassette machines, even those with chrome bias and equalizer switches. They will argue too that the new high performance tapes of TDK, Scotch, Maxell and Nakamichi, offer better-signal-to-noise capabilities than chrome without the disadvantages.

But are these "expert" assessments correct, and even if they are, is the end result a total consumer negativism about chrome that retailers can no longer be persuaded to stock it?

A recent survey of leading retailers across the country showed that chrome was not only alive, but also kicking in many areas, and as Hank

Alterman of Alterman's Audio in Gretna, La., puts it, "Chrome remains a fine product that has been very much maligned by the industry."

Alterman sells chrome. Lots of it. "We recommend chrome," he says. "We have allayed the fears of our misinformed customers by installing some of the most sophisticated blank tape test equipment available, and showing consumers just how well chrome measures up against other heavily-promoted formulations."

Alterman is not alone. The 15-store chain of Tokyo-Shapiro in Ohio claims that close to 60% of all its blank tape sales is in chrome product. Dale Santa Maria, the firm's merchandising manager, explains the demand for chrome blank tapes at his company is so great that the shops commit to almost the entire chrome output of Capitol Magnetics, which recently entered into a chrome licensing agreement with Du Pont, developer of the formulation.

Santa Maria feels that part of the huge demand for chrome product is due to Tokyo-Shapiro's stand on the formulation. The firm has advocated the product from its early in-

(Continued on page 47)

## GRT Adds Trio: 79 Tape Labels

SUNNYVALE, Calif.—The addition to its roster of tape-distributed labels brings the GRT Music Tapes list to 79, according to president K. White Sonner. The company has been actively pursuing new product, with five labels added in the last three months.

GRT acquired exclusive tape rights to Shelter at the same time the label signed for record distribution with ABC. First release is the Dwight Twilley Band's "Sincerely."

The initial Calla release is "Birth Of A Legend," an album of early recordings by reggae superstars Bob Marley and the Wailers.

A long-term agreement was inked with Gene Autry's newly reactivated Republic label, with a quarter of "collectors albums" as initial tape product, featuring "The Great American Singing Cowboys" with old recordings by Autry, Roy Rogers and other cowboy stars. GRT is planning special promos including cowboy-related merchandising themes to broaden exposure.

# Rep Rap

The **Audio Representatives Committee** of the ERA has been formed by eight member firms of the Colorado ERA branch specializing in consumer product distribution: **B&B Electronic Products, Inc.**; **Roy Brake & Assoc.**; **Cir-Vu Marketing**; **H.P. Marketing**; **J.A. Gedney & Co.**; **Little House**; **McLoud and Raymond**; and **On-Mark Sales, Inc.** With a stated goal of consumer education, the committee plans to sponsor dealer training seminars, consumer and dealer audio shows and workshops for its members. The committee's address is 800 Metrobank Building, Denver 80202.

**Howard Smith Brokerage Inc.**, 2317 Marbury Rd., Pittsburgh 15221, is handling the **Global Video Industries** large-screen projection tv system and tv games center in Pennsylvania, Ohio and West Virginia. The firm

also has been consumer products rep for **Allied Leisure Industries**, Hialeah, Fla.

★ ★ ★

**AVA Electronics**, Lansdowne, Pa.-based

manufacturer of equipment and parts for CB, CATV, MATV and CCTV, has named two new rep firms, according to sales manager Ben Birns.

**Electronic Salesmasters**, headed by Harry

Abramson, 24100 Chagrin Blvd., Beachwood, Ohio 44122, will cover Ohio and Michigan. **Harold J. Curry**, 8601 Northeast Highway 6, Lincoln, Neb. 68505, will have the line in Kansas, Missouri, Nebraska and Iowa.

Three new reps have been named by **Duo-tone Corp.** president Steve Nester to handle the Miami-based firm's accessory lines for records, tapes, musical instruments, CB equipment and needles.

**Leet Co.**, Apple Valley, Minn., is set for North and South Dakota and Minnesota; **R.A. Albrecht & Co.**, 429 Walnut Blvd., Rochester, Mich. 48063, for Michigan, and **Repronics**, Kirkland, Wash., for Washington and Oregon.

**Mark D. Petty** has joined **Don Flack Marketing**, 2851 Aspen Road, Northbrook, Ill. 60062, as a regional sales manager covering parts of Chicago and Central Illinois. His responsibilities include total marketing of Toshiba, Fuji Tape, Car Tapes Inc. and Bush Tables. Petty was previously with Paul Stone Assoc. and Sony of America.

These new **Fidelitone** regional representatives have been selected: **Anzer Enterprises**, 16 Avon Ave., Mill Valley, Calif. 94941 to cover Northern California; **Irv Tannenbaum & Assoc.**, 9205 Rising Sun Ave., Philadelphia 19175, covering Eastern Pennsylvania, Southern New Jersey and Delaware, and to serve Maryland, Virginia and the District of Columbia; **Dave Berkley Sales Co.**, 6100 Baltimore National Pike, Baltimore 21228.

## Back-To-School 'Scotch' Promos

CHICAGO—Special reduced price packages of Scotch cassette and 8-track blank tape are being offered in 3M fall promotions for suggested back-to-school and Labor Day merchandising campaigns.

A 25% savings (buy one, get the second at half price), is offered on special packs of two Dynarange 8-track, 90-minute cartridges and on two Master 90-minute cassettes in push-button C-box storage units. 3M also will reduce its price on two Highlander C-60 cassettes packaged unboxed, the company says.

All three paired offerings are packaged in pre-printed polyethylene bags.

According to John Taylor, retail market manager for 3M's magnetic audio/video products division, the promotion will be supported with radio spots in the top 20 metro markets between Sept. 12 and Oct. 10.

## Marketing Arm For Capitol U.K.

LONDON—EMI Tape is setting up a separate marketing department to distribute tape products in Britain manufactured by Capitol Magnetics in the U.S. Peter Sollitte, previously EMI Tape U.K. sales manager, heads the new EMI-Capitol Magnetics division.

New products will include lubricated tape and 8-track cartridges, cassettes, lacquer disks, digital cassettes, studio mastering tape and broadcast cartridges.

"There is now a product to supplement the existing Emitape range," Sollitte comments, "but we will continue to market under the Capitol name which is already established in the marketplace."

### An independent testing lab is sold on Sound Guard.

From Ball Corporation research into dry lubricants for aerospace applications came an exciting breakthrough in record care. **Sound Guard\*** record preservative.

When applied to record surfaces, Sound Guard preservative puts on a microscopically thin film (less than 0.000005" thick) to protect against wear without loss of frequency response or fidelity.

The photos below, magnified 200 times, tell the Sound Guard story, dramatically.



You can actually see vinyl wearing away.



No visible wear can be detected.

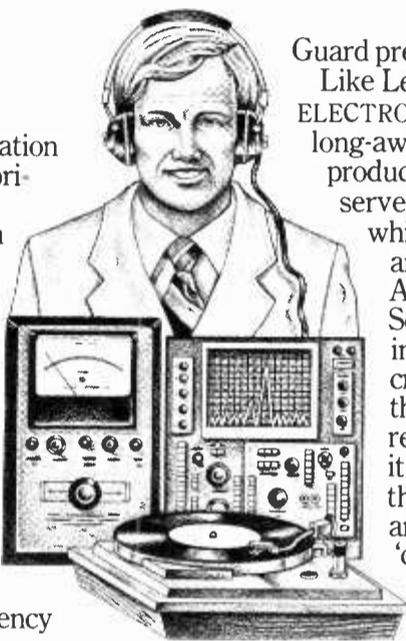
For conclusive proof, we asked one of the most respected audio laboratories to test Sound Guard preservative for themselves.

Their results were astounding:

1. Sound Guard preservative increases the life of records by significantly reducing record wear.
2. It does not in any way degrade audible frequency response.
3. It significantly retards increases in surface noise and total harmonic distortion caused by repeated playings.
4. Records treated with Sound Guard preservative do not attract dust as readily as untreated discs.

### The experts are sold on Sound Guard.

The people who know their sound and audio equipment have responded to Sound



Guard preservative with raves.

Like Len Feldman in **RADIO ELECTRONICS**: "At last! The long-awaited record-care product has arrived. It preserves frequency response

while reducing distortion and surface noise."

And "...not only does Sound Guard lubricant inhibit the gradual increase of surface noise that occurs with repeated playings, but it actually decreases the severity of those annoying 'pops' and 'clicks' which are so familiar to record fans."

Or B.V. Pisha's

AUDIO review: "Its (Sound Guard's) effectiveness was beyond our greatest expectations."

### Test market cities of Syracuse and Columbus are sold on Sound Guard.

We knew it worked, but would it sell? To find out we went to record and audio equipment stores in Syracuse, New York, and Columbus, Ohio.

Did it sell? In just 16 weeks, Sound Guard, which is a *preservative*, went from 0% to 34% share of the *total* record-care market in both cities. (That includes record cleaners, anti-stats, etc.)

### Thousands who ordered direct are sold on Sound Guard.

In only 8 weeks, our ad running in audio magazines pulled in orders by the thousands for Sound Guard kits.

What's more, we're finding that people are already ordering refills.

They're coming to us direct now. But from now on, our national advertising will send Sound Guard customers to you.

# Everyone is sold on Sound Guard. Now we need some people to sell it.



### If you're sold on Sound Guard, here's how we'll help you sell it.

We'll be running 30-second national TV commercials on NBC's **MIDNIGHT SPECIAL**, along with 60-second radio spots in many markets. Both will feature demonstrations with **THE TONIGHT SHOW's** Doc Severinsen as our spokesman.

We'll also be advertising heavily in most audio magazines and directories as well as in **SPORTS ILLUSTRATED**. Besides advertising, you'll also be supplied with point-of-sale material, informational brochures, and test result booklets.

In June, Sound Guard representatives will be calling



on shops and stores wherever records and audio equipment are sold.

If you'd like the name of your representative, or any other information about Sound Guard, write P.O. Box 5001, Muncie, Indiana 47302.



\*Sound Guard is the trademark of Ball Corporation for its record preservative. © 1976 by Ball Corporation.

## NEWCOM Holds \$ Line On '77 Vegas Space Rate

CHICAGO—The NEWCOM '77 exposition will be held May 3-5 at the Las Vegas Convention Center, without increase in basic exhibitor space rates, parent Electronic Industry Show Corp. announces here.

The standard NEWCOM fee remains \$6 per square foot of exhibitor space, as last year when the venue was New Orleans. Both the 1977 Summer CES and PC-77 expos also have held the line on basic space rates, at \$4 and \$6 per square foot, respectively.

Jack Berman, treasurer and budget committee chairman, also announced prices on special accom-

modations at the Las Vegas site: conference units in the east hall, \$700; executive suites in the new meeting room complex of the Convention Center, from \$1,200 to \$2,500, according to size; demonstration rooms off the north hall and the rotunda, available for display, conferences and audible demonstrations, from \$600 to \$2,500.

Arena space is available in the main exhibit hall, "for companies which want to combine major display facilities with extensive conference areas," the NEWCOM group indicates.

(Continued on page 47)

### LURE FOR CE?

## Mexico Floats Peso Vs. \$

NEW YORK—Mexico's decision to "float" the peso versus the U.S. dollar, abandoning 22 years of fixed parity and effectively devaluing the unit by as much as 25%, could again lure consumer electronics firms south of the border. It had been 12.5 to \$1 U.S. since 1954.

Many U.S. firms had located manufacturing and sub-assembly facilities in Mexico due to the low labor costs and other attractive features, but this number had dwindled in recent years to a relative handful, including some major blank tape operations of Audio Magnetics, Certon and Ampex.

However, Mexico's exports of all consumer electronics to the U.S.—including parts—was still a hefty \$55.7

million in 1975, with \$15.4 million already shipped in the first quarter of 1976, according to Commerce Dept. figures.

Blank tape exports, virtually all audio, topped \$17.5 million last year, with more than \$2.35 million already reported for January-March this year.

Mesa Electronics, whose introduction of a new turntable line has been delayed for more than a year, is one of the few U.S. audio firms with primary Mexican sourcing. But the lure of a 25% pricing advantage could lead others to establish links with Mexico—or revitalize thinking of American consumer electronics giants who have directed their Mexican-built products elsewhere.

## CES & AUDEX Plan For 1977

• Continued from page 44

Convention Center set for April 25-28, will have 150,000 square feet of open floor space in the East Hall, plus some 70,000 square feet of what Snitow describes as "closed sound-proofed rooms" for combination display-demonstration purposes.

Official headquarters hotel is the Las Vegas Hilton, about a block away, with more than 1,000 rooms and suites set aside for exhibitors and attendees.

With no audio firm that supports AUDEX planning to leave CES, and all company spokespersons emphasizing a "try it for a year to see how it works," neither Wayman nor Snitow was officially acknowledging any rivalry.

"When you take out the CB,

watches, calculators and video systems, 85% to 90% of our net 1976 Summer CES space was 'audio,' and on the main level upstairs it was 95% audio," Wayman emphasizes.

"We're not attacking CES and we don't oppose the idea," Snitow maintains. "We're doing our own thing with an independent audio trade show that we think the industry needs at this time."

The entire audio industry will make that decision, basically whether a calendar that already includes a January Winter CES, February PC-77 (CB), May NEWCOM and June Summer CES will find enough backers for an April AUDEX to make it viable for manufacturers, distributors, dealers and reps, and profitable to the exhibit producer.

## Record Sales Boost Outlook For Superscope

By ED HARRISON

LOS ANGELES—Superscope Inc.'s sales and earnings performance during the first half of 1976 indicates record sales levels for the remainder of the year, based on facts and figures in Superscope's report to stockholders for the six months ended June 30.

Varied domestic and international manufacturing operations account for the optimistic expectations. Superscope's Asian manufacturing operations have reached the required volume on higher profit margin products.

In addition, the company's new U.S. speaker production plant is in full operation which will enable Superscope to significantly penetrate the domestic speaker market during the ensuing six months.

International sales growth continues to rise based on the Japanese Marantz Sales Corp.'s rapid penetration of its domestic market and the establishment of a distribution subsidiary in England.

Funding for Superscope's \$9.3 million mortgage on its new world headquarters and manufacturing facility in Chatsworth, Calif., was completed June 30 with proceeds of the mortgage used to retire current bank debts on July 1. Receipt of these funds increased cash and notes payable to banks.

Consistent with its policy of tight inventory control, Superscope's worldwide inventory was down to \$41 million from \$62 million a year ago. The decrease was accomplished despite second-quarter sales being \$9 million ahead of those for the comparable period of 1975.

Meanwhile the government's look into the whole issue of recommended retail pricing follows the Price Commission's report to Shirley Williams about small household electrical appliances, which made particular reference to the subject.

The new investigation is expected to take six months, the commission meeting with organizations such as RETRA and the British Radio and Electrical Manufacturers' Assn., along with individual firms.

### New CB 'Amplifier'

LOS ANGELES—El Mar Plastics, producers here of plastic component parts for recording tape industry, has come up with a new wrinkle in CB accessories.

The product, CB Amplifier, converts low fidelity CB reception to hi fi clarity by using the speakers available in existing 8-track systems. The CB amplifier jack is plugged into the speaker or phone outlet of a CB unit and the cartridge is placed into a home or car 8-track player. The audio output from the CB unit is then amplified through the 8-track speakers.

In addition, El Mar has just introduced a new cassette caddy.

### UCLA CB Seminar

LOS ANGELES—UCLA will conduct a one-day seminar at its Extension division on CB radio entitled "The Emergence Of A Hidden Media."

Slated for Saturday, Oct. 30, the coordinator will be William B. Lee, PhD, Curator of Anthropology, Los Angeles County Museum of Natural History.

Technical, legal, social psychological, ethnographic and folk aspects of CB will be explored.

## Radio 'Gobbling' Blank Tape

• Continued from page 44

volume would be about 600 reels of 2,500-foot tapes and 200 reels of 3,600-foot tapes.

KMET also uses carts for commercials and news. "I guess we'd have about 150-200 carts in use for the news department and 250-300 in use for the commercials. The carts themselves hardly wear out, but we do have to replace the tape and I guess KMET uses about 36 rolls of 2,500-foot tape a year. KLAC uses carts for news, commercials, and a lot of its records," he says, but manages to trade out some of the reel-to-reel tapes.

At WMAQ in Chicago, Hal Whiteberry, manager of technical operations for both the AM and FM stations, as well as the News and Information Service network product out of Chicago, likes Scotch 176 for general purposes. "It may not be the best in the world, but for broadcast it's an excellent all-around tape." He says that the station has tried other brands "once in a while," but usually goes back to Scotch and buys this direct from the manufacturer because WMAQ has always bought direct.

Even direct, cost zooms into the thousands of dollars. "The general manager often thinks I'm trying to bankrupt the station."

The Audiopak cartridge is being phased in at WMAQ. The AM station is an all-cart country music operation and probably 2,000 carts are used there. The FM is all-news and "they go through carts like crazy. It's almost impossible to wear one out, mechanically, but the greatest casualty is the news people throwing one to the engineer in the control room

and since he didn't exactly play left field for the Yankees, you end up sometimes with pieces of plastic decorating the floor."

He believes that the two operations probably have about 5,000-6,000 carts in use at any given time.

Carts are important in many of the semi-automation systems and the totally automated systems for radio. The Moffat system, developed by engineer Gordon Kyle, has all music on carts in an Instacart unit; the disk jockey uses a computer to assist him in his programming.

Without question, more and more stations are moving to carts and to some form of automation (many are currently using automation equipment with live disk jockeys). That's the most likely trend of the future for radio.

The usage of tape, either on reel or in cartridges, is obvious.

The cassette, for radio automation purposes, didn't develop to any great extent.

However, cassette use for actualities and for promotion (to give commercial clients, for example) is growing enormously.

Syndication firms like TM Productions and TM Programming in Dallas, SRP in South Plainfield, N.J.; Bonneville Broadcast Consultants in New York; Peters Productions in San Diego; PAMS in Dallas, O'Connor Creative Services in Los Angeles; William B. Tanner in Memphis, are consuming huge amounts of tape almost daily.

Between the radio stations themselves and the people who supply radio stations with programming and/or programming elements, it's obvious that several billion feet of tape is being consumed each year.

### CB DISTRIBS

## CEDA Marks 1st Birthday

CHICAGO—The Communications Equipment Distributors Assn. (CEDA) holds its first anniversary meeting at the Four Seasons Inn, Colorado Springs, Oct. 15-17.

The year-old organization of distributors specializing in CB radio presently numbers 38 distributor members, with 55 manufacturers, "about as many dealers," and 20 manufacturer's representatives as associate members, according to Marvin VanMetre, executive director of the group.

Recent associate memberships include Telex Communications, Inc.; Electronic Specialists, Inc.; Platt Luggage; RMS Electronics, Inc.;

Gladding Corp./Pearce-Simpson Div.; Workman Electronic Products, Inc., and Time Manufacturing Co.

VanMetre says he expects at least half of the associate member manufacturers to attend the October meeting, which will be keynoted by an address from Ray Spence, chief engineer for the FCC Panel discussions, to include associate members, also are being planned.

Regarding its involvement as a group in upcoming trade expositions, VanMetre informs that the organization will "piggy-back" on PC-77, as it did last year, with its own booth and an association meeting scheduled at that time.

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## Videotape Anniversaries— 20 Years In Broadcasting, First In Consumer Market

By KEN WINSLOW

NEW YORK—This year videotape celebrated two important anniversaries. Twenty years ago, in 1956, the first commercially available videotape machine was offered to broadcasters. But more importantly videotape has also celebrated its first year as a consumer product. At just about the time 3M, which made the videotape, and Ampex, which made the first quadruplex recorder, were blowing out 20 candles at the Chicago meeting of the National Assn. of Broadcasters earlier this year another event unfolded. Akio Morito, who has long sought to bring videotape recording to the consumer and who now is Sony Corp. of Japan chairman, was very likely blowing out the first candle in his own celebration of the introduction of Betamax, the widely acknowledged first viable entry in the home videotape market.

While other consumer-intended formats have made it into manufacturing and marketing, e.g., Cartrivision, etc., none has lasted beyond the critical first year of sales. Sony has gained a first year market position both in Japan and the U.S. for its Betamax.

Betamax first went into production in Japan in April '75 at 5,000 units a month. In April '76 it was upped to 10,000 units monthly and is now reported to be even higher in an effort to keep up with demand. Current monthly Betamax retail sales in Japan have reached the 10,000 level. U.S. sales in both console and stand-alone deck versions have reached 2,500 monthly with growing backorders in over 25 marketing areas. It will become available nationally by the end of the year. A version of the Betamax format will be offered in schools, business, industry and other segments of the institutional market. At this point videotape will have the kind of bridge between the consumer and institutional markets that audiotape and 35mm have enjoyed for so long.

Perhaps even more important than Sony's success with Betamax as a solid sign of the long-awaited arrival of the consumer videotape market are the moves of other Japanese manufacturers. Competing (and incompatible) machines offering similar characteristics to Betamax have already been placed on the Japanese domestic consumer market by Sanyo/Toshiba (V-Cord

11) and Matsushita (National Home Video). One or two more are expected within the next six to eight months. Following Sony's lead, all are being readied for U.S. introduction starting this fall and winter.

Videotape manufacturers anticipate a growing demand for videotape as the consumer market develops. Sony says purchasers of Betamax initially acquire from 10 to 15 blank videocassettes as a start toward building their own personal library of recordings. Program distributors in Japan and the U.S. are beginning to release in Betamax. Tape company spokesmen at 3M and Dupont have made no secret of their work during the last several years with recorder manufacturers to develop new and more cost-effective machine formats for the broadcast, institutional and consumer markets. 3M has already taken a license to manufacture and sell tape and plastics for Betamax and expects to offer product later this year.

To put today's growth of consumer videotape in perspective, in the last 20 years in which machines have been available for broadcasters, less than 20,000 quadruplex units have been manufactured and sold worldwide in a cost range centering between \$50,000 and \$120,000 each. A 60-minute reel of 2-inch-wide quadruplex videotape with shipping case costs from \$160 to over \$200 depending upon type and purchase arrangements.

Videotape came to the institutional instruction, training and information markets in the early '60s. In the 15 years since that time some 500,000 to 600,000 helical scan machines of about 20 different types (open reel and cartridge/cassette) at prices largely falling in the \$1,000 to \$20,000 range have been sold and put into use in the U.S.

In just 18 months Sony is estimated to have manufactured and sold more than 100,000 Betamax transports with plans already underway to double production capacity each succeeding year. On this basis more than a million Betamax machines will be in the hands of users by 1980. Some observers feel that the success of Sony after only 18 months of marketing plus the prospective entry of three or four other manufacturers would raise the number of "consumer oriented" tape machines to 1½ million or more by 1980. By

## Tape Duplicator

The *ITA Video Digest*, a bimonthly 30-minute videotape featuring innovative ideas about the medium's use, is being made available by ITA for \$5 on a "loan" basis with permission to copy, and return to the ITA duplicator after five working days.

Executive director **Larry Finley** notes that arrangements will be made with ITA members as to the manner of distribution at the group's European meeting to be held in Cannes, France, Sept. 24 in conjunction with VIDCOM.

The first program is edited and anchored by **Willard Thomas**, Organizational Media Systems, with clips from American Motors, West Bend and Eastern Airlines.

\* \* \*

**Teletronics International** in New York has ordered eight RCA TR-600 VTRS, a second FR-35 multi-speed, servo-controlled 35mm film projection system, and a PM-86SL magnetic sound/recorder/reproducer. Ordered from **RCA Broadcast Systems** in Camden, N.J., the new units will augment existing equipment to give Teletronics "the most advanced post production videotape plant in the country," according to president **George Gould**.

\* \* \*

**Ampex** has been awarded three contracts valued at \$3.7 million by the **GSA** for instrumentation, video and audio recording tapes to federal government agencies, announced **John Porter**, magnetic tape division general manager.

Effective from Oct. 1, 1976 through Sept. 30, 1977, the contracts include \$2.7 million of high resolution and intermediate band instrumentation tape; more than \$800,000 in ¼-inch audio and high-band color videotape, and approximately \$200,000 of 1 and ½-inch audio tapes, helical scan and U-Matic videotapes, and digital tapes.

that time the basic price of a recorder/player should be under \$1,000 (in today's dollars) and retail list for 60-minute to 120-minute blank tapes should range from \$10 to \$20 each.

(This exclusive three-part report on the rapid developments in the growing consumer videotape market continues next week with a look at the vital technical ties between the tape and equipment, by **Ken Winslow**, director of professional development for the *International Industrial TV Assn.*)

## Holds \$ Line

Continued from page 46

It says exhibit hall space will be assigned in mid-November at a drawing in which priority is given to firms according to the consistency of their past participation at NEWCOM. Companies that have attended all NEWCOMs in the past ten years select first.

Conference space of all types will be assigned on a first-come, first-served basis.

The number of NEWCOM exhibit hours remains unchanged from last year, however the exhibition areas will open one half-hour later than in 1976, at 9:30 a.m., allowing ample time for distributor clinics and forums to be presented each morning.

According to the group, these are scheduled in the areas of commercial sound and video OEM distribution, consumer products and CB/communications and general line dealer service.

Unlike NEWCOM '76, this year's exposition will not feature separate exhibitor areas for CB and for commercial sound manufacturers, the NEWCOM group says.

The Show Corp. confirms that the 1978 and 1979 NEWCOMs will return to the Las Vegas site.

## Mixed Views On Chrome

Continued from page 44

ception, showing customers through charts and test equipment, its advantages over other formulations. However, Santa Maria stresses that customer satisfaction with the end result of the product played an important role in the continuing popularity of the line.

**David Liss** of Audio Concepts with stores in Austin, Memphis and South Bend, Ind., says his firm anticipates a resurgence in the demand for chrome product. "All signs point in that direction," he affirms.

From **Len Fogel**, Sight & Sound Audio in New York. "Chrome tapes are coming back strong," and at **Luskin's** in Miami, **Joe Luskin**, owner of the four-shop chain says, "Chrome is holding its own in the face of increasing competition from TDK's Super Avilyn."

The apparent turnaround in chrome's fortunes is due in part to an all out promotional program—the first of its kind in the industry—by **Du Pont**, the formulation's developer, to stem the erosion of chrome's image in the U.S. consumer market.

The **Wilmington, Del.**, based firm launched this campaign at the recent Summer CES in Chicago, and vows to continue taking its argument for chrome to manufacturer, retailer and consumer until all the myths about the product are dispelled.

In launching the promotion aimed at spurring chrome's resurgence, **William Oskin Jr.**, Du Pont audio products sales manager, complained that the industry's flagellation of chrome's abrasiveness was unjustified. He said ongoing research at his firm's facilities have helped reduce headwear in chrome products to about half of what it originally was.

"We have made considerable strides at Du Pont in our efforts to stabilize chrome's formulation,"

says **Oskin**, "and today we can safely say that we produce a consistent product which withstands most stringent tests." However, **Oskin** points out that variables in the performance of lower-priced decks affects the tape's performance at the user level.

To give leverage to its pro-chrome arguments, **Du Pont** has released results of independent testing done on chrome and a number of iron oxide formulations from **TDK**, **Maxell**, **Scotch**, **Fuji** and **Ampex**.

The tests show that (1) chrome tapes generally are similar in headwear to iron oxide formulations; (2) consumers can expect a cassette deck head life of in excess of 1,500 hours by using chrome exclusively; (3) cobalt-modified iron oxides (i.e.: TDK's super avilyn) show a range of headwear patterns.

Says the report, "Some of these variables are equal to iron oxide formulations, while others show two or three times the wear of chrome."

The report further dismisses claims that **TDK-SA** exhibits a significant signal-to-noise advantage over chrome tapes, and adds, "Our measurements indicate that the best signal-to-noise performance measured for a **TDK-SA** tape is the same as the performance of the best chrome tapes. While the output of the **TDK-SA** was higher, this was offset by its higher bias noise level."

(This exclusive review of the chrome controversy concludes next week with pro and con comments from **BASF**, **Capitol Magnetics**, **TDK**, **Maxell**, **3M** and **Fuji executives**.)

## Editor Henke Dead

NEW YORK—**Ted Henke**, 55, editor of **Sight & Sound Marketing** the last 11 years, died Aug. 28 of a heart attack. The local audio fraternity joined in a memorial service.

SEPTEMBER 11, 1976, BILLBOARD



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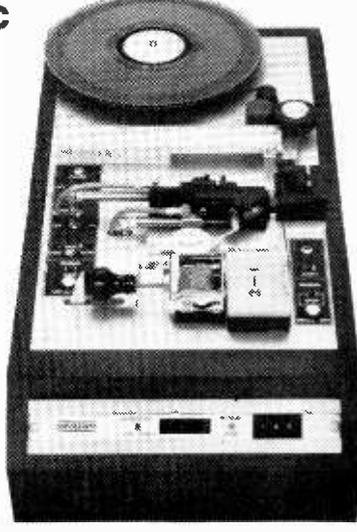
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# N.Y., L.A. Fading As Launching Sites For New Acts

• Continued from page 1

troit, Chicago, Atlanta, Nashville and Baltimore.

The promotional decentralization also applies to established artists. "This started for us about eight months ago when we presented Michael Murphey's gold album," comments Ron Alexenburg, vice president and general manager of Epic Records and Associated labels.

"Many of these presentations take place in New York or L.A. or at our convention, but Michael was performing where his parents live in Texas and we surprised him by going to Dallas and presenting him with the gold record before the radio station and sales people who supported him in the beginning and broke him."

After taking part in the national

kickoff of Epic's new group, Mother's Finest, that drew Epic officials, radio personalities, major accounts personnel and the national press to Atlanta, Alexenburg hailed the city as a major launching ground for new artists.

"The fever in the city was very high for its own act. If I were in Atlanta and were a promotion man, sales manager or disk jockey, and they took this group from Atlanta to New York or L.A. for a press party, I might be a little miffed about it.

"We acknowledged the spirit of Atlanta and the spirit of our own people there who don't have that much opportunity to be in the launching of a career."

Alexenburg compares the Atlanta success to a New Jersey launching. "It's like what we did with Southside

Johnny and the Asbury Jukes. Realistically, would you try to launch them in a city other than Asbury Park? You'd have your head handed to you."

Epic recently staged a promotion in Boston for its new group named Boston. "And we'd certainly go to Cleveland to throw the initial party for Wild Cherry because that's where it all started. Nothing is as important to an artist as to be acknowledged in front of friends."

"We're going to do this in Chicago in mid-September for three new artists—Jimmy Vincent, Bonnie Koloc and Jimmy Peterik. They're all new and all from Chicago, and our Chicago branch will tie it in with the local community as our Atlanta branch did."

Irwin Steinberg, president of the Polygram Records Group, is headquartered in Chicago and notes that hard rock groups are launched mostly out of the Midwest. "Detroit is like an ultimate place to be for a hard rock group."

But Steinberg isn't opposed to breaking acts out of other regions. "We follow the line of least resistance. If an act has roots in a marketplace—because it appeared and/or lived there—then we try to start in that marketplace. Also, radio might show us the way and start us out."

Polygram takes the initial indicators and tries to develop that market so the story can be carried to other markets, according to Steinberg who cites the case of the Runaways, a Mercury group.

"One of the initial reactions we got was out of Buffalo, although the Runaways happen to live in Los Angeles." The Runaways campaign is now in full swing, following the "line of least resistance."

"Obviously, soul acts are going to get launched more easily where the major black populations are," Steinberg says, citing: "Cities like Cleveland, Detroit, Cincinnati, Baltimore, Washington, New York and Chicago. They're not going to get launched in Minneapolis."

Joe Smith, chairman of the board of Elektra/Asylum, agrees that record companies are expanding the horizons for breaking talent. "The exposure avenues in New York and L.A. have constricted and closed down so much over the past few years that when you see some daylight, you run for it. If you get all kinds of activity and interest in Dallas, then you're going to concentrate your advertising dollars, publicity and artist appearances there."

Smith believes the possibilities of being able to break an act in the New York and L.A. markets are decreasing and he cites a "somewhat blase, somewhat cynical" press and media as a reason. He also points to the healthy surge of black music in New York, noting, "The normal white pop act has seen record sales fall back in the New York market."

Elektra/Asylum has its eye on the entire country. "The unique marketing nature of Southern California lends itself to breaking such acts like the Eagles and Beach Boys plus a

number of artists in the more laid-back kind of music.

"For the general run of rock'n'roll, there are all kinds of areas around the country we concentrate on now. If I had black acts or black progressive jazz, I'd talk about Baltimore, Washington, Philadelphia, Chicago, Detroit, Atlanta. Talking about country, New York and L.A. are almost non-existent in terms of the opportunities to break out a country artist."

Smith points to a recent Chris Hillman reception in Denver. "He lives there and he has a following. There's acceptance of his music and we had some radio play." A former radio man, Smith realizes the importance of allowing radio leaders a more active role and a sense of participation in the initial development of an artist's career.

"We've been doing this for a long time," comments Phil Walden, president of Capricorn Records, based in Macon, Ga., and one of the pioneers in propelling acts on a regional basis.

The Allman Brothers Band, Marshall Tucker Band and other Capricorn acts surged from Southern stardom to international recognition. In launching new acts, such as Grinderswitch, Walden's label uses cities where Capricorn and the act can get a good turnout.

The trend is also prevalent at RCA, notes Mel Ilberman, vice president of commercial operations, "We recently highlighted our new  
(Continued on page 49)

## ON THE COUNTRY CHARTS THIS WEEK:



### "LONELY EYES"

Randy Barlow-Gazelle Records IRDA /280



### "WHISPERS & GRINS"

David Rogers-Republic Records IRDA /256



### "SOMEDAY SOON"

Kathy Barnes-Republic Records IRDA /293

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<b>FREDDIE HART</b>	"That Look In Her Eyes"	(4313)	36 •	40 •	44 •
<b>DIANA WILLIAMS</b>	"Teddy Bear's Last Ride"	(4317)	53 •	56 •	60 •
<b>RAY GRIFF</b>	"That's What I Get"	(4320)	54 •	62 •	63 •
<b>MERLE HAGGARD</b>	"Cherokee Maiden"	(4326)	60 •	65 •	79 •
<b>ASLEEP AT THE WHEEL</b>	"Route 66"	(4319)	67 •	77	91
<b>JESSI COLTER</b>	"I Thought I Heard You Calling"	(4325)	75 •	85 •	81 •
<b>ANNE MURRAY</b>	"Things"	(4329)	78 •	78 •	96
<b>LA COSTA</b>	"What'll I Do"	(4327)	79 •	81 •	77 •

# Country

## JOLTS TRADITIONALISTS

### Snow Resigns Post; Joins 'Uptowners'

NASHVILLE—The constant and critical battle between country music traditionalists and the progressive country proponents which will alter the direction of country music, has taken a dramatic turn toward the contemporary forces with the unexpected resignation of Hank Snow as president of the Assn. of Country Entertainers.

Snow cites some realistic, hard decisions behind his departure from the helm of the association established by country music traditionalists two years ago when the traditional versus contemporary battle peaked after Olivia Newton-John received a CMA award.

The group decried the "uptown, Fifth Ave." direction of country music and the trend toward radio stations adding the Newton-Johns to their playlists while dropping the Roy Acuffs and Ernest Tubbs.

The association, formed by Snow and other traditionally oriented singers, has a goal of "preserving the identity of country music." Snow feels the "complete turnaround" he plans for his recording career and his presidency of the group would be termed contradictory.

"I've been with the organization since its birth," Snow states, "and I've gone along with its goal of preserving the identity of country music. I've also said I'd never change the style of recording I've had for 40 years.

"I've changed my mind after a complete study of the matter for the past five months. I've talked to many people, including sessions at RCA with Jerry Bradley, sales and promotion people and the RCA heads in Toronto. They have changed my mind. I can truthfully say I was wrong.

"On the road, people would ask me to record with more fiddles and old country steel. The same people who asked that do not buy Hank Snow records. There's a whole new generation of deejays and program

directors in the U.S. and Canada. Judging from my record sales of the past three years, I've been doing something wrong. If you can't beat them, join them."

Snow's new philosophy apparently does contradict some of the tenets of the association's philosophy. And his change is total: "I'm taking a complete turnaround. I'll use different arrangements and get more of an uptown sound. I'll play what the general public wants—they're the ones who buy the records. My old fans are gone."

Snow hopes to broaden his appeal to both old and new music fans. "Willie Nelson proved this could be done. Jim Ed Brown is doing fine on his new record."

The RCA artist feels he will be "ridiculed from all sides" for his resignation and change in recording philosophy. Though resigning the presidency, he plans to remain a member. "I have nothing whatsoever against the organization. They're working for a good cause—and if it's worked right, I think it'll work out.

"But you can't change the deejays mind and the program director's mind, and I don't think you can change the Top 40. You can't go in and tell them what to do if they're being successful."

Snow says he "can't see that we've made too much success" with the organization, but he wishes it well. Meanwhile, he's preparing for his next single release—and 15 songs in the can are being narrowed down to the best two which will represent "more of what's going on today."

One side is a new Ray Griff song, "You're Wondering Why." The other side should soothe the wounds of traditionalists. It's "Somewhere Somebody's Waiting For You," Snow explains, "It's an old song my mother used to sing to me."

The changes in arrangements and instrumentation will come at his next recording session, Snow points out.

### N.Y. & L.A. Bypassed

• Continued from page 48

group, the Savannah Band, in the Washington-Baltimore area."

United Artists reports significant success in its national breakout campaign for the new group American Flyer.

"We sent a task force into the field to hit 19 cities a week," remarks Artie Mogull, UA's president. The national assault to break the new act included four teams—each team consisting of one UA representative and one member of the group. "They personally delivered the al-

bum, hitting radio, retailers, everything. And we supported them with a massive trade campaign."

Results? American Flyer's new LP led the list of Top Add Ons-National in Billboard's Album Radio Action (Sept. 4). "This is one of the best jobs in breaking a new act I've seen in a long time," enthuses Mogull.

The American Flyer blast-off is part of UA's new artist of the month campaign. "The artist for October will be Crystal Gayle," Mogull reveals. "We'll launch her from every-

(Continued on page 52)

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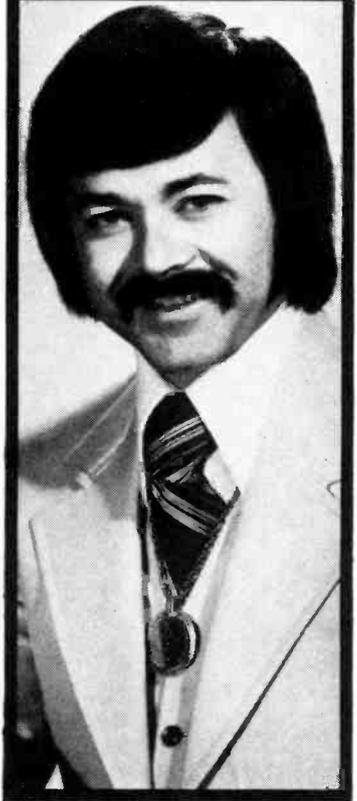
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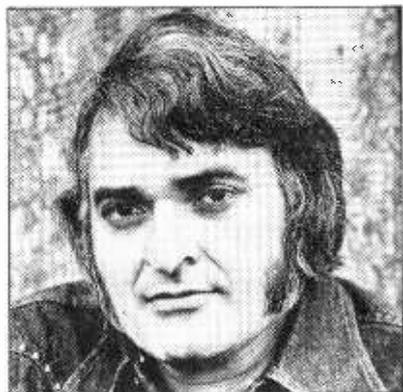
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# Billboard Hot Country Singles

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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	This Week	Last Week	Weeks on Chart			This Week	Last Week	Weeks on Chart	This Week	Last Week	Weeks on Chart				
1	3	11	34	35	8	★	<b>I DON'T WANT TO HAVE TO MARRY YOU</b> -Jim Ed Brown & Helen Cornelius (F. Imus, P. Sweet), RCA 10711 (Blackwood/Imusic, BMI)	69	NEW ENTRY	70	74	4	★	<b>SOMEBODY SOMEWHERE</b> -Loretta Lynn (L.J. Dillon), MCA 40607 (Coal Miners, BMI)			
2	2	10	35	42	5	★	<b>I WONDER IF I SAID GOODBYE</b> -Johnny Rodriguez (M. Newbury Mercury 73815 (Phonogram) (Acuff-Rose, BMI)	71	83	2	★	82	2	★	<b>I'LL NEVER SEE HIM AGAIN</b> -Sue Richards (R. Mainegra, M. Blackford), ABC/Dot 17645 (Unart, BMI/United Artists, ASCAP)		
3	6	8	36	46	4	★	<b>IF YOU'VE GOT THE MONEY I'VE GOT THE TIME</b> -Willie Nelson (L. Frizzell, J. Beck), Lone Star 3-10383 (Columbia) (Peer International, BMI)	72	82	2	★	87	2	★	<b>THAT'LL BE THE DAY</b> -Linda Roastadt (J. Allison, B. Italy, N. Petty), Asylum 45340 (MPL Communications, BMI)		
4	1	10	37	47	3	★	<b>(I'M A) STAND BY MY WOMAN MAN</b> -Ronnie Milsap (K. Robbins), RCA 10724 (Pi-Gem, BMI)	73	87	2	★	84	4	★	<b>THAT'S ALL SHE EVER SAID EXCEPT GOODBYE</b> -Nat Stuckey (N. Stuckey), MCA 40608 (Stuckey, BMI)		
5	12	6	38	52	4	★	<b>HERE'S SOME LOVE</b> -Tanya Tucker (J. Roberts, R. Maingera), MCA 40598 (Screen Gems-Columbia, BMI)	74	84	4	★	85	2	★	<b>I NEVER SAID IT WOULD BE EASY</b> -Jacky Ward (J. Foster, B. Rice), Mercury 73826 (Phonogram) (Jack & Bill, ASCAP)		
6	5	13	39	54	3	★	<b>MISTY BLUE</b> -Billie Jo Spears (B. Montgomery), United Artists 813 (Talmont, BMI)	75	85	2	★	88	2	★	<b>I'VE BEEN THERE TOO</b> -Kenny Seratt (C. Williams, J. Nickson), Hitsville 6039 (Motown) (Attache, BMI)		
7	11	7	40	48	4	★	<b>ALL I CAN DO</b> -Dolly Parton (D. Parton), RCA 10730 (Owens, BMI)	76	NEW ENTRY	77	77	5	★	89	2	★	<b>I THOUGHT I HEARD YOU CALLING MY NAME</b> -Jessi Colter (L. Emerson), Capitol 4325 (Golden West Melodies, BMI)
8	10	7	41	41	8	★	<b>CAN'T YOU SEE/I'LL GO BACK TO HER</b> -Waylon Jennings (T. Caldwell/W. Jennings), RCA 10721 (No Exit, BMI/Baron, BMI)	78	NEW ENTRY	79	NEW ENTRY	80	89	2	★	<b>9,999,999 TEARS</b> -Dickey Lee (R. Bailey), RCA 10764 (Lowery, BMI)	
9	9	11	42	45	6	★	<b>AFTERNOON DELIGHT</b> -Johnny Carver (B. Danoff), ABC/Dot 17640 (Cherry Lane, ASCAP)	81	NEW ENTRY	82	88	3	★	90	2	★	<b>QUEEN OF NEW ORLEANS</b> -Earl Conley (E. Conley), GRT 064 (Blue Moon, ASCAP)
10	15	4	43	63	2	★	<b>THE GAMES THAT DADDIES PLAY</b> -Conway Twitty (C. Twitty), MCA 40601 (Twitty Bird, BMI)	83	86	4	★	91	5	★	<b>THINGS</b> -Anne Murray (B. Darin), Capitol 4329 (Hudson Bay, BMI)		
11	13	11	44	14	15	★	<b>HERE I AM DRUNK AGAIN</b> -Moe Bandy (C. Beavers, D. Warden), Columbia 3-10361 (Cedarwood, BMI)	84	NEW ENTRY	85	91	5	★	92	2	★	<b>WHAT'LL I DO</b> -La Costa (J. Crutchfield, H. Cornelius), Capitol 4327 (Duchess, BMI)
12	16	6	45	22	14	★	<b>LET'S PUT IT BACK TOGETHER AGAIN</b> -Jerry Lee Lewis (J. Foster, B. Rice), Mercury 73822 (Phonogram) (Jack & Bill, ASCAP)	86	89	2	★	93	100	2	★	<b>YOU'RE THE REASON I'M LIVING</b> -Price Mitchell (B. Darin), GRT 067 (Hudson Bay, BMI)	
13	4	11	46	25	15	★	<b>YOU RUBBED IT IN ALL WRONG</b> -Billy "Crash" Craddock (J. Adrian), ABC/Dot 17535 (Pick-A-Hit, BMI)	87	90	2	★	94	3	★	<b>I'M GONNA LOVE YOU</b> -Dave & Sugar (B. Knight), RCA 10768 (Dunbar/Westgate, BMI)		
14	19	7	47	49	6	★	<b>AFTER THE STORM</b> -Wynn Stewart (D. Noe), Playboy 6080 (Brougham Hall Music, BMI)	88	NEW ENTRY	89	96	2	★	95	2	★	<b>I SHOULD HAVE WATCHED THAT FIRST STEP</b> -Wayne Kemp (W. Kemp), United Artists 850 (Tree/BMI)
15	17	9	48	58	4	★	<b>I'VE LOVED YOU ALL THE WAY</b> -Donna Fargo (D. Fargo), Warner Bros. 8227 (Prima Donna, BMI)	90	99	2	★	96	13	★	<b>38 AND LONELY</b> -Dave Dudley (R. Rogers), United Artists 836 (Newkeys, BMI)		
16	27	4	49	18	10	★	<b>YOU AND ME</b> -Tammy Wynette (B. Sherrill, G. Richey), Epic 8-50264 (Columbia) (Algee, BMI)	91	92	4	★	97	NEW ENTRY	98	2	★	<b>CABIN HIGH</b> -Don King (L. Parker), Con Bro 112 (MSD) (Wiljex, ASCAP)
17	21	6	50	29	9	★	<b>MY PRAYER</b> -Harvel Felts (J. Kennedy, G. Boulanger), ABC/Dot 17643 (Skidmore, ASCAP)	92	95	2	★	98	2	★	<b>SEE THE BIG MAN CRY</b> -Bobby Wayne Loftis (E. Bruce, Jr.), Charta 100 (NSD) (Timesville/Lynn Lou, BMI)		
18	20	8	51	34	9	★	<b>THE NIGHT TIME AND MY BABY</b> -Joe Stampley (N. Wilson, J. Stampley, C. Taylor), ABC/Dot 17642 (Al Gallico/Algee, BMI)	93	98	2	★	99	2	★	<b>ONE NIGHT</b> -Roy Head (D. Bartholomew, P. King), ABC/Dot 17650 (Travis, Elvis Presley, BMI)		
19	8	15	52	64	3	★	<b>ONE OF THESE DAYS</b> -Emmylou Harris (E. Montgomery), Reprise 1353 (Warner Bros. 1353 (Altam, BMI)	94	99	2	★	100	2	★	<b>WALTZ ACROSS TEXAS/OFF AND RUNNING</b> -Maury Finney (B. Tubb, M. Finney), Soundwaves 4536 (NSD) (Ernest Tubb, BMI/Music Craftshop, ASCAP)		
20	26	6	53	68	3	★	<b>THE END IS NOT IN SIGHT (The Cowboy Tune)</b> -Amazing Rhythm Aces (H.R. Smith), ABC 12202 (Fourth Floor, ASCAP)	95	NEW ENTRY	96	96	2	★	100	2	★	<b>FOR YOUR LOVE</b> -Bobby Lewis (E. Richards), Record Productions of America 7603 (Beechwood, BMI)
21	7	12	54	65	3	★	<b>BRING IT ON HOME TO ME</b> -Mickey Gilley (S. Cooke), Playboy 6075 (Kags? BMI)	96	99	2	★	100	2	★	<b>TAKE ME TO HEAVEN</b> -Sami Jo (R. Mainegra, S. Taylor), Polydor 14341 (Screen Gems-Columbia, BMI)		
22	28	5	55	43	13	★	<b>DON'T STOP BELIEVIN'</b> -Olivia Newton-John (J. Farrar), MCA 40600 (John Farrar, BMI)	97	99	2	★	100	2	★	<b>BIG BAND DAYS</b> -Hank Thompson (J. Allen), ABC/Dot 17649 (Tree, BMI)		
23	24	10	56	53	8	★	<b>HALF AS MUCH</b> -Sheila Tilton (C. Williams, Con Bro 110 (NSD) (Fred Rose, BMI)	98	99	2	★	100	2	★	<b>SHE'S THE TRIP I'VE BEEN ON</b> -Leon Rausch (D. Frazier, S.D. Shafer), Derrick 107 (Acuff-Rose, BMI)		
24	30	7	57	69	3	★	<b>HONEY HUNGRY</b> -Mike Lunford (J. Coleman, M. Lytle), Starday 143 (Gusto) (Power Play? BMI)	99	99	2	★	100	2	★	<b>ROSIE</b> -Sonny Throckmorton (S. Throckmorton), Starcrest 073 (GRT) (Roger Miller, BMI)		
25	31	6	58	44	8	★	<b>TEARDROPS IN MY HEART</b> -Rex Allen Jr. (V. Horton), Warner Bros. 8236 (TRO-Cromwell, ASCAP)	100	NEW ENTRY	100	NEW ENTRY	100	NEW ENTRY	100	NEW ENTRY	<b>LONG HARD RIDE</b> -Marshall Tucker Band (C. Caldwell), Capricorn 0258 (Warner Bros.) (No Exit, BMI)	
26	23	10	59	81	2	★	<b>PUT A LITTLE LOVIN' ON ME</b> -Bobby Bare (B. McDill), RCA 10718 (Hall-Clement, BMI)	100	NEW ENTRY	100	NEW ENTRY	100	NEW ENTRY	100	NEW ENTRY	<b>THE CURSE OF A WOMAN</b> -Eddy Raven (S. Whipple), ABC/Dot 17646 (Tree, BMI)	
27	36	5	60	61	8	★	<b>PEANUTS AND DIAMONDS</b> -Bill Anderson (B. Braddock), MCA 40595 (Tree, BMI)	100	NEW ENTRY	100	NEW ENTRY	100	NEW ENTRY	100	NEW ENTRY	<b>IF IT'S YOUR SONG YOU SING IT</b> -Linda Cassidy (L. Cassidy), Cin Kay III (Door Knob, BMI)	
28	32	6	61	61	8	★	<b>HONKY TONK WALTZ</b> -Ray Stevens (P. Craft), Warner Bros. 8237 (Ahab, BMI)	100	NEW ENTRY	100	NEW ENTRY	100	NEW ENTRY	100	NEW ENTRY	<b>TEDDY BEAR</b> -Red Sovine (D. Royal, B. Burnette, T. Hill, R. Sovine), Starday 142 (Gusto) (Cedarwood, BMI)	
29	37	5	62	72	4	★	<b>SAD COUNTRY LOVE SONG</b> -Tom Bresh (J. Beland), Farr 009 (Screen Gems-Columbia, BMI)	100	NEW ENTRY	100	NEW ENTRY	100	NEW ENTRY	100	NEW ENTRY	<b>YOU'RE THE ONE</b> -Billy Swan (B. Holly, W. Jennings, S. Corbin), Monument 8706 (Columbia) (Peer International, BMI)	
30	38	6	63	79	2	★	<b>WHISKEY TALKIN'</b> -Joe Stampley (D.D. Darst, C. Taylor, J. Stampley), Epic 8-50259 (Columbia) (Al Gallico/Algee, BMI)	100	NEW ENTRY	100	NEW ENTRY	100	NEW ENTRY	100	NEW ENTRY	<b>SOMEDAY SOON</b> -Kathy Barnes (I. Tyson), Republic 293 (IRDA) (W.B. Music, ASCAP)	
31	33	8	64	51	14	★	<b>MISSISSIPPI</b> -Barbara Fairchild (W. Theunissen), Columbia 3-10378 (Al Gallico/Algee, BMI)	100	NEW ENTRY	100	NEW ENTRY	100	NEW ENTRY	100	NEW ENTRY	<b>THE WAY I LOVED HER</b> -Rick Smith (R. Smith), Cin Kay 110 (Chip "N" Dale/Hal Freeman, ASCAP)	
32	39	7	65	60	12	★	<b>RED SAILS IN THE SUNSET</b> -Johnny Lee (J. Kennedy, H. Williams), GRT 065 (Shapiro/Bernstein, ASCAP)	100	NEW ENTRY	100	NEW ENTRY	100	NEW ENTRY	100	NEW ENTRY	<b>MR. GUITAR</b> -Cates Sisters (J. Hunter, R. Le Blanc), Caprice 2024 (Sound Corp., ASCAP)	
33	40	6	66	70	6	★	<b>SUNDAY AFTERNOON BOATRIDE IN THE PARK ON THE LAKE</b> -R.W. Blackwood & The Blackwood Singers (R. Hellard, T. Brown), Capitol 4302 (Gasy S. Paxton/Acoustic, BMI)	100	NEW ENTRY	100	NEW ENTRY	100	NEW ENTRY	100	NEW ENTRY	<b>11 MONTHS AND 29 DAYS</b> -Johnny Paycheck (J. Paycheck, B. Sherrill), Epic 8-50249 (Columbia) (Algee, BMI)	
			67	78	3	★									<b>LOVE IS THIN ICE</b> -Barbara Mandrell (G. Morgan), ABC/Dot 17644 (Pi-Gem/Cumberland, BMI)		
			68	76	4	★									<b>THAT LOOK IN HER EYES</b> -Freddie Hart & The Heartbeats (B. Peters), Capitol 4313 (Ben Peters, BMI)		
															<b>A WHOLE LOTTA THINGS TO SING ABOUT</b> -Charley Pride (B. Peters), RCA 10757 (Pi-Gem, BMI)		
															<b>THEY DON'T MAKE 'EM LIKE THAT ANYMORE</b> -Bobby Borchers (R. Bourke), Playboy 6083 (Chappell, ASCAP)		
															<b>COME ON IN</b> -Sonny James (S. James, C. Smith), Columbia 3-10392 (Marson, BMI)		
															<b>ONE MORE TIME (Karneval)</b> -Crystal Gayle (J. Heider, C. Heilburg, B. Blackburn), United Artists 838 (Morning, ASCAP)		
															<b>TO MAKE A LONG STORY SHORT/WE'RE GETTING THERE</b> -Ray Price (J. Fuller), ABC/Dot 17637 (Fullness, BMI)		
															<b>TEARDROPS WILL KISS THE MORNING DEW</b> -Del Reeves & Billie Jo Spears (P. Craft), United Artists 832 (Rocky Top, BMI)		
															<b>AMONG MY SOUVENIRS</b> -Marty Robbins (B. Leslie, H. Nicholls), Columbia 3-10396 (Chappell, ASCAP)		
															<b>ROCKY MOUNTAIN MUSIC/DO YOU RIGHT TONIGHT</b> -Eddie Rabbitt (E. Rabbitt, E. Stevens), Elektra 45315 (Briar Patch/Deb Dave, BMI)		
															<b>SAY IT AGAIN</b> -Don Williams (B. McDill), ABC/Dot 17631 (Hall-Clement, BMI)		
															<b>GOLDEN RING</b> -George Jones & Tammy Wynette (B. Braddock, R. Van Hoy), Epic 8-50235 (Columbia) (Tree, BMI)		
															<b>TRY A LITTLE TENDERNESS</b> -Billy Thundercloud & The Chieftones (H. Woods, J. Campbell, R. Connelly), Polydor 14338 (Robbins, ASCAP)		
															<b>TAKE ME AS I AM (Or Let Me Go)</b> -Mack White (B. Bryant), Commercial 1319 (Acuff-Rose, BMI)		
															<b>SEE YOU ON SUNDAY</b> -Glen Campbell (D. Lambert, B. Potter), Capitol 4288 (ABC/Dunhill/One Of A Kind, BMI)		
															<b>SUNDAY SCHOOL TO BROADWAY</b> -Sammi Smith (D. Hice, R. Hice), Elektra 45334 (Mandy, ASCAP)		
															<b>TEXAS WOMAN</b> -Pat Boone (B. Duncan, S. Stone), Hitsville 6037 (Motown) (Mandina, BMI)		
															<b>I DON'T WANNA TALK IT OVER ANYMORE</b> -Connie Smith (E. Raven), Columbia 3-10393 (Milene, ASCAP)		
															<b>TEDDY BEAR'S LAST RIDE</b> -Diana Williams (D. Royal, B. Burnette), Capitol 4317 (Cedarwood, BMI)		
															<b>THAT'S WHAT I GET (For Doin' My Own Thinkin')</b> -Ray Griff (Ray Griff), Capitol 4320 (Blue Echo, ASCAP)		
															<b>COWBOY</b> -Eddy Arnold (R. Fraser, H. Shannon), RCA 10701 (Welbeck, ASCAP/Sweco, BMI)		
															<b>YOU ARE MY SPECIAL ANGEL</b> -Bobby G. Rice (J. Duncan), GRT 061 (Warner-Tamerlane, BMI)		
															<b>KISS AND SAY GOODBYE</b> -Billy Larkin (W. Love), Casino 076 (GRT) (Natlham/Blackwood, BMI)		
															<b>SOLD OUT OF FLAGPOLES</b> -Johnny Cash & The Tennessee Three (J.R. Cash), Columbia 3-10381 (House Of Cash, BMI)		
															<b>HER NAME IS . . .</b> -George Jones (B. Braddock), Epic 8-50271 (Tree, BMI)		
															<b>CHEROKEE MAIDEN/WHAT HAVE YOU GOT PLANNED TONIGHT</b> -Merle Haggard (C. Walker/D. Kirby), Capitol 4326 (Chappell, ASCAP/Tree, BMI)		
															<b>ARE THEY GONNA MAKE US OUTLAWS AGAIN</b> -James Talley (J. Talley), Capitol 4297 (Hardhit, BMI)		
															<b>LONELY EYES</b> -Randy Barlow (F. Kelly), Gazelle/IRDA 280 (Frebar, BMI)		
															<b>ROAD SONG</b> -Charlie Rich (P.D. Clements), Epic 8-50268 (Double R, ASCAP)		
															<b>I MET A FRIEND OF YOURS TODAY</b> -Mel Street (B. McDill, W. Holyfield), GRT 057 (Hall-Clement/Maple Hill/Vogue, BMI)		
															<b>WHILE THE FEELING'S GOOD</b> -Kenny Rogers (R. Bowling, F. Hart), United Artists 812 (Brougham Hall/Hartline, BMI)		
															<b>WHISPERS AND GRINS</b> -David Rogers (Lore), Republic/IRDA 256 (Golden West Melodies/Singletree, BMI)		
															<b>ROUTE 66</b> -Asleep At The Wheel (B. Troup), Capitol 4319 (Londontown, ASCAP)		
															<b>(I'm Just Pouring Out) WHAT SHE BOTTLED UP IN ME</b> -David Willis (D. Owens, J. Vowell), Epic 8-50260 (Columbia) (Belinda, BMI)		

# Five smokin' bullets.....



"My Prayer"  
DOA-17643  
**NARVEL FELTS**

BB CB RW  
★ 17 ● 23 ■ 18



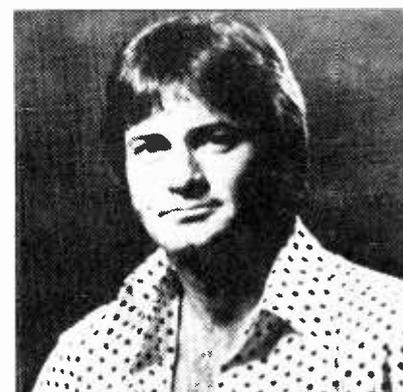
"The End Is Not In  
Sight"  
ABC-12202  
**AMAZING  
RHYTHM ACES**

★ 20 ● 32 ■ 20



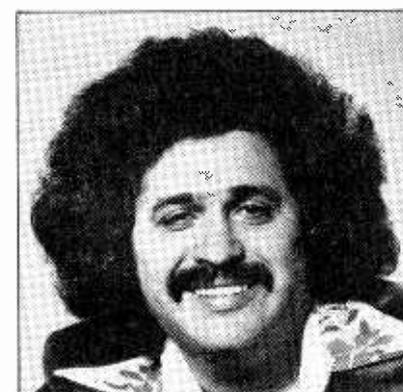
"Love Is Thin Ice"  
DOSD-17644  
**BARBARA  
MANDRELL**

★ 35 ● 35 ■ 33



"One Night  
With You"  
DOA-17650  
**ROY HEAD**

★ 86 ● 83 ■ 80



"Living It Down"  
DOA-17652  
**FREDDY  
FENDER**  
[Debut]

★ 90 ● 75 ■ 90

# and our gun is still loaded!

abc Dot Records

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## NEW GROUP FLAPS WINGS Lindsey Pres. Of Indie Label Assn.

NASHVILLE—R.J. Lindsey of Aquarian Records has been elected president of the newly formed Independent Label Assn. as the fledgling group makes plans to raise funds, build membership and stage a show during the 1976 country music week.

Other officers of the association are Hal Freeman of Cin-Kay Records, executive vice president; Joe Lucas of Kansa Records, first vice president; Leon Savage, Savage Records, second vice president; Kit Johnson, Kansa Records, third vice president; Jim Hibbett, Firecracker Records, fourth vice president; Claude F. Branz, Savage Records, secretary; and Gene Kennedy of Door Knob Records, treasurer.

The group's August meeting resulted in some additional planning for future events to raise funds, members and publicity. Work is proceeding in setting up a talent showcase at the October country music convention and a similar event at 1977's Fan Fair. A benefit show for the organization has been set for Sunday (12)

at Faron Young's Jailhouse Club.

Lucas announces that several Nashville mastering plants have agreed to offer discounts on mastering to members of the group of independent labels with the purpose of "combining independent label's together to become a major force in the music industry."

The Independent Label Assn. also plans to sponsor a hospitality room at the "Grand Ole Opry" birthday celebration, offering deejays and music directors opportunities to meet and talk with the artists recording for independent labels.

Johnny DeGeorge, president of the AFM Nashville local, met with the new group's leaders for a question and answer session on union and record company matters.

The group decided to prepare a brochure advertising itself and its goals, and appointed Zelda Savage to spearhead work on the benefit show. The September meeting has been scheduled for Sunday (12).

## Nashville Scene

By PAT NELSON

Nashville music attorney Bob Thompson will hit the campaign trail as a candidate for delegate to the Tennessee Constitutional Convention from the 55th legislative district. Thompson, a partner in Thompson and Harris law firm, is a former executive with CBS Records and SESAC.

After a gig at Randolph Air Force base in San Antonio, the club manager and audience alike believe Johnny Rodriguez is "hot in Texas." Fire department officials had to evacuate a packed house during Rodriguez's performance when they noticed smoke escaping from the roof. Firemen spent an hour extinguishing a blaze confined to the air conditioning system. When the smoke cleared, Rodriguez and the Music City band returned to the stage for two extra hours of performing.

Zodiac recording artists Jennie Brannon and Billy Mize completed their first duet to be released soon. Dave Kirby, Curtis Potter and Marilyn Sellars have new singles shipped on the label also.

The annual buyers and promoters gathering sponsored by Jim Halsey, Roy Clark, Hank Thompson and Wayne Creasy in Tulsa, Sunday (12) (Billboard, Aug. 28) is jointly hosted by Tulsa radio stations KTOW and KGOW-FM. Station owners are Halsey, Clark, Thompson and broadcasting executive Mack Sanders.

Narvel Felts' hometown of Malden, Mo., proclaimed Aug. 24 Narvel Felts Day and sponsored a homecoming for Felts in conjunction with the Missouri State Peach Festival. The country music artist participated in a parade before being presented the keys to the city and having a street named after him. That evening Felts performed in two shows at the fairgrounds.

Sherry Bryce has been booked for her first headliner engagement at the Landmark Hotel in Las Vegas, opening Monday (13). . . Merle Haggard makes his television acting debut this fall in a "Waltons" episode called "The Comeback."

Singer/writer Johnny Bush has completed tapings for his first motion picture, "Beartooth." The film, produced by E.S.I. Films, was shot on location in Montana and will also feature Buck Taylor who appears as Newly on the "Gun-smoke" tv series. In addition to his part as bartender in a series of barroom scenes, Bush wrote the musical score for the movie expected to be released in early 1977.

Ed Hamilton, Zodiac Records' vice president and general manager, is on the mend from injuries suffered in a Nashville auto crash. He escaped the collision with shoulder injuries. . . Frank Leal, Little Richie Records artist, slated for Nashville trip to cut an album in Spanish and English.

Jack Stapp, founder of the giant Tree International publishing complex, recently was surprised by friends at a New York dinner party honoring Stapp on Tree's 25th anniversary. Among those attending were Ed Cramer, BMI president, and BMI vice presidents Thea Zavin and Frances Preston.

Tv turntable: Tom Bresh set to tape the "Tommy Hunter Show" and "Music Hall America." Mickey Gilley will appear on the "Tommy Banks Celebrity Hour," and Donna Fargo slated for the Labor Day "Jerry Lewis Telethon."

Epic Records has decided on "Sweet Louisiana" as the next single from the Charlie Daniels Band. The group has started work on its second Epic LP at the Capricorn Studio in Macon. . . Razy Bailey, president of Erastus Records, has taken time away from his executive chores to write the new Dickey Lee single "9,999,999 Tears" and "Freeway Lady" by Gene Swann. Bailey also convincingly belts out his new single, "Keeping Rosie Proud Of Me," written by Troy Seals and Don Goodman.

Country International Records will have four of its artists appearing in Nashville's Printer's Alley at the country music week festivities. The shows at the Crow's Nest will feature Tommy Wills, Joy Ford, Van Trevor and Johnny Swendel. . . Roy Acuff was making the rounds of the Nashville Flea Market Aug. 28, another indication that he has bounced back from his heart attack. Acuff has played the "Grand Ole Opry" again and is returning to his hectic schedule.

Ethel Merman is scheduled for an appearance in the Grand Ole Opry House, but it won't be for the "Grand Ole Opry." The famed performer headlines the Nashville Symphony Orchestra's Fall Pops Concert, Thursday (16). The closest she'll get to a country song is when she sings "Doin' What Comes Natur'ly." The Opry House stage hosts a wide range of talent—from country to classical.

## Atlantic Returning To South? Could Be

By GERRY WOOD

NASHVILLE—Is there an Atlantic Records in Nashville's future?

"It's possible," says Jerry Greenberg, president of Atlantic. But Greenberg also adds, "There are no plans to open a Nashville office right now. We haven't really considered it at this point. We don't have enough product yet."

There was an Atlantic Records in Nashville's past.

From Sept. 1972 to Sept. 1975, the Atlantic Nashville office sailed through some troubled waters. Under Rick Sanjek, general manager; John Fisher, promotion director, and Nick Hunter, marketing director, the label signed such acts as Willie Nelson, Troy Seals, David Rogers, Don Adams, Wynn Stewart, Henson Cargill, Darrell McCall and Terry Stafford.

But the profit/loss sheets made Jerry Wexler see red ink, and the operation was shuttered even though it was enjoying several acts on the chart when the termination notices arrived.

Ironically, through the sale of unreleased product and the continued retail strength of the two Willie Nelson LPs, the Atlantic-Nashville operation appears close to moving into

## N.Y., L.A. Fade

• Continued from page 49

where. We're going to do a massive campaign on her because I'm determined to break Crystal in every area." Mogull wants to use the artist's country chart success as a base for gaining national crossover activity on pop and easy listening stations.

Mogull agrees it's difficult to break acts within the L.A.-New York tandem. "You can't even break an act in L.A. and New York because you can't get the concentration that you can get in other areas."

the black two years after being shut down. One source indicates that two Nelson unreleased LPs were bought back for an approximate \$75,000, with additional revenue derived from the sale of Troy Seals material.

Has Atlantic-Nashville gone from red ink to black? "That's hard to say—it really is," comments Greenberg. Is it close? "It's possible."

The two Nelson Atlantic LPs are "Phases And Stages" and "Shotgun Willie." "Phases And Stages" has been resericed in the past year. Of the two unreleased Nelson albums, one is a gospel album and the other is a live-LP cut in Texas. Neither has yet surfaced on another label, though the product has been sold by Atlantic.

Adding fuel to the fire concerning Atlantic's renewed interest in Nashville and country music is the release of Atlantic's first country oriented single since closing down the Nashville office. "Goodbye Maria" by Herb Ryals has been released on Atco and is being serviced country.

"This song was played to me by Paul Vance, a top producer, and I loved the record and we took it," explains Greenberg. "If it's good material, we're going to take it, whether it's country, r&b or anything."

Greenberg says the promotion and distribution machinery for country product is still set up through Atlantic's country mailing list and the Warner/Elektra/Atlantic distributing organization. A strong Atlantic re-entry into country would complete the country trilogy of the WEA complex since Warner Bros. and Elektra are currently engaged in expansion of their Nashville operations.

Greenberg indicates it would take more than the success of a single record to lure Atlantic back into the town where Wexler shut the door two years ago. But a series of strong records could do it.

Billboard			Billboard SPECIAL SURVEY	
Hot			For Week Ending 9/11/76	
Country LPs			★ Star Performer—LPs registering proportionate upward progress this week.	
This Week	Last Week	Weeks on Chart	TITLE—Artist, Label & Number (Distributing Label)	
1	1	9	ARE YOUR READY FOR THE CDUNTRY—Waylon Jennings, RCA APL1-1816	
2	2	8	TEDDY BEAR—Red Sovine, Starday SD 968 (Gusto)	
3	3	11	UNITED TALENT—Loretta Lynn & Conway Twitty, MCA 2209	
4	4	8	ALL THESE THINGS—Joe Stampley, ABC/Dot D0SD 2059	
★	7	6	DIAMOND IN THE ROUGH—Jessi Colter, Capitol ST 11543	
★	9	15	20-20 VISION—Ronnie Milsap, RCA APL1-1666	
7	8	6	MY LOVE AFFAIR WITH TRAINS—Merle Haggard, Capitol ST 11544	
8	6	10	CHARLIE RICH'S GREATEST HITS, Epic PE 34240 (Columbia)	
★	23	2	HASTEN DOWN THE WIND—Linda Ronstadt, Asylum 7E-1072	
10	5	10	THE BEST OF JOHNNY DUNCAN, Columbia KC 34243	
11	10	12	WHAT I'VE GOT IN MIND—Billie Jo Spears, United Artists UA LA608-G	
12	11	14	FROM ELVIS PRESLEY BOULEVARD, MEMPHIS, TENNESSEE, RCA APL1-1506	
13	13	32	WANTED: The Outlaws—Waylon Jennings, Willie Nelson, Jessi Colter, Tompall Glaser, RCA APL1-1321	
14	17	19	HARMONY—Don Williams, ABC/Dot D0SD 2049	
15	15	13	ROCKY MOUNTAIN MUSIC—Eddie Rabbitt, Elektra 7E-1065	
16	16	14	NOW AND THEN—Conway Twitty, MCA 2206	
★	37	2	GOLDEN RING—George Jones & Tammy Wynette, Epic KF 34291	
18	19	5	SURREAL THING—Kris Kristofferson, Monument PZ 34254 (Epic)	
19	20	6	WHEELIN' AND DEALIN'—Asleep At The Wheel, Capitol ST 11546	
★	33	2	EL PASO CITY—Marty Robbins, Columbia KC-34303	
21	14	8	ROY CLARK IN CONCERT, ABC/Dot D0SD 2054	
★	NEW ENTRY		SPIRIT—John Denver, RCA APL1-1694	
23	27	11	LONG HARD RIDE—Marshall Tucker Band, Capricorn CP 0170 (Warner Bros.)	
24	24	41	SOMEBODY LOVES YOU—Crystal Gayle, United Artists UA-LA 543-G	
25	12	16	SADDLE TRAMP—Charlie Daniels Band, Epic PE 34150 (Columbia)	
26	25	33	ELITE HOTEL—Emmylou Harris, Reprise 2236 (Warner Bros.)	
★	35	14	A LITTLE BIT MORE—Dr. Hook, Capitol ST 11522	
28	30	5	THE BEST OF MEL TILLIS, MGM MG-1-5021 (Polydor)	
29	29	5	FOURTEEN GREATEST HITS—Hank Williams Jr., MGM MG 1-5020 (Polydor)	
30	32	14	TOO STUFFED TO JUMP—Amazing Rhythm Aces, ABC ABCD 940	
★	38	2	24 GREATEST HITS—Hank Williams, Sr., MGM SE 4755 (Polydor)	
★	NEW ENTRY		ALL I CAN DO—Dolly Parton, RCA APL1 1665	
33	26	26	THE SOUND IN YOUR MIND—Willie Nelson, Lone Star KC 34092 (Columbia)	
34	18	11	HANK WILLIAMS SR. LIVE AT THE GRAND OLE OPRY, MGM MG 1 5019 (Polydor)	
★	NEW ENTRY		CRYSTAL—Crystal Gayle, United Artists UA-LA614 G	
36	21	11	IT'S A GOOD NIGHT FOR SINGING—Jerry Jeff Walker, MCA 2202	
37	39	3	A BUTTERFLY FOR BUCKY—Bobby Goldsboro, United Artists UALA 639-G	
38	28	7	LOVE LIFTED ME—Kenny Rogers, United Artists UA LA607 G	
39	22	14	ONE PIECE AT A TIME—Johnny Cash & The Tennessee Three, Columbia KC 34193	
40	36	22	GILLEY'S GREATEST HITS—Vol. 1, Mickey Gilley, Playboy PB 409	
41	31	11	LOVE REVIVAL—Mel Tillis, MCA 2204	
★	NEW ENTRY		THIS IS BARBARA MANDRELL, ABC/Dot D0SD-2045	
43	45	4	BIONIC BANJO—Buck Trent, ABC/Dot D0SD 2058	
44	49	2	RIDIN' HIGH—Rex Allen Jr., Warner Bros. BS 2958	
★	NEW ENTRY		BOTH BARRELS—Jerry Reed, RCA APL1 1861	
★	NEW ENTRY		SOMETHING NEW—Barbi Benton, Playboy 411	
47	34	7	SONG BIRD—Margo Smith, Warner Bros. BS 2955	
48	41	22	GREATEST HITS—Johnny Rodriguez, Mercury SRM 1 1078 (Phonogram)	
49	40	10	THE WINNER AND OTHER LOSERS—Bobby Bare, RCA APL1 1786	
50	44	4	LIQUOR LOVE AND LIFE—Freddy Weller, Columbia KC 34244	

## Tom T. Hall Set As Dinner Speaker

NASHVILLE—Tom T. Hall has been selected as the speaker for the Nashville Songwriters Assn.'s International Hall of Fame ceremony and dinner Oct. 10.

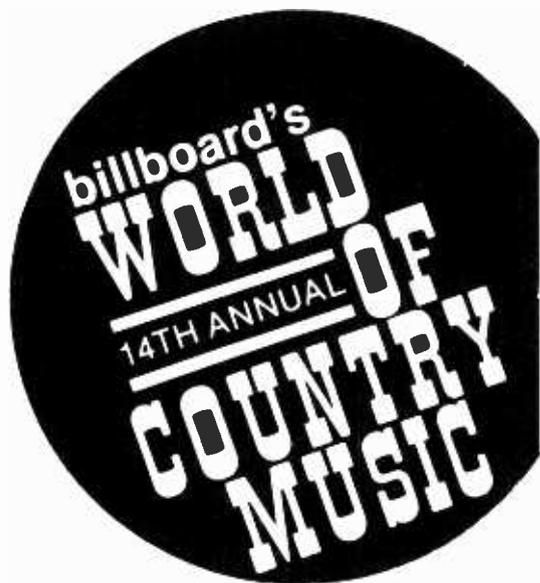
The Mercury artist has enjoyed a string of hits since penning "Harper

Valley P.T.A." Other Hall hits include "I Love" and "Old Dogs, Children And Watermelon Wine."

Six songwriters will be inducted into the organization's Hall of Fame at the event scheduled for Nashville's Sheraton South Inn.

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# Soul Sauce

## Push Expo: Unknowns Get a Break

By JEAN WILLIAMS

LOS ANGELES—JoeTay Productions here, a newly formed concert promotion/consultant/artist management and production firm, has taken on as its first major project the entire entertainment sector of Operation Push's Expo '76 to be held in Chicago.

At the artist management level, the firm has signed Chu Chu Montgomery, a female vocalist, and Dany Ryan's Ritual. It is also looking to sign other acts but will only accept newcomers to the entertainment field, according to Bill Cherry, co-owner with Joe Brown of the company.

Cherry says that only new acts will be signed because the firm is also involved in artist development and does not want to break the old habits of established acts.

Cherry, who was former road manager for Richard Pryor, explains that for the Operation Push project, JoeTay has arranged for the first time to have the entire entertainment portion of Expo televised.

"NBC-TV will videotape the shows, packaging them into a special. The shows which will run for Sept. 30-Oct. 3, will also have worldwide distribution. This will give Operation Push a broader market for exposure," offers Cherry.

Prior to the actual opening date of Expo, on Sept. 24, the organization is sponsoring a special night of entertainment at the 8,000-seat West Side high school in Gary, Ind. The show will star Marvin Gaye with Thelma Houston and possibly the Supremes.

Acts scheduled to appear at Expo include the Spinners, D.J. Rogers, Mandrill, Dramatics, Johnny Taylor, Brothers Johnson, Donna Summer, Bill Withers, B.T. Express, Bootsy's Rubber Band and Roberta Flack. Show hosts include Don Cornelius, Adam Wade and Clifton Davis.

The 1976 Expo has shifted its emphasis from exhibiting to planning and entertainment, according to Frank Watkins, director of communications for Operation Push.

Unlike previous years when Expo offered hundreds of booths with predominately black businesses displaying their wares, this year's event will have no exhibitors, being replaced instead by workshops.

Cherry explains that although acts have been confirmed, the organization is still looking for other performers.

★ ★ ★

On Monday (30), Buddah Recording artist Melba Moore was set to launch her promotional campaign tagged "Meet Melba." However, the campaign scheduled for the state of Virginia was cancelled due to the death of Moore's mother.

★ ★ ★

A couple of months ago, a tornado destroyed the tower and equipment at WWLM in Canton, Miss.

The station, owned and built last year by Lawrence Manguary, an engineer, went on the air in February this year, employing 10 persons.

According to Manguary, the only black-owned station in the area has been put in operational condition but now has no operating capital.

E. Rodney Jones, program director of WVON in Chicago, is organ-

(Continued on page 56)

# Billboard Hot Soul Singles

Billboard SPECIAL SURVEY For Week Ending 9/11/76

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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	11	PLAY THAT FUNKY MUSIC—Wild Cherry (R. Pariss), Epic/Sweet City 8-50225 (Bema/Blaze, ASCAP)	34	34	6	NO, NO JOE—Silver Convention (S. Levay, S. Prager), Midland International 10723 (RCA) (Midson, ASCAP)	77	3	3	SWEET SUMMER MUSIC—Attitudes (P. Stallworth, C. Higgins, G. Bottiglier), Dark Horse 10011 (A&M) (Grange/Jungle City, ASCAP/Hardwood, BMI)
2	2	10	(Shake, Shake, Shake) SHAKE YOUR BOOTY—K.C. & The Sunshine Band (H.W. Casey, R. Finch), TK 1019 (Sherlyn, BMI)	35	35	7	JIVE TALKIN'—Rufus Featuring Chaka Khan (Barry, Robin, M. Gibb), ABC 12197 (Casseroles/Fiamm, BMI)	68	68	9	PORCUPINE—Nature Zone (S. Feldman, T. Dawes), London 235 (Music Development, BMI/Tom Dawes, ASCAP)
3	3	10	GETAWAY—Earth, Wind & Fire (B. Taylor, P. Cor), Columbia 3-10373 (Kalimba, ASCAP)	36	36	5	GIVE A BROKEN HEART A BREAK—Impact (B. Eli, L. Barry), Atco 7056 (WIMOT/Friday's Child, BMI)	69	32	13	GET IT WHILE IT'S HOT—Eddie Kendricks (M. Holden, T. Life), Tama 54270 (Motown) (Stone Diamond/Mills & Mills, BMI)
4	5	12	WHO'D SHE COO—Ohio Players (W. Beck, J. Williams, M. Jones, M. Pierce), Mercury 73814 (Phonogram) (Tight, BMI)	37	45	5	CHANCE WITH YOU—Brother To Brother (B. Jones, B. Randle), Turbo 048 (All Platinum) (Gambi, BMI)	70	42	11	BABY, WE BETTER TRY TO GET IT TOGETHER—Barry White (B. White), 20th Century 2298 (Sa-Vette/January, BMI)
5	6	8	YOU SHOULD BE DANCING—Bee Gees (B. Gibb, R. Gibb, M. Gibb), RSD 853 (Polydor) (Casseroles/Unichappell, BMI)	61	2	MESSAGE IN OUR MUSIC—O'Jays (K. Gamble, L. Huff), Philadelphia International 3601 (Epic) (Mighty Three, BMI)	71	58	12	SLOW MOTION—Dells (I. Hunter, A. Moore, C. Leverett), Mercury 73807 (Phonogram) (Probe II/Las-go/Round/Gambi, BMI)	
6	7	12	THE MORE YOU DO IT (The More I Like It Done To Me)—Ronnie Dyson (M. Yancy, C. Jackson), Columbia 3-10356 (Jay's Enterprises/Chappell, ASCAP)	39	72	2	JUST TO BE CLOSE TO YOU—Commodores (L. Richie, Commodores), Motown 1402 (Jobete/Commodores Entertainment, ASCAP)	72	86	4	I WANNA SPEND MY WHOLE LIFE WITH YOU—Street People (R. Dahrouge), Vigor 1732 (PIP) (Vignette, BMI)
7	11	9	FUNNY HOW TIME SLIPS AWAY—Dorothy Moore (W. Nelson), Malaco 1033 (TK) (Tree, BMI)	40	64	3	YOU ARE MY STARSHIP—Norman Connors (M. Henderson), Buddah 542 (Electrocord, ASCAP)	73	70	14	SUPER DISCO—Rimshots (T. Keith), Stang 5067 (All Platinum) (Gambi, BMI)
8	4	10	SUMMER—War (S. Alle, H. Brown, M. Dickerson, J. Goldstein, L. Jordan, C. Miller, L. Oskar, H. Scott), United Artists 834 (Far Out, ASCAP)	41	51	3	CHANGIN'—Brass Construction (R. Muller), United Artists 837 (Desert Moon/Jeff-Mar, BMI)	74	78	3	SOUL SEARCHIN' TIME—Trammps (L. Green, N. Harris), Atlantic 3345 (Six Strings, BMI)
9	13	5	GET THE FUNK OUT MA FACE—Brothers Johnson (Q. Jones, G. Johnson, L. Johnson), A&M 1851 (Kidada/Goulgris, BMI)	42	46	6	YOU + ME = LOVE—Undisputed Truth (N. Whitfield, Whitfield 8231 (Warner Bros.) (Stone Diamond, BMI)	75	79	6	GIVE ME ALL YOUR SWEET LOVIN'—Chuck Armstrong (M. Tynes, D. Gilbert), R&R 15313 (Lerobal/5th, BMI)
10	10	12	ONE FOR THE MONEY (Part 1)—Whispers (J. Ailens, J. Bellmon, V. Drayton, R. Turner), Soultrain 10700 (RCA) (Golden Fleece/Hip Trip Music Writers, BMI)	43	54	5	ANYTHING YOU WANT—John Valenti (J. Valenti, J. Spinzola), Ariola America 7625 (Capitol) (Mintla, BMI)	76	NEW ENTRY	→	MY SWEET SUMMER SUITE—Love Unlimited Orchestra (B. White), 20th Century 2301 (Sa-Vette/January, BMI)
11	12	7	ONE LOVE IN MY LIFETIME—Diana Ross (T. McFadden, L. Brown, L. Perry), Motown 1398 (Jobete, ASCAP)	44	44	9	AIN'T GOOD FOR NOTHING—Luther Ingram (J. Baylor, Koko 721 (Klondike, BMI)	77	87	2	LET'S BE YOUNG TONIGHT—Jermaine Jackson (M. L. Smith, D. Daniels), Motown 1401 (Jobete, ASCAP/Stone Diamond, BMI)
12	16	10	LOWDOWN—Boyz Scaggs (B. Scaggs, D. Paich), Columbia 3-10367 (Boyz Scaggs/Hudmar, ASCAP)	45	48	5	KILL THAT ROACH—Miami (W. Thompson, W. Clarke), Drive 6251 (TK) (Sherlyn, BMI)	78	62	7	I LUV MYSELF BETTER THAN I LUV MYSELF—Bill Cosby (S. Gardner, B. Cosby), Capitol 4299 (Turtle Head, BMI)
13	17	6	ONLY YOU BABE—Curtis Mayfield (C. Mayfield), Curtom 0118 (Warner Bros.) (Mayfield, BMI)	46	56	4	THE BEST DISCO IN TOWN—Ritchie Family (J. Morali, R. Rome, H. Belolo, P. Hurtt), Marlin 3306 (TK) (Can't Stop, BMI)	79	52	15	STRETCHIN' OUT (In A Rubber Band)—William Bootsy Collins (W. Collins, G. Clinton), Warner Bros. 8215 (Backstage, BMI)
14	14	6	AFTER THE DANCE—Marvin Gaye (M. Gaye, L. Ware), Tama 54273 (Motown) (Jobete, ASCAP)	47	40	9	I NEED IT—Johnny Guitar Watson (J. Watson), DJM 1013 (Amherst) (Jon, BMI)	80	67	9	I AIN'T GONNA TELL NOBODY (About You)—Carl Carlton (B. Sigler), ABC 12166 (Blackwood, BMI)
15	8	18	YOU'LL NEVER FIND ANOTHER LOVE LIKE MINE—Lou Rawls (K. Gamble, L. Huff), Philadelphia International 3592 (Epic) (Mighty Three, BMI)	48	66	4	SHAKE YOUR RUMP TO THE FUNK—Bar-Kays (L. Dodson, J. Alexander, M. Beard, W. Stewart, L. Smith, C. Allen, H. Henderson, F. Thompson), Mercury 73833 (Phonogram) (Bar-Kay, BMI)	81	NEW ENTRY	→	ENERGY TO BURN—B.T. Express (S. Taylor, T. Howard), Columbia 3 10399 (Triple 'O/Jeff-Mar/B.T. Express, BMI)
16	9	15	GET UP OFFA THAT THING—James Brown (D. Brown, D. Brown, V. Brown), Polydor 14326 (Dynatone/Belinda/Unichappell/BMI)	49	39	11	BABY, I WANT YOUR BODY—Al Wilson (R. Cason/B.R. Charles), Playboy 6076 (Caesars Music Library/Wet Bull, ASCAP)	82	84	5	THE PEOPLE WANT MUSIC—Controller (M.H. Bryant), Juana 3406 (TK) (Every Knight, BMI)
17	31	4	GIVE IT UP (Turn It Loose)—Tyrone Davis (L. Graham), Columbia 3-10388 (New York Times/Content/Little Bear's, BMI)	50	71	3	LOVE BALLAD—LTD (S. Scarborough), A&M 1847 (Unichappell, BMI)	83	91	3	YOU'RE MY PEACE OF MIND—Faith, Hope & Charity (V. McCoy), RCA 10749 (Van McCoy/Warner-Tamerlane, BMI)
18	15	17	HEAVEN MUST BE MISSING AN ANGEL (Part 1)—Tavares (K. St. Lewis, F. Perren), Capitol 4270 (Bull Pen/Perren-Vibes, ASCAP)	51	37	9	ROCK CREEK PARK—Blackbyrds (Johnson, Saunders, Toney, Hall, Killgo), Fantasy 771 (Blackbyrd, BMI)	84	81	9	JUST LET ME HOLD YOU FOR A NIGHT—Choice 4 (C.H. Kippis, Jr.), RCA 10714 (Charles Kippis, BMI)
19	22	10	FLOWERS—The Emotions (M. White, A. McKay), Columbia 3-10347 (Sagittire, BMI/Kalimba, ASCAP)	52	57	4	MOVIN' IN ALL DIRECTIONS—People's Choice (L. Huff, D. Jordan, D. Ford), Tsoy 4782 (Epic) (Mighty Three, BMI)	85	NEW ENTRY	→	DON'T TURN THE LIGHTS OFF—Margie Joseph (L. Dozier), Cotillion 44207 (Atlantic) (Dozier, BMI)
20	25	7	LET THE GOOD TIMES ROLL—B.B. King & Bobby Bland (S. Theard, F. Moore), ABC/Impulse 31006 (Warock, ASCAP)	53	69	3	I'D RATHER BE WITH YOU—Bootsy's Rubber Band (W. Collins, G. Clinton, G. Cooper), Warner Bros. 8246 (Backstage, BMI)	86	NEW ENTRY	→	LOVE TALK—James Gilstrap (D. Ervin, W. Farrell), Roxbury 2029 (Pocket Full Of Tunes, BMI)
21	27	8	LEAN ON ME—Melba Moore (V. McCoy), Buddah 535 (Van McCoy/Warner-Tamerlane, BMI)	54	26	12	WAKE UP SUSAN—Spinners (S. Marshall, T. Bell), Atlantic 3341 (Mighty Three, BMI)	87	90	3	NICE & SLOW—Santiago (K. Gibson), Amherst 715 (Red Bus, BMI)
22	18	17	SOMETHING HE CAN FEEL—Aretha Franklin (C. Mayfield), Atlantic 3326 (Warner-Tamerlane, BMI)	55	55	6	L.O.D. (Love On Delivery)—Billy Ocean (Findon, Charles), Ariola American/GTO 7630 (Capitol) (Black Sheep/American Dream, BMI)	88	98	2	ME AND MY GEMINI—First Class (T. Keith), All Platinum 2365 (Gambi, BMI)
23	38	4	HARVEST FOR THE WORLD—Isley Brothers (E. Isley, M. Isley, C. Jasper, R. Isley, O. Isley, R. Isley), T-Neck 2261 (Epic) (Bovina, ASCAP)	56	47	8	OPEN UP YOUR HEART—Muscle Shoals Horns (H. Calloway), Bang 725 (Web IV) (Muscle Shoals Sound/Cets, BMI)	89	NEW ENTRY	→	GHETTOS OF THE MIND—Pleasure (D. Hepburn, Pleasure), Fantasy 774 (Funky P.O./At-Home, ASCAP)
24	30	6	ENTROW Part 1—Graham Central Station (L. Graham), Warner Bros. 8235 (Nineteen Eighty Foe, BMI)	57	24	14	EVERYTHING'S COMING UP LOVE—David Ruffin (V. McCoy), Motown 1393 (Warner-Tamerlane/Van McCoy/Ocean Blue, BMI)	90	NEW ENTRY	→	BLESS MY SOUL—Mahaoney & The Casuals (J. Purdie, S. Mahaoney), Abet 9466 (Nashboro) (Excellorec/Skipson, BMI)
25	33	5	A FIFTH OF BEETHOVEN—Walter Murphy & The Big Apple Band (W. Murphy), Private Stock 45073 (RFT, BMI)	58	63	5	IF YOU CAN'T BEAT 'EM, JOIN 'EM—Mark Radice (M. Radice), United Artists 840 (Desert Rain, ASCAP)	91	93	5	LIFE ON MARS (Part 1)—Dexter Wansel (D. Wansel), Philadelphia International 3599 (Columbia/Epic) (Mighty Three, BMI)
26	20	15	HARD WORK—John Handy (J. Handy), ABC/Impulse 31005 (Hard Work, BMI)	59	64	6	BABY, HOLD ON TO ME—John Edwards (D. Porter, R. Williams), Cotillion 44203 (Atlantic) (Robosac, BMI)	92	92	2	IF THERE WERE NO MUSIC—Rufus Thomas (G. Jackson), Artists of America 126 (Fame, BMI)
27	21	12	COTTON CANDY—Sylvers (K. St. Lewis, F. Perren, Yartan), Capitol 4255 (Perren-Vibes/Bull Pen, BMI)	60	76	2	STAR CHILD—Parliament (G. Clinton, W. Collins, Worrell), Casablanca 864 (Mabliz and Rick's, BMI)	93	94	3	MAKING LOVE AIN'T NO FUN (Without The One You Love)—Ebony (N. Harris, A. Felder), Buddah 537 (Kama Sutra/Six Strings, BMI)
28	28	8	YOU TO ME ARE EVERYTHING—The Real Thing (K. Gold, M. Denne), United Artists 833 (Colgems, ASCAP)	61	82	2	THE RUBBERBAND MAN—Spinners (L. Creed, T. Bell), Atlantic 3355 (Mighty Three, BMI)	94	NEW ENTRY	→	I WISH YOU LOVE—David T. Walker (A. Beach, C. Trenet), Dde 66125 (A&M) (Leeds, ASCAP)
29	41	5	COME GET TO THIS—Joe Simon (G. Raeford, J. Simon), Spring 166 (Polydor) (Pee Wee, BMI)	62	75	3	NICE 'N NASTY—Salsoul Orchestra (J. Montana Jr.) Salsoul 2011 (Caytronics) (Lucky Three/Anatom, BMI)	95	NEW ENTRY	→	THAT'S WHEN IT HURTS—Terry Huff (T. Huff), Mainstream 5585 (Brent, BMI)
30	23	9	WE BOTH NEED EACH OTHER—Norman Connors (M. Henderson), Buddah 534 (Electrocord, ASCAP)	63	73	3	UNDERGROUND MUSIC—Peabo Bryson (P. Bryson), Bullet 01 (Web IV) (Web IV, BMI)	96	96	2	CAN'T GET OFF TILL THE FEELING STOPS—Lamont Dozier (L. Dozier), Warner Bros. 8240 (Dozier, BMI)
31	19	16	THIS MASQUERADE—George Benson (L. Russell), Warner Bros. 8209 (Skyhill, BMI)	64	83	2	QUEEN OF MY SOUL—Average White Band (H. Stuart), Atlantic 3354 (Average, ASCAP)	97	97	2	CATFISH—Four Tops (L. Payton, F. Bridges, M. Farrow), ABC 12214 (ABC/Dunhill & Rali, BMI)
32	43	6	IF I EVER DO WRONG—Betty Wright (B. Wright, W. Clarke, Alston 3722 (TK) (Sherlyn, BMI)	65	65	3	SUMMERTIME AND I'M FEELIN' MELLOW—MFSB (J. Whitehead, G. McFadden, V. Carstarphen), Philadelphia International 3600 (Epic) (Mighty Three, BMI)	98	NEW ENTRY	→	COMIN'—Chocolate Milk (D. Barad, A. Castellan, R. Dabon, S. Hughes, F. Richard, D. Richards, J. Smith, M. Tio, K. Williams), RCA 10758 (Marsaint, BMI)
33	29	24	KISS AND SAY GOODBYE—Manhattans (W. Lovett), Columbia 3-10310 (Nattahnam/Blackwood, BMI)	66	85	2	MR. MELODY—Natalie Cole (C. Jackson, M. Yancy), Capitol 4328 (Jay's Enterprises/Chappell, ASCAP)	99	99	2	RHYMES—O.V. Wright (A. Green, M. Hodges), Hi 2313 (London) (Jec/Al Green, BMI)
								100	100	2	HE WHO LAUGHS LAST LAUGHS THE BEST—Monday After (M. Tennant, A. Smith), Buddah 540 (Barbro/Super Songs, ASCAP)

## McCann Into Production

• Continued from page 32

action from the audience which is comforting," McCann explains.

The pianist says he's trying to get into the psychology of things like why do you feel frightened about going into the studio? What is it that makes you feel right in the studio? What is it that makes you feel inadequate now? Are we dealing in the past or present on this? This is all important because a record is such a permanent thing.

McCann's concern for permanence goes beyond ensuring that his music has quality. He seeks to perform songs with impact. "What I sing I really mean," he says, adding jovially: "87.3% of my act is now singing."

Many of the songs in the play "Brother Francis" (which McCann says is not a religious vehicle) say "you can grow and live in this world with a relationship and with love." Several of his newer pop works, which appear on the new LP have been used in clubs, like "I'm A Liberated Woman," "I'm Back Home" and "What Is It That We Have To Do To Let Our Children Grow."

McCann and Charlotte, his wife of 16 years (who spent a week on the road with the band on its college gigs), both recall reactions to "Liberated Woman." "There were college kids who shouted out, 'Yeah, yeah,'" McCann recalls. "Women would come up and say, 'We're glad you said that.'"

Charlotte: "I recall some women in a club in San Diego who were enjoying the show and they weren't sure he was saying what he was saying and when they realized there wasn't any string attached, they began jabbing each other and their faces lit up. I've also seen some men get angry and become quiet because of it."

As for the illusive Rev. B., McCann says the person with that sobriquet "prefers to remain anonymous: it's protection for personal reasons."

In the next couple of weeks when McCann and associates hit the club circuit, they'll be breaking in a new drummer, Ken Johnson, 25-year-old

## 4-Year Growth

• Continued from page 32

starts with 35 titles, including the unreleased two-record set by George Duke, "The Inner Source."

Ballard has initiated an export trade to Japan, dealing in small domestics that don't have foreign licensing agreements. This is an area he expects to expand, along with distribution of imports to other areas within the U.S.

Ballard says substantial sales have been generated by taking promo copies of LPs to progressive FM stations such as KRE and KJAZ, and to key area reviewers like Tom Albright of the Chronicle, who has given Ballard's merchandise many enthusiastic reviews.

Ballard does nearly all his work alone, except for physical aspects such as picking up air freight packages at the airport. His minimum order from Europe now stands at 900 as opposed to 100 three years ago.

## New Trailer Concept

LOS ANGELES—Composer, conductor and arranger Phil Moore bows a new concept for film trailers in September to coincide with the release of Dennis Stevens' "I Wonder Who's Killing Her Now" movie. Moore's record production company, Artists and Music Concepts Inc., conceived the trailer which uses only original material without any footage from the film.

son of trombonist J.J. Johnson. He joins Jimmy Rowser on bass and Mirosław Kudykowski on guitar.

Having gone through the grind of one-nighters for colleges, McCann says he won't do them again, but will continue expanding his college audience in a less straining manner. It was the first time he had jumped on the one-nighter bandwagon and he says that the band's professionalism didn't allow it to fall prey to the arduous task of driving from city to city.

"We were told they'd be within 150 miles of each other; some were 450 miles away"), getting little sleep, no rehearsal time and having to be on top onstage.

Can the one-nighter grind grind you down? "It's as creative," says McCann, "as the openness of the people want it to be."

In other words, his own positive thoughts about entertaining people—new friends and old—overrode all the negatives about life on the one-night stand circuit. Emphasizes McCann: "Being tired can only affect your performance if you think in that direction."

## Jazz Beat

• Continued from page 32

closing show include Cal Tjader, the Eje Thelin Quartet from Sweden and the Toshiko Akiyoshi-Lew Tabackin band, which played well last year.

"Jelly Roll, Joplin, James P. And Others" is the theme for a Sept. 22 concert sponsored by Jack Kleinsinger at NYU's Loeb Student Center in Greenwich Village. Artists include Dick Hyman, Pee Wee Irwin, Milt Hinton, Bob Rosengarten, Vic Dickenson, Johnny Mince and singer Carrie Smith.

Free concerts over the Labor Day weekend in the L.A. area were presented by Musicians Union Local 47 and starred the John B. Williams Jr. group in the Marina Del Rey section; the Curtis Peagler group in downtown L.A. and the Howard Lucraft group in Redondo Beach. . . . Carmen McRae set for gigs at the Paul Masson Vintage Sounds festival Saturday and Sunday (11-12). . . . Joe Turner's first LP cut in the U.S. since the 1930's is what Audiofidelity Enterprises is calling "Joe Turner" on Chiaroscuro. The stride pianist returned to the U.S. last January after living in Europe nearly 30 years. Audiofidelity is also distributing the first George Shearing LP in which the pianist makes his singing debut with "Send In The Clowns." LP is called "My Ship" on his Sheba label.

Send items to Jazz Beat to Billboard, 9000 Sunset Blvd., Los Angeles, Calif. 90069.

## Phonogram Aids Chicago

• Continued from page 3

that epitomizes in most minds, this city's recent failure to break and retain acts that originate here. Fasch, who returned to the Chicago Phonogram office in 1975, following ten years with the company in New York, is spearheading the pro-Chicago campaign.

"There's always been a Chicago feel here and a desire to be a Chicago company in addition to an international company," Fasch explains, while admitting, "we didn't always look under our own noses."

In the last year, however, the label has signed the Dells and the Chi-Lites, both Chicago acts. "Being a Chicago group, we made an extra effort to get the Chi-Lites," Fasch says.

Additionally, Mercury groups the Ohio Players in its Chicago stable, since the Players have management here, record here and maintain a "semi-permanent" suite in Chicago's Hyatt Regency. However, the Players make their homes in Dayton, Ohio.

All three acts will be benefited in this market by the label's recent ap-

pointment of a Midwest r&b promotion manager, a new position (see related story, this issue). "They need a guy they can call on locally," Fasch explains.

Fasch indicates the label also will redouble efforts to break Mercury product with airplay on stations here. "Thin Lizzy broke in Chicago on WXRT, and that makes us proud," he beams.

"There are venues of all types here to scout new talent," Fasch says. "There are more clubs here that young and aspiring groups can go to than anywhere else, a wealth of outlets. We might as well begin in our own backyards."

## WB On Finnigan

LOS ANGELES—Warner Bros. is simultaneously releasing two singles from the debut "Mike Finnigan" LP. "Saved By The Grace Of Your Love" will be serviced to Top 40 and FM stations, while "Misery Loves Company" will go to country stations. Release date is Sept. 8.

DESTINED TO BE ANOTHER SUPER  
HIT JUST LIKE SO MANY BEFORE

# RUFUS THOMAS

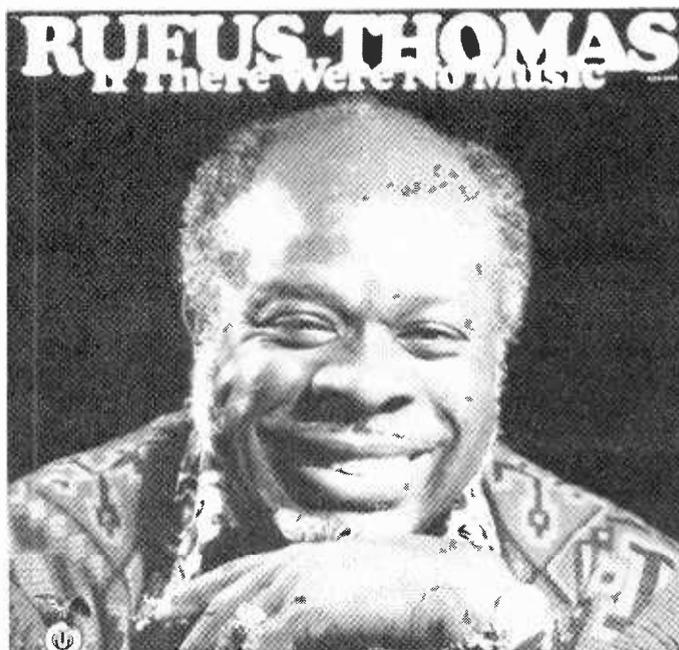
## IF THERE WERE NO MUSIC

AOA 126

### EARLY ADDS ON THE SINGLE INCLUDE

WDAS	Philadelphia	WGIV	Charlotte	XEG	Los Angeles
WLOK	Memphis	WBLK	Buffalo	XPRS	Los Angeles
WDIA	Memphis	KCOH	Houston	WPAL	Charleston
WVOL	Nashville	KOKA	Shreveport	WXOK	Baton Rouge
KOKY	Little Rock	WBOP	Pensacola	WDLP	Panama City
WLOU	Louisville	WIBB	Macon	WGOK	Mobile

And. . . . Just Released. . . . The New Rufus Thomas Album



AOA 5006  
AOA T5006

THE SINGLE  
IS  
ALREADY CHARTED  
ON  
THE R&B CHARTS ! !

NEW! From ARTISTS of AMERICA



## Label Hypos Thrust In Black Mart

CHICAGO—As part of an expanding effort in black product marketing, Phonogram/Mercury is seeking to fill its Northeast regional r&b promotion post, vacant for a year.

Last month, the label appointed a Midwest r&b promotion manager, a new position with the company.

"We needed to strengthen ourselves in this area," explains Jules Abramson, vice president in charge of national sales. Abramson says the label is contemplating the addition of a black promotion manager on the West Coast, which also would be a first-time appointment.

According to Abramson, the expansion comes in response to numerous black signings in the last year, including the Dells, the Barclays, Tony Silvester and the New Ingredient, Charles Earland, Houston Person and most recently, the Chilites.

## 'Porgy & Bess' Revival Comes To Broadway

NEW YORK—A revival of George Gershwin's musical classic, "Porgy & Bess," is scheduled to open at Broadway's Uris Theater on Sept. 21, according to co-producer Sherwin Goldman.

The show will have a cast of 125, believed to be the largest company of players ever to play a Broadway show, and will be performed for the first time here with all its scenes and with full orchestration.

The original "Porgy & Bess" played Broadway in 1935, but was hampered by financial limitations and a small orchestra pit. Its staging and orchestration were also limited. Revivals in 1942 and 1953, and a movie in 1959, were also edited.

Goldman feels that by returning to the original concept, the new version of the play will emphasize the "depth and richness" of the story and its music. There will be 41 musicians in the pit.

Alternating in the title roles will be bass-baritone Donne Ray Albert and baritone Abraham Lind-Oquendo as Porgy, with sopranos Clamma Dale and Ester Hinds alternating as Bess. The role of Serena will be shared by Wilma Shake-snider and Delores Ivory-Davis.

The production is directed by Jack O'Brien; Mabel Robinson is choreographer and assistant director; music director is John DeMain; with musical preparation by George Darden.

## Soul Sauce

Continued from page 54

izing a national campaign to raise funds to put WWLM back on the air. \* \* \*

Pervis Staples, a member of the famed Staple Singers family and owner of Perv's House in Chicago, has closed down the nightclub turned entertainment complex.

Perv's House, which catered to some of the top names in entertainment, was forced to close due to heavy overhead expenses.

The owner declares, "National acts are finding it more profitable to play the 10,000-plus capacity houses where large fees can be realized.

"We have been met with tragic overhead expenses at our 1,500 seat

## IT'S A MONSTER Philly's Martin Tees a New Label

By JEAN WILLIAMS

LOS ANGELES—Producer, arranger and recording artist Bobby Martin, who recently moved here from Philadelphia to form a production firm, has now formed Monster Records.

Martin, who has been an integral part of the Philadelphia International family for a number of years, has pulled together a label structure of persons with more than 75 years of combined music industry experience.

The new label owner has also involved a local management and production firm, Tentmakers, in the day to day operation of the label. While he is negotiating with several major labels for a distribution deal, he is cutting product on Monster's current roster of acts.

The company, which plans to release a maximum of two LPs and two singles yearly on each act, already has in its stable former lead vocalist with the Supremes Jean Terrell, the Friends of Distinction, Drake Frye and Martin.

Ron Nadel, one of the initial organizers of the Tentmaker Corp. with expertise in the areas of record production and packaging label deals, is the label's vice president, general manager.

Richard Stewart, an entertainment attorney and formerly with A&M for five years handling foreign publishing, is senior vice president, business affairs.

Rogert Hart, former radio announcer at Westinghouse Broadcasting and ex-manager of Paul Revere and the Raiders, is vice president, sales and promotion.



Bobby Martin: moves from behind the scene to become boss of his own label.

Robert Golden, a musician and artist manager, who formerly managed comedian George Carlin, holds the post of vice president, artist relations.

Benny Golson, jazz musician and Columbia recording artist, will continue to record for Columbia while producing acts for Monster and operating as vice president, a&r. Golson will also continue to score television themes.

Drake Frye, who is signed to the label as a recording artist, with a nearly completed LP, is also Monster's executive producer.

Martin, who is president of the company, notes that he is negotiating to sign some of the top producers, writers and arrangers in the country, but is unable to give names at this time due to contractual agreements with other labels.

## BOTH MUSICALS 2 King Shows Soon Will Hit Broadway

NEW YORK—Two musical productions based on the life of the late Dr. Martin Luther King are headed for Broadway. They are "I Have A Dream" which will feature Billy Dee Williams as Dr. King, and "Selma," which will have Tommy Butler in the role of the late civil rights leader.

"Selma," which was written over a nine-month period from June 1972 to March 1973 by Butler, is being backed by Atlantic Records, which has already released the original cast album on the Cotillion label.

"Selma" was originally produced

in the basement of a Los Angeles church and then at the Inner City Cultural Center, where Redd Foxx heard about it, became enthused and decided to back it with \$150,000 as a bicentennial celebration!

The 38-song, 2½-hour show is currently playing at the Music Hall in Detroit, with much of the proceeds going to the National Committee For The Rosa Parks Shrine, the Dr. Martin Luther King Foundation for Social Change, and a grant to inner-city Detroit youths in an attempt to help turn back recent violence in that city.

Butler, who began his musical career with the late Duke Ellington, not only wrote the script for "Selma" and performs in the lead role, he also wrote the lyrics and music for the songs. "Selma," which is scheduled for a January opening on Broadway, has a cast of 27.

"I Have A Dream" has the official sanction of Coretta King and The Martin Luther King Center for Social Change. It is being produced by Frank von Zerneck and Mike Wise in association with Frankie Hewitt and the Shubert Organization.

This production has 12 freedom and gospel songs, and a cast of five. No cast album is planned at this time. The show opens at the Ambassador Theatre Sept. 20 for a limited engagement.

# Billboard Soul LPs

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This Week	Last Week	Weeks on Chart	*STAR Performer—LP's registering greatest proportionate upward progress this week	TITLE Artist, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
1	2	8		WILD CHERRY Epic/Sweet City PE 34195	32	32	16	MISTY BLUE Dorothy Moore, Malaco 6351 (TK)
2	1	10		HOT ON THE TRACKS Commodores, Motown M6-867 S1	33	29	17	HARD WORK John Handy, ABC/Impulse ASD 9314
3	4	22		BREEZIN' George Benson, Warner Bros. BS 2919	34	34	31	BRASS CONSTRUCTION United Artists UA-LA545-G
4	3	14		ALL THINGS IN TIME Lou Rawls, Philadelphia International PZ 33957 (Epic)	35	35	12	GOOD KING BAD George Benson, CTI 6062
5	6	9	★	SOUL SEARCHING Average White Band (AWB), Atlantic SD 18179	36	48	2	WINDJAMMER Freddie Hubbard, Columbia PC 34166
6	5	13		MUSIC FROM THE MOTION PICTURE SPARKLE Aretha Franklin, Atlantic SD 18176	37	42	4	GLOW Al Jarreau, Reprise MS 2248 (Warner Bros.)
7	8	7		HAPPINESS IS BEING WITH THE SPINNERS Atlantic SD 18181	38	39	4	NIGHT FEVER Fatback Band, Event EV-1-6711 (Polydor)
8	9	18		YOU ARE MY STARSHIP Norman Connors, Buddah BDS 5655	39	21	31	MOTHERSHIP CONNECTION Parliament, Casablanca NBLP 7022
9	7	16		HARVEST FOR THE WORLD Isley Brothers, T-Neck PZ 33809 (Epic)	40	40	3	I'VE GOT YOU Gloria Gaynor Polydor PD-1-6063
★10	15	10		AIN'T THAT A BITCH Johnny "Guitar" Watson, DJM DJLPA 3 (Amherst)	41	45	2	DOWN TO EARTH Rimshots, Stang ST-1028 (All Platinum)
11	13	17		NATALIE Natalie Cole, Capitol ST 11517	42	36	15	ENERGY TO BURN B.T. Express, Columbia PC 34178
12	11	14		CONTRADICTION Ohio Players, Mercury SRM-1-1088 (Phonogram)	43	30	16	THOSE SOUTHERN KNIGHTS Crusaders, ABC/Blue Thumb BTSD 6024
13	10	5		DIANA ROSS' GREATEST HITS Motown M6-869S1	44	44	3	TEN PERCENT Double Exposure Salsoul SZS 5503 (Caytronics)
★14	17	5		GET UP OFFA THAT THING James Brown, Polydor PD-1-6071	45	41	7	JUICY FRUIT (Disco Freak) Isaac Hayes, Hot Buttered Soul ABCD 953 (ABC)
★15	18	5		EVERYBODY LOVES THE SUNSHINE Roy Ayers Ubiquity, Polydor PD-1-6070	46	31	23	I WANT YOU Marvin Gaye, Tamla T6-342 S1 (Motown)
16	16	11		GIVE, GET, TAKE AND HAVE Curtis Mayfield, Curtom CU 5007 (Warner Bros.)	47	38	26	EARGASM Johnnie Taylor, Columbia PC 33951
★17	22	4		SILK DEGREES Boz Scaggs, Columbia PC 33920	48	49	3	WE GOT RHYTHM People's Choice TSOP PZ 34124 (Epic)
18	12	9		TOGETHER AGAIN... LIVE B.B. King & Bobby Bland, ABC/Impulse ASD 9317	49	51	5	LOVE'S ON THE MENU Jerry Butler, Motown M6-860S1
19	19	23		STRETCHIN' OUT IN BOOTSY'S RUBBER BAND William Bootsy Collins, Warner Bros. BS 2920	50	54	7	LOVE TALK James Gilstrap, Roxbury RLX 105
20	20	12		MIRROR Graham Central Station, Warner Bros. BS 2937	51	53	2	THE GIST OF THE GEMINI Gino Vanelli, A&M SP 4596
★21	27	14		SKY HIGH! Tavares, Capitol ST 11533	52	50	11	ACCEPT NO SUBSTITUTES Pleasure, Fantasy F 9506
22	14	27		LOOK OUT FOR #1 Brothers Johnson, A&M SP 4567	53	47	12	YOUNG HEARTS RUN FREE Candi Staton, Warner Bros. BS 2948
23	23	11		BOB JAMES THREE CTI 6063	54	43	11	SUMMERTIME MFSB, Philadelphia International PZ 34238 (Epic)
24	24	6		ARABIAN NIGHTS Ritchie Family, Marlin 2201 (TK)	55	55	9	THE WHISPERS Soul Train BVL-1450 (RCA)
25	26	5		FLOWERS Emotions, Columbia PC 34163	56	58	2	AIN'T NOTHIN' BUT A PARTY Mark Radice, United Artists UA-LA 629-6
26	25	19		THE MANHATTANS Columbia PC 33820	57	59	2	NOTORIOUS MIAMI Miami, Drive 102 (TK)
27	28	14		FEVER Ronnie Laws, Blue Note BN-LA628-G (United Artists)	58	NEW ENTRY		ON LOVE David T. Walker, Ode SP 77035 (A&M)
★28	NEW ENTRY			SECRETS Herbie Hancock, Columbia PC 34280	59	60	2	BLACK WIDOW Lalo Schifrin, CTI CTI-5000
29	33	7		LOVE TO THE WORLD LTD, A&M SP 4589	60	NEW ENTRY		THE BIRTH OF A LEGEND Bob Marley & The Wailers, Calla 1240 (ATV)
★30	NEW ENTRY			THE TEMPTATIONS DO THE TEMPTATIONS Gordy G6-975 S1 (Motown)				
★31	37	8		LOVE POTION New Birth, Warner Bros. BS 2953				

# Drought Starts Production Sweat

• Continued from page 1

Phonodisc's factory at Chadwell Heath has reduced its water consumption by between 10%-50%, but mainly in non-manufacturing processes. It is difficult to trim usage in the production process without trimming production itself.

The company is discussing contingency plans to cope with a worsen-

ing of the situation—meteorologists predict an unusually dry fall—and anticipates genuine difficulties if local water authorities have to shut off supplies.

Pye's factory has also trimmed back water consumption, by some 10%-15%. It uses approximately three million gallons.

Williams is optimistic about the future, believing that people now

appreciate the dangers drought brings. "There has been a significant reduction in water consumption at industrial and domestic levels and I think we will see the year through without too much trouble. But a dry winter would mean major problems next year."

EMI's factory is economizing in its water usage by 25%-30%, but production director Roy Matthews does not see the drought threatening the upcoming big sales season. EMI has, on its site, two deep artesian wells from which to draw supplies and they are privately owned by the company.

The EMI plant at Hayes, Middlesex, uses 140,000 gallons of water a day, much of it recycled. Matthews says: "We are working on various schemes to improve production efficiency, which will help reduce water consumption. I believe we're well in front of the need for rationing."

At the CBS factory, David Gouldstone, director of manufacturing, is similarly confident that the industry can avoid undue suffering. But he can't estimate how production might be hit later, without knowing how severe government action might be.

A summary of record-manufacturing bosses here mood would seem to be: watchful but optimistic.

## International Briefs

PARIS—The new Golden Clover song contest, organized in Evian by French TV personality Jacqueline Duforest, was won by the young singer Lena with the song "Sacco And Vanzetti."

Second was Guy Leroy, who won the Silver Clover award with "Rosy And John," third went to Caroline Grant and Noel St. Clair. They shared the Bronze Clover award.

The Golden Clover was created by Jacqueline Duforest as a platform for up-and-coming French talent.

HAMBURG—Deutsche Gramophon Gesellschaft has a title in its repertoire which comes up as a hit every fourth year.

It is "If You Could Read My Mind" by Swedish group the Spotnicks which is used as the main theme by German television for its Olympic coverage. In just four weeks the Polydor single reportedly sold more than 30,000 copies.

TOKYO—Yamaha Music Foundation announced 34 of 46 final entries for the 7th annual World Popular Song Festival in Tokyo '76 which will be held at the Nippon Budokan Hall Nov. 19-21. The other 12 entries will be announced later as they are selected from national finals held in Australia, Hong Kong, Indonesia, Malta, the Philippines and Japan.

FRANKFURT—The 15th German Jazz Festival will be held here

Sept. 17-19. The first day features a Frankfurt Jubilee, with the Barrelhouse Jazzband, the Hot Swingers and the Big Band of Frankfurt Radio. The next day John Abercrombie, Ralph Towner, Keith Jarrett and Kenny Wheeler will perform. And Sunday, the final session, includes the Gunther Hampel Ensemble, Jean-Luc Ponty and the Klaus Doldinger Ensemble.

BUCHAREST—First prize at this year's national contest of light music went to noted composer George Gioriu for his songs "Cei 100 De Ani" and "De-Ar Fi Fost Sa Fiu." Second prize went to two composers, Temistocle Popa, for "Romania" and "Un Roman De Gragoste," and to Vasile  
(Continued on page 59)

## Phonogram Striving For Stay-Even Sales

LONDON—Phonogram's autumn sales campaign in the U.K. is targeted for a lower initial sales than last year, reflecting the current poor state of the local record and tape market.

Whereas last year's grand prix campaign set a target of 1,250,000 units during its run, this year's tally is set at 1,200,000. However, David Adams, commercial manager, says it's expected that by the end of the push 1,400,000 units would be sold, equalling last year's best-ever effort.

The 1976 campaign gives higher bonus potential for the sales force, with a range of 2,000 gifts, plus discount and free-of-charge offers for retailers.

But Tony Morris, managing director, registers his disappointment that trading results for the first half of this year are down "despite new product of world status being put on the market." He cites album hits by Demis Roussos, the Steve Miller Band, Status Quo, 10cc, and the Stylistics.

"Inflation has continued, and in the second half of 1975 first moves by the government to limit incomes were taken. It has resulted in the discretionary spending power of the consumer being seriously curtailed. The lack of excitement in the entertainment business exacerbates this situation," Morris explains.

Morris says the main consumer category for company product has been adversely affected. He urges greater efforts in the middle-market segment, where the more mature consumer could be persuaded to buy through mass media advertising, promotion and merchandising.

"Government policy has restricted selling prices so the company has been squeezed at a time when U.S. competition is keen, when consumers are taking advantage of home-recording facilities and when there is deep price-cutting by multiples dealing only in a restricted range of product.

"Such outlets are also expanding the sale of blank tape in conjunction with hardware manufacturers, so encouraging home copying to the detriment of authors, artists, musicians and all employees of the software industry," he continues.

"Home copying of our product and the increasing power and restricted operation of the multiples—they are the only two facts which I see as a long-term threat to profit. They even raise the question of survival. But I stress that the future is bright, with an upturn in the economy predicted for 1977," Morris adds.

## Supraphon Club Adds 34 Albums

PRAGUE—Some 34 albums released on a licensing basis are listed in the program of the 17th edition of the Supraphon Record Club to be offered members this fall for distribution next year.

The club is a very important distribution organization and sells more than 25% of all albums sold in Czechoslovakia, including pop music. In the past two years, the other two Czech record companies, Panton and Opus, have sold their own selected albums through the Supraphon club.

Records released through the club are, initially, only available to members, but at a later time they may be placed on the open market.

The 17th catalog edition has 80 titles in the basic listing and 13 more in the "Young World Record Club," a series launched recently by the Czechoslovakian biggest youth weekly paper. Among these titles are the 34 issued on a license basis.

Companies with product represented include CBS, Atlantic, EMI, Polydor, RCA, Melodiya (Russia), Eterna (East Germany), Polish Recordings and Romanian Electrecord.



**GOLDEN SERVICE**—Sir Edward Lewis, second from left, chairman of Decca, presents a silver salver to Bill Townsley, commercial director, in honor of his 50 years with the company, while in the right photo he honors Maurice Roach, publicity manager, for his 50 years in Decca's employ with a pair of silver entree dishes. Both executives had joined the company, then known as Samuel and Sons, within three weeks of each other in 1926. The presentations were made during a luncheon at Decca House.

## TAPE MARKETING

# U.K. Strategies Vary

• Continued from page 44

proach. Tony Lomas, Decca tape-marketing manager, says: "Generally, Decca approaches any marketing through the music itself and naturally with the majority of recordings the lion's share of promotion falls to the record people. But there are still important aspects to separate promotion of tape and we get additional mileage for tape equivalents where and when we can."

Ken Maliphant, Phonogram marketing director, comments: "There is good enough reason at this time to treat tape as a separate marketing entity. Naturally there will be an evolution towards the day when it becomes part of the record division, but we're not there yet."

"Sales of tape are still largely in the hands of enthusiastic specialist retailers and wholesalers. The multiples, for instance, are still subdivided between records and tapes, so tape does need separate promotion. In addition, there are some recordings which sell better on cassette and 8-track than their record equivalents."

Don Dive, Precision tape product manager, says: "The tape market has to be treated separately. There really are so many possibilities with tape-only compilations and the various marketing campaigns. It's still a big growth area. People are overcoming their earlier prejudices that tape was just for the car. Now it is found increasingly in the workshops and the home."

Precision has, in fact, had its selling, marketing and repertoire divisions integrated with parent company Pye Records, a move described as part of streamlining and money-saving within the group."

But until then, Precision was one of the most conspicuous examples of a tape division running autonomously from the main record operation. Pye chairman Louis Benjamin points out there is no question of Precision Tapes stopping activities as a separate entity. It will maintain its sales force to service non-record outlets, though, he adds.

DJM has recently started a new tape division, headed by Dave MacDougald. "Some companies may think it better to promote tape alongside the record, but it is still far too early for that. What's needed is more separate tape divisions to get tape across to the public."

"We must make the public aware that there is an alternative to records. The time will come to merge the two when people automatically think in terms of tape when they see a new LP. But we must wait until

there is a 50-50 parity with records," says MacDougald.

John Deacon, chairman of the British Recorded Tape Development Committee, admits that the industry is reaching the stage where tapes, especially cassettes, are accepted as part and parcel of the industry. He says records have always been thought of as more important, with tape almost an afterthought.

"Our organization consists of representatives from most of the majors. But it seems natural that at some stage marketing and promotion of tape and record should be merged. They should go hand in glove, and not be fighting each other."

## Laren Jazz Draws 9,000

By WILLEM HOOS

AMSTERDAM—More than 9,000 people visited the annual international jazz festival held for the fourth year in Laren, a village of 14,000 inhabitants some 20 miles from Amsterdam.

The event was organized by the board of the local Singer Concert Hall and by Nick Vollebregt, owner of a local jazz-cafe, along with five Dutch broadcasting companies. The Seven Up soft drink company was involved as a sponsor.

Concerts were given in the Singer hall and in local cafes. Highlights included the appearances by the U.S.'s Louis Hayes-Junior Cook Quintet and the Slide Hampton Sextet, U.K. blues piano player Son McGauly and the Dutch Hans Dulfer Quintet and Wim Overgaauw Trio. Also im-

(Continued on page 59)

## Emotional Disks Give Dutch Acts Chart Success

AMSTERDAM—Three Top 10 singles by Dutch artists here have created a sort of "tragi-pop" trend. The records are highly sentimental, charged with emotion.

Girl singer Bonny St. Clair reached sixth place with "Dokter Bernard," a cover version of the "Sister Mary" single of Irish single Joe Dolan. Bob Boubier did even better, reaching number three with "Voor Niets," a cover of "No Charge," with which J.J. Barrie had a number one in the U.K.

Best tragi-pop results, though, were for singer Don Mercedes, who scored an impressive number one with "Rocky," a cover in Dutch of the U.S. version by Austin Roberts. But all three were about highly-sentimental subjects and many pop fans feel they are "sickeningly" trite.

Peter Koelewijn, producer of "Dokter Bernard" and "Rocky," does not admit to a trend. He says: "It is pure coincidence that three singles in the field happened to be in the charts in the same period. And he says that Phonogram-Holland, where he works, won't release more of these titles in the near future.

He stresses that the new singles of Don Mercedes and Bonny St. Clair will not deal with such heavy sentiment.

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## 'MEDIUM SIZERS' TAKE ACTION

# Form New Mexican Disk Assn.

By MARVIN FISHER

MEXICO CITY—Seeking to make things work better, a new record organization under the call letters of FOMAAC has been formed in this country. Mostly all of medium size, group totals more than a dozen.

The latest label formation, some coming from the two-year-old PROFOMEX, others from the oldest association, AMPROFON, and the rest totally freelance, has high hopes of eventually corraling enough companies to make it the biggest (in number) of the three combines.

"About the best reason we all got together," states Roberto Salinas,

president of FOMAAC and head of his own Discos Brisas, "is simply because we have members who all have common interests." He says that the labels within AMPROFON are too big and those within the PROFOMEX fold are too small.

Salinas declares that it would be much more practical if there was one single organization to settle the problems of the entire industry, "but unfortunately it just hasn't worked out that way." He adds that the super companies, which control approximately 80% of the business within the market, have working agendas which only relate to them.

Conversely, it is just the opposite with the mini-labels whose desires are just too simple.

"They (AMPROFON companies) have everything—vinyl, studios, pressing plants, publishing houses, etc.—consequently other matters to discuss," interjects Jorge M. Gonzalez Cos of Polipast and vice president of FOMAAC. "With this new lineup, there will be a common interdependence. We will be more apt to help each other," he explains.

In analyzing by what means FOMAAC will function, Gonzalez Cos says that the organization will be out to make things much easier for the respective labels. He brings up the existing problem of tape imports and AMPROFON's interest in resolving the matter. "But it wouldn't be for the entire industry," the new breed Mexican music industry projects. "It would just be for their own common interests, so what happens to the rest of us?"

As a key for future expansion, FOMAAC's interchange of ideas also will reflect their interchange of facilities. What one lacks in vinyl, the other will make available. If there are some that do not have recording facilities, another will try to make it available whenever possible. If there's an emergency run for product, there will be sufficient pressing machines to supply the demand.

# Latin Scene

## NEW YORK

Louis Romerez in the studio with Tito Allen (Alegre), recording his second solo album. Tito, vocalist with Tipico '73, will be utilizing synthesizers on this one.

The Fania All-Stars played to 74,000 on their recent Caribbean tour. There's a good possibility that they'll be returning to Puerto Rico in October for a special performance for Gov. Rafael Hernandez Colon.

Brand new release from Pancho Cristal's All-Art records is Super Tipica De Estrellas. The musical director for the project is Tipica '73's Gonzalo Fernandez, and the super studio band boasts 40 musicians, including Paquito Pastor, Julito Collazo, Roberto Torres, Sonny Bravo, "Chombro" Silva and Nicky Marrero.

Fania artist/executive Johnny Pacheco will be going into the studio this week to begin work on a new album. . . . Ismael Miranda has just completed a tour of Puerto Rico, the Dominican Republic, Mexico and Venezuela.

West Side Latino Records has just re-issued an album recorded in 1958 in Cuba by El Septeto Nacional de Ignacis Pineiro as part of its collection series. West Side is also doing good catalog business with the United Artists Latino line, which includes a lot of vintage Tito Rodriguez material, and to a lesser degree, Ray Barretto and Ritchie Ray and Bobby Crus. Speaking of Tito, West Side has released "El Inolvidable," a new collection of old Rodriguez material, with the added bonus of two never-before-released songs: "Cuando Estoy Contigo" and "Mi Carinito."

CARLOS DE LEON

## MEXICO CITY

Another step in more and better recording facilities here was concluded last month when

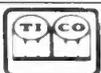
Roberto Salinas inaugurated his new Discos Brisa 16-track studio in the Alfonso XIII section. Among those attending the opening ceremonies were Rodolfo Echeverria, head of the Banco Cinematografico and brother of the outgoing president, Luis Echeverria; Carlos Gomez Barerra, general director of SACM, Mexican composers' society, plus several major and independent record manufacturing executives.

Americans who aided in the technical coordination of the medium-sized plant, formerly under the name of 24-16, included Dave Kelsey (Audio Concepts, Inc.), Jeff Cooper (acoustics), Doc Siegel and Dick Rosmini. Latter two coordinated the instruction of use of the ultra-modern equipment to Mexican personnel.

Carlos Campos launches his Discos Combo in late September, with such record artists from Puerto Rico as: "El Gallito"—Jose Miguel Class, Conjunto Candeca and El Gran Combo De Puerto Rico. . . . Distribution at the outset will be via Mario Freidberg's Audio Vision De Mexico. . . . Campos, son of the famed tropical band-leader of the same name, also plans recordings of local talent before the end of the year.

Robert Ascott, who heads up EMI-Capitol De Mexico's operation, back from a short business trip to Sao Paulo and Rio. He met with other Latin American EMI executives on further coordination of interchange of product. . . . Pocho Perez's "Tango Hustle" LP still moving at a brisk sales pace, according to Cisne Raff international topper Jaime Reyes Castro. . . . Ditto for the latest Los Versatiles album on the Coro label. Owner and president of the latter company, Federico Riojas, in L.A. through early September to oversee new pressing plant setup there, Tembo. . . . Juan Gabriel opens a three-week

(Continued on page 59)



TICO

## "Our Heritage—Nuestra Herencia" LOU PEREZ

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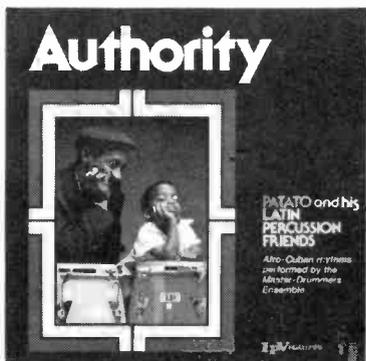
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SEPTEMBER 11, 1976, BILLBOARD

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Billboard SPECIAL SURVEY For Week Ending 9/11/76

# Billboard Special Survey Hot Latin LPs

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## IN PUERTO RICO

POP LPs		SALSA LPs	
This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	CAMILO SESTO Amor Libre, Pronto 1013	1	HARLOW & ISMAEL MIRANDA Con Mi Viejo Amigo, Fania JM494
2	SOPHY Sentimientos, Velvet 1494	2	PACHECO El Maestro, Fania 485
3	EYDIE GORME La Gorme, Gala 2001	3	EDDIE PALMIERI Unfinished Masterpiece, Coco 120
4	JULIO IGLESIAS El Amor, Alhambra 23	4	FANIA ALL STARS Tribute To Tito Rodriguez, Fania 494
5	RAUL MARRERO Apt. #2, Mericana 1035	5	CHEO FELICIANO The Singer, Vaya 48
6	YOLANDITA MONGE Floreciendo, Coco Clip 123	6	PETE EL CONDE Pete El Conde, Fania 489
7	LA PANDILLA La Pandilla, Alhambra 4007	7	FAJARDO Charanga Roots, Coco 124
8	BOBBY CAPO Simplemente Amor, Mericana 137	8	EL GRAN COMBO Mejor Que Nunca, EGC 013
9	IRIS CHACON Iris Chacon, Borinquen 1298	9	TIPICA IDEAL Vamonos Pa Senegal, Artol 6004
10	LOS PASTELES VERDES Vol. II, Gema 5027	10	CONJUNTO CANDELA Conjunto Candela, Combo 2002

## IN CHICAGO

1	EYDIE GORME La Gorme, Gala 2001	1	HARLOW & ISMAEL MIRANDA Con Mi Viejo Amigo, Fania JM494
2	CAMILO SESTO Amor Libre, Pronto 1013	2	PACHECO El Maestro, Fania 00485
3	RAPHAEL Con El Sol de La Manana, Pronto 2006	3	PETE EL CONDE Pete El Conde, Fania 489
4	RAUL MARRERO Apt. #2, Mericana 135	4	CHEO FELICIANO The Singer, Vaya 48
5	LOS FELINOS Chicanismo, Musart 10570	5	EDDIE PALMIERI Unfinished Masterpiece, Coco 120
6	YOLANDITA MONGE Floreciendo, Coco 123	6	MARK DIAMOND Beethoven's V, Cotique 1075
7	LOS PASTELES VERDES Vol. II, Gema 5027	7	FAJARDO Charanga Roots, Coco 124
8	VICENTE FERNANDEZ A Tu Salud, Caytronics Cye 1464	8	FANIA ALL STARS A Tribute To Tito Rodriguez, Fania 494
9	SOPHY Sentimientos, Velvet 1494	9	CHARLIE PALMIERI Imputos, Coco 118
10	CARMEN SILVA Amor Sin Fronteras, Arcano 3334	10	CHOCOLATE En El Rincon, Salsoul 4108

## Latin

# Latin Acts a Draw In Corpus Christi

By LUPE SILVA

CORPUS CHRISTI — Some 10,000 Chicano music fans were on hand for the first annual "Jalapeno Music Festival," sponsored by KCCT Aug. 15. The open air event, which lasted six hours, featured some of the top bands and conjuntos in the state, including Los Unicos De Mel Villarreal, Cha Cha Jimenez and Los Chachos, Los Fabulosos, Los Campeones de Raul Ruiz, Los Pavos Reales and Cato Rangel and his Latin Express.

"This turnout should serve to demonstrate both the popularity of Spanish language radio in this area and the potential for this type of concert," says station manager Manuel Davila Jr. "It's all a matter of proper timing and promotion." Davila credits his father with teaching him some of the finer points of the promotion business. The elder Davila has promoted dances and events in San Antonio since the forties. He now owns KEDA in San Antonio as well as KKCT.

It has only been two years since the Davilas took over the Corpus Christi station. But they have made impressive gains in several of the demographic sectors of the latest ARB ratings. "We seem to have picked up some younger listeners who apparently were not tuned in to Spanish language radio before," says Davila. "Overall, the ratings tend to indicate an increase in the Spanish audience."

The Arbitron survey conducted during April and May of this year does indicate that the two full-time Spanish stations in the area control a healthy portion of the market. This is impressive in the sense that there are two strong Top 40 and two strong country stations in the same area. Competition is also keen from stations in the fringe areas and also from strong signal stations in the San Antonio and Houston markets.

But promotions such as that of Aug. 15 serve to illustrate better the influence of the Spanish stations over their audience. One of the strong country stations in the area hosted a similar concert in the same place a few months back and pulled in 4,000 music fans. That event featured a nationally known country star. KUNO, the other Spanish station in the area, normally sells some 4,000 to 5,550 seats for its annual concert featuring Mexican recording and film stars.

The KCCT affair represents the continuation of efforts to take Texas artists and groups out of the dance halls and into a concert type atmosphere.

## Latin Scene

• Continued from page 58

stand at Salon Versailles of the Del Prado Hotel starting Sept. 9. . . . Dave Brubeck Trio was showcased at the Bellas Artes Sept. 4-5, another coordinated personal appearance under the auspices of the U.S. bicentennial committee.

New music fan magazine, Sonido, had formal first edition ceremony at Meson Del Caballo Bayo before more than 1,000 industryites. Javier Ortiz Camorlinga emceed the formal proceedings and then turned over the entertainment portion of the event to Raul Vale, his wife Angelica Maria and King Clave. Three local combos also appeared at the affair, which represents heightened interest in the music field. . . . Grupo Acir publicly bowed its new facilities in the residential Las Lomas section. Organization operates three AM and one FM stations. Guests were invited from all parts of the nation.

MARV FISHER

phere. Previous attempts at this have encountered moderate to poor success. Observers feel it's because Chicano music is traditionally dancing music and fans will feel ill at ease if they are not able to dance.

Nevertheless, promoters are apt to continue trying to develop the means for producing Chicano concerts. About a year ago, KINE personality Mike Chavez met some success with an indoor concert in Kingsville. That event attracted some 2,000 fans. Yet a couple of other events since then have been less successful.

Meanwhile, Texas artists are just as eager to move on to a concert circuit. Little Joe Y La Familia, Sunny and the Sunliners, Freddie Martinez and Carlos Guzman, among others, have had a taste of what it's like to appear before tens of thousands of concertgoers in places such as L.A., New York and Mexico.

Manuel Davila Jr. feels the time is coming for concerts of this type in Texas and elsewhere, adding that his stations will continue to encourage Texas musicians to develop along these lines. In an effort to better identify the music and the station, KCCT began using a new logo featuring a cluster of green jalapeno peppers a few months back and has dubbed the disks played on the station as "Jalapeno music."

Station personnel at KCCT include, beside Davila, Roy "El Guero Alegre" Davila, Leopoldo Luna, Humberto Lozano Lopez, Joe Trevino, Jorge Guillen, Ben Valdez, Roberto Mendez Garcia and Arturo Gonzalez.

## Revive Latin Label In N.J.

NEW YORK—After almost two years of inactivity, Latin Percussion Ventures, a record company spinoff of Latin Percussion Instruments, has resumed production of Latin music product and will be expanding operations in the next few months.

L.P. Ventures, located in Palisades Park, N.J., was launched in 1974 by Martin Cohen, Latin Percussion's founder. It will be releasing two new albums by Carlos "Patato" Valdes in the next two months, and an album by Julito Collaso is in the planning stages for a projected release at the end of the year.

The label's first release is "Understanding Latin Rhythms," a percussion album featuring Jose Mangual, Carlos "Patato" Valdez, and a host of other musicians demonstrating the correct way to play Latin rhythms on percussion instruments. The record comes with an explanatory booklet and charts displaying the various techniques.

## Ex-Pye Exec Builds New Group Of Cos.

NEW YORK—Since leaving Pye-ATV Records several months back, Peter Siegel has developed his own P.K.S. Group of companies. This encompasses two publishing firms (P.K.S. Publishing and Isaiah Two Four Publications) and a production company called P.K.S. Productions.

Among the artists published by these firms are Eileen Gass, Lisa Wyeth, Marshall Efron, Crackin' Ben Daglar, Danny Baker and Lavada June Roberts.

P.K.S. Productions is working on two LPs—one by Baker and the other by the Ralph Nowy Group.

## International

# Dutch Promoters Trim Concerts; Too Much Competition Is Blamed

By WILLEM HOOS

country as Holland was "an over-luxurious situation."

Current Acket/Mojo plans are limited to Ted Nugent (Amsterdam, Sept. 30). Negotiations are going on for (The Hague, Sept. 17); David Crosby and Graham Nash (Amsterdam, Sept. 22); and the Sensational Alex Harvey Band (Amsterdam, Sept. 30). Negotiations are going on with other acts, but the agency gives no specific information, simply because of the competitive element.

Lou van Rees has a Carpenters' concert here Nov. 14 and is negotiating a Marvin Gaye show for the first half of October. He is also discussing concerts of four U.S. "super acts" for the start of 1977, but won't give names, again because of the aura of competition.

Most of Van Rees' activities nowadays are in the organizing of cruises for the Norwegian Fred Olsen Line and the Swedish Tor Line. For the former he organizes cruises of 13-14 days between Amsterdam and the Canary Isles. He handles on-board entertainment and has signed 16 noted Dutch artists, including Rita Hovink, the Barbara-Bas duo and singer Ben Cramer.

The first tour starts Oct. 8 and Van Rees has contacted non-Dutch artists for future cruises—including French singer Sheena Scott; German schlager singer Dany and U.S. artist Christine Cassel. For the Tor Line, he is organizing six one-night cruises, starting Sept. 28 and running through the winter. Artists involved include singer Salena Jones; the Brazilian orchestra Kinguelle; the Ted Easton Jazz Band from Holland, and the Cab Quaye trio. Three Dutch disk jockeys, Eddy Becker, Ferry Maat and Krijn Toringa, are also involved in the project.

For the new season, promoter Wim Bosman says he will organize only "big events." He's handling the whole European tour of Sammy Davis Jr., starting Sept. 12 in the Amsterdam Concert Hall. He is also involved in an Aretha Franklin tour. Under the banner "Introspection" he is also organizing three gala concerts (Sept. 28-30) in Amsterdam, Rotterdam and The Hague, featuring Focus member Thijs van Leer, the Rogier van Otterloo orchestra, girl singers Liesbeth List and Letty de Jong, harmonic player Toots Thielemans and the jazz trio of Louis van Dyke.

One new and active promoter this season is Rene Frese, manager of Trace, keyboard man Rick van der Linden's group. He founded, with van der Linden Artist Promotion Exploitation, and Frese says it is not necessary to have competitive tensions between promoters.

"I think we should streamline our activities. It is no good, for ourselves or the public, to have too many concerts in the same period. I've tried to put up proposals to find a better way of organizing things."

But APE has fixed a number of concerts. This month there is one by French violinist Jean-Luc Ponty in Amsterdam (19), and one by Natalie Cole (25). In October, there are shows by Jose Feliciano, Ritchie Blackmore's Rainbow and Sandy Denny.

In November, APE has concerts coming up for the Ian Gillen Band, Tanya Tucker, the Tramps and Sly and the Family Stone. The agency is also negotiating for concerts by Stevie Wonder, the Average White Band and War.

Also new to the Dutch promoters'

AMSTERDAM—Paul Acket, Holland's top concert promoter, will limit his activities for the 1976-77 concert season, which started with performances by Status Quo and Black Oak Arkansas in Rotterdam, while two other prominent local promoters, Lou van Rees and Wim Bosman, have also decided on a policy of putting on fewer concerts in Holland.

Main reason is that there has been an increasingly competitive atmosphere created in the country. Acket, who heads up the Acket/Mojo Organization, says: "Because of the heavy competition it sometimes happens that promoters are practically killing each other. As a consequence of that competition, prices paid to get foreign acts here have been forced up far too high."

Another reason given by Acket is that he feels there are too few interesting new groups worth bringing to Holland. "Maybe this situation will change, but for the time being we must slow down our business." His organization feels that two top pop concerts a week in such a small

## Juvenile Market Is Targeted For Peerless Tapes

By BRIAN MULLIGAN

LONDON—An unusual new line in cassettes aimed at a juvenile market is being marketed by the U.S.-owned Peerless Records as part of a broad policy of expansion.

Peerless, best-known during its 18 months as a U.K. company as an outlet for the low-priced labels Oryx, Peerless (both classical) and Everest (jazz-folk), recently improved its local status by hiring former WEA marketing manager Ron Smith as director responsible for the British operation.

One of his first deals was to secure U.K. rights to the Belgian-produced Action Man cassettes. These are released under license from the Palitoy firm which markets the Action Man tops and sales of 16,000 are claimed for Brussels. For U.K. release they are recorded in English and feature dramatized versions of action events, such as a Commando raid.

Also acquired by Peerless are exclusive U.K. rights to imported finished product from the French label Barclay. First release is this month and focuses on 13 albums by Charles Aznavour, touring the U.K. at the same time.

Peerless also offers a 60-album pack containing product by Jacques Brel, Raymond Lefevre and Juliette Greco as part of a campaign "La Chanson Francaise" for which a four-foot high model of the Eiffel Tower is available as a display centerpiece.

Other Peerless product includes an 11-album set "The Ring," which Ron Smith says has sold 5000 sets in six weeks. The company is also releasing a four-LP set of recordings by Russian pianist Lazar Berman, currently being actively promoted by EMI's classical department.

Smith also hopes to launch a full-price label, to be known as Take Two, for folk and MOR material—and is negotiating lease-tape deals.

He says: "We are in business to compete with the majors. But we feel able to offer a useful marketing services facility to smaller labels."

arena is Jos Reinards, of the Circle Organization. He arranged a free August pop festival in Groningen City Park, with Golden Earring and the Sutherland Brothers and Quiver as top attractions. This month he has concerts by the Streetwalkers, Camel and Van Der Graaf Generator. Circle also has October concerts by James Brown and others by Focus ex-guitarist Jan Akkerman, singer-guitarist Kazimierz Lux and other Dutch musicians.

Most of the concerts for the so-called club circuit are organized by John van Vueren. This month he has concerts by German group Kraftwerk and Welsh band Man. In October there will be van Vueren shows by the Jess Roden Band, the Flying Burrito Brothers, Link Wray.

John van Vueren also hints at big things to come, but again does not want to reveal information to the "opposition."

Promoter Charles Aerts does not have much to do with all the competition hassles because he has created his own specialty in organizing concerts of French and South European artists.

## International Briefs

• Continued from page 57

V. Vasilache, for "Spune-mi Tara Mea" and "Dorul."

Third place awards also went to two composers, but for just one song each: Horia Moculescu for "Parintii Mei," and Florin Bogardo for "Definitie."

Special jury mentions were awarded Ion Cristinoiu for "Iubesc Prezentul" and "Carnaval pe Litoral," Andrei Prosteanu for "Strazile," Gelu Solomonescu for "Azi, Aica Acum," Ramon Tavernier for "Coloana Infinita" and Vasile Sirli for "Drumul."

## Laren Festival

• Continued from page 57

pressive was the concert by a special line-up of the Dutch Skymasters Orchestra.

The Hampton group had a changed line-up, with pianist Kenny Drew and drummer Art Taylor out of action from food poisoning. They were replaced by Dutch musicians Cees Slinger and Peter Ypma, respectively. Salaries of the musicians, estimated to be around \$35,000, were paid by the broadcasting companies.

In Vollebregt's cafe there was a "jazz podium" featuring 19 upcoming Dutch groups. First prize, a silver plate, was won by Sessie Bon, a seven-piece modern jazz band from Rotterdam.

The Press prize, a silver cup, was won by Latin Touch, a five-piece group from Tilberg. And the prize for the best soloist was won by bassist Ton Rossen, member of the Arnhem Trio, from Arnhem. All winners are to be featured in Dutch radio programs.

The five-day festival also included a jazz workshop, with free admission for students. This was organized by Dutch alto saxophone player Theo Loevendie, also a teacher at Rotterdam Conservatory. Rare jazz films were shown and there was an exhibition of jazz photographs and old jazz instruments.

## 43,000 Fans Attend Pori Fest Delivers Full Jazz Package

By KARI HELOPAITIO

HELSINKI—The 11th Pori International Jazz Festival tallied a paid attendance figure of 43,000, slightly behind the 1975 all-time record, but commendable in view of changeable weather and last-minute program changes.

Best performances were spread over a wide spectrum of jazz. The funky jazz of Herbie Hancock, the free playing of Cecil Taylor and the eastern sounds of John McLaughlin and Shakti were all up to expectations. In the "pure jazz" field, the quartets of Stan Getz and Cedar Walton were convincing.

Hancock, clear favorite of the younger generation, hypnotized his audience with flexible and easygoing sounds. At times he was almost invisible, giving plenty of room to his group, where guitarist Wah Wah Watson and bassist Paul Jackson both stood out.

The Cedar Walton Quartet, which followed Hancock in the Friday outdoor concert at Kirjurinluoto, sounded down at first, but soon was at its best playing latter-day be-bop with vigor and concentration. Bassist Sam Jones and drummer Billy Higgins were responsible for the drive and pianist Walton and tenorist George Coleman did well. Later the Walton outfit was star attraction at a jam session held at Rantasipi.

Pianist Frigyes Pleszka, age 17, Hungarian prodigy, played a fine set, though his use of left-hand lacked true perfection. His idols are clearly Oscar Peterson and the late Duke Ellington.

Judging from over-all critical response, the most effective performance was that of John McLaughlin and Shakti at the Riihiketo school. It was a purely acoustic set of Indian-styled music. McLaughlin was backed by violinist L. Shankar and percussionists T.H. Vinayakran and Zakir Hussain.

Wind instrumentalists were many, ranging from reliable but somewhat uninspired Stan Getz to hard-blowing veteran Kid Thomas Valentine of Preservation Hall Jazz Band. Also taking part was the 22-strong U.S. Army band, resident in West Germany, playing Glenn Miller-type sounds.

All told, Pori '76 featured over 90 hours of top-level jazz, plus lectures and film presentations. The latter, made by Atte Blom and Peter Von Bagh, concentrated on two films, "Black Symphony" and "Jamming The Blues."

Original big names this year should have been Weather Report, Larry Coryell and Billy Cobham-George Duke Quartet, but they were pulled for contractual reasons.

## International Turntable

Brian Hutch appointed managing director of B&C and Trojan Records and also general manager of Saga Records. B&C Trojan were acquired in June last year when the B&C company was put into liquidation, with the intention of taking the budget company into the full-price market.

Hutch goes to the Saga group from NEMS which he joined in April as a consultant, advising on overseas licensing and acquisition of retail shops. He was previously managing director for three years of the CBS publishing company April Music and also worked for WEA as a director of public relations.

Dave McAleer resigns as general manager of 20th Century Records U.K. He leaves as a result of policy differences with the company's U.S. president, Russ Regan, over the future direction of the British operation.

McAleer has been general manager since its own offices were established by 20th Century here in April 1975. He set up the unit with Barry Manstoff, who stays with the company in charge of marketing and promotion. Prior to joining 20th Century, McAleer was with Pye where he launched the successful Disco Demand series.

Mark Abbott appointed general manager, music, for EMI Belgium SA, moving from his post of director of sales for EMI Records U.K., which he has held since January 1975. Prior to that he was a marketing executive working on EMI's audio-visual interests.

Abbott's responsibilities are assumed by Barry Green, general manager of EMI's U.K. sales division and Peter Jamieson, general manager of the international division. Both report to EMI managing director Leslie Hill.

Richard Strong named product manager (U.K. artists) at Pye Records in London. This is part of a number of changes in the company's marketing department. Strong, previously advertising manager, is responsible for liaison with artists, managers, the a&r department and marketing, particularly on albums.

Other changes involve Tony Darrell, previously production assistant to Terry Dixon, who is now advertising manager; and Debbie Holden, promoted to production assistant. Darrell and Strong report to Pye marketing manager Richard Jakubowski.

Jonathan Morrish has joined CBS Records as press officer, from a press office position with RCA. A journalist who has written for Let It Rock, Sounds, Zig Zag and the Encyclopedia of Rock, Morrish has worked part-time for CBS in the past.

Anita Ashton joins Campbell Connelly as personal assistant to professional managers Chris Warren and Norman Hitchcock. Her duties will include artist and press liaison. She was formerly press officer for Contempo Records.

John Bennett has joined DJM Records in London as southern area manager, taking over from Tyrone Bowen, who has been appointed national accounts manager. Bennett was previously with Anchor Records.

Graham Willmott appointed press and publicity officer for EMI Tape. He is a member of the 18-strong publicity and press relations department based at Hayes, which also centrally serves the EMI Group's over-all activities.



ALBUM LAUNCH—Members of the George Baker Selection and friends display Dutch platinum awards with diamonds for sales in excess of 100,000 units on the LP "A Song For You" while on board a cruise ship chartered for a party promoting the artists' most recent album, "Riversong." Joining in the festivities, at the far right, is Ted de Klerk, managing director, Negram Records.

## Indie Publishers Chalk Up Successful Year Together

By MIKE HENNESSEY

BERLIN—UEP, the European grouping of independent music publishers, has had a highly successful first year, according to Peter Meisel of Edition Intro which represents the UEP group in Germany, Austria and Switzerland.

Meisel says, "One of the first songs acquired by UEP, 'Rocky,' has proved the potential of a united group of independent European publishers able to pool their resources. The original recording of the song by Austin Roberts went gold and the Frank Farian version sold 750,000 in Germany alone. The song was recorded by other top German artists and appeared on numerous LPs and compilation albums."

In Benelux the Don Mercedes recording of "Rocky" sold 250,000 and made the No. 1 spot in the singles charts, with close competition from the Farian version. There were other Benelux recordings by the Strangers, Paul Severs and Tim Ross.

A number of local versions were released in France, Italy, Spain and

Scandinavia and the Roberts version made the UK chart.

UEP also gave top promotion to the US group Kiss during the year and helped the group to become an important act in Europe.

Among the latest catalogs acquired by UEP is House Of Gold Music which includes the Billie Joe Spears song "What I've Got In Mind"—already on the UK charts. There are at least 10 other versions on release in Europe.

UEP has also acquired the Fred Perren catalog, including the Tavares single "Heaven Must Be Missing An Angel" and the Sylvers "Boogie Fever" single.

UEP members are presently at Musexpo (Sept. 7-12) and will move on to Nashville for a series of business meetings afterwards.

In addition to Intro, UEP is comprised of Editions Claude Pascal of France, ATV Music (UK), Sweden Music (Scandinavia), Durium (Italy), Gruppo Editoriale Armonico-Clippers (Spain and Portugal) and Kluger International (Belgium and Holland).

## U.S. Rights Societies Send Leading Execs To CISAC

By IS HOROWITZ

NEW YORK—Delegates to the 30th congress of the International Federation of Societies of Authors & Composers (CISAC) in Paris later this month will include top representatives of U.S. rights societies.

Stanley Adams, president of ASCAP, will head his group's contingent and will also address the meeting on government aid to the arts in the U.S. Also coming from ASCAP are composer Arthur Schwartz, who serves as chairman of the society's foreign relations committee; Paul Marks, managing director; Bernard Korman, general counsel; and foreign department executives Arnold Gurwitch and Dr. Rudolf Nissim.

BMI's delegation will be led by president Edward Cramer, and will include Sydney M. Kaye, board chairman emeritus; and Helmut Guttenberg, vice president in charge

of foreign rights administration. The BMI team will include, as well, song writers Felice and Boudleaux Bryant, and John Lewis, director of the Modern Jazz Quartet.

Due to attend the CISAC meetings from SESAC are Al Ciancimino, vice president and counsel; W.F. "Jim" Meyers, vice president and director of international relations, his associate Joaquin Fernandez and Nicholas Arcomano, operations administrator.

Sal Chiantia, chairman of the board, will be at the head of the delegation from NMPA, whose members will also include Leonard Feist, president, and Ralph Peer II, a director of the publishers' association. Al Berman, as president of the Harry Fox Agency, will represent his mechanical rights group.

The CISAC convention marks the organization's 50th anniversary.

## From The Music Capitals Of The World

### LONDON

Chris Hutchins, former publicist for Tom Jones, Engelbert Humperdinck, Gilbert O'Sullivan and their manager Gordon Mills, has been retained, through Chris Hutchins Services, by Jeffrey S. Kruger's Ember organization on a worldwide basis, first project being Marvin Gaye's first tour of the U.K. from September 27.

Elton John's Rocket Records has signed a three-piece band, the Foster Brothers, with a debut single currently being recorded. ... Rural group The Wurzels' followup to the chart-topping "Combine Harvester," based on Melanie's "Brand New Key," is "I Am A Cider Drinker," a parody of "Una Paloma Blanca," a Top 20 hit for both the George Baker Selection and Jonathan King last year.

Former Beatles' engineer on the "Abbey Road" album, and since then producer for Pilot and John Miles, Alan Parsons has signed world deal with Arista as recording artist, concentrating on production. ... Television show visits to Holland and Denmark for Natalie Cole prior to concert gigs in Britain, where she appeared with fellow Capitol act Tavares. ... Deaf School, 8-piece band, projecting a 1940s image over a 1970s sound, promoted its debut album on video for press and promotion people here.

U.K. chart group Kenny tackled only one short tour of Germany in past eight months because of ill-health of drummer Andy Walton, suffering from ear trouble which could be magnified through live-show amplification. Group refuses a replacement. ... Charisma boss Tony Stratton Smith offered a sure on-the-nose guarantee for his race horse Chukaroo, to Phonogram sales conference delegates, but the "nag" finished second.

Hugo and Luigi here for presentation of a platinum cassette for sales of "Best Of Stylistics" in tape configuration. ... Paul McCartney and Wings to give a concert in St. Mark's Square in support of the fund to save Venice from damage from the sea. ... Cliff Richard show tickets in Leningrad and Moscow fetching up to \$150 dollars a throw. ... Cilla Black in middle of

straight acting series on television here, though the accent is on comedy.

New Phonogram signing, U.S. country-rock band Clover in for debut performance prior to accompanying Twiggy on concert tour. ... Two record companies, RCA and Phonogram, urgently bidding for the mid-price classical market. PETER JONES

### OSLO

The Thad Jones/Mel Lewis big band played to capacity audiences for three nights at the Club 7 here, with tenorist Larry Schneider emerging as a fine new discovery. ... Karin Krog, Red Mitchell, Philip Catherine and pianist Egil Kapstad formed a good ensemble for the Amalienborg Jazz Club.

Both Catherine and Mitchell came from the Molde Festival, a new jazz situation which attracted Zoot Sims and Red Rodney, Cedar Walton, George Coleman, the Louis Hayes/Junior Cook quintet among others, but more than half the groups were Norwegian, with special credit going to the Christian Reim/Carl Magnus Neumann Quartet, the Nipe Nyren Quartet and singer Laila Dalseth.

Herbie Hancock visited Oslo, and coming later this month are Jean-Luc Ponty, Julie Felix, Gentle Giant, Donovan, Ritchie Blackmore, Camel and the Flying Burrito Brothers. ... Roger Whittaker, very popular in Norway, started his tour at the Møllartorget, Phonogram presenting his "Reflection Of Love" new single. ... Wim Wigt, Dutch manager of several U.S. groups, has started his own Timeless label, selling records direct to audiences on tour—his product including Eastern Rebellion, Louis Hayes/Junior Cook, and a new album from Jo Ann Brackeen and bassist Clint Houston.

Gro Anita Schonn, (Talent) strongly criticized because she accepted invitation to perform in South Africa, finally cancelled the trip. Her new record is a Norwegian version of McClouds' "Ain't That Just The Way."

(Continued on page 61)

# Billboard Hits Of The World

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## BRITAIN

(Courtesy Music Week)

\*Denotes local origin

This Week	Last Week	SINGLES
1	16	DANCING QUEEN—Abba (Epic)—Bouc (B. Anderson/B. Ulvaeus)
2	2	LET 'EM IN—*Wings (Parlophone)—McCartney/ATV (P. McCartney)
3	1	DON'T GO BREAKING MY HEART—*Elton John/Kiki Dee (Rocket)—Big Pig (Gus Dudgeon)
4	13	WHAT I'VE GOT IN MIND—Billie Joe Spears (United Artists)—(Larry Butler)
5	3	A LITTLE BIT MORE—Dr. Hook (Capitol)—Sunbury (Ron Haffkine/Waylon Jennings)
6	5	IN ZAIRE—*Johnny Wakelin (Pye)—Francis Day & Hunter (S. Elson/K. Rossiter)
7	14	EXTENDED PLAY—*Bryan Ferry (Island)—Various (Chris Thomas/Bryan Ferry)
8	18	THE KILLING OF GEORGIE—Rod Stewart (Riva)—Copyright Control (Tom Dowd)
9	9	YOU DON'T HAVE TO GO—Chi-Lites (Brunswick)—Burlington (Eugene Record)
10	4	JEANS ON—*David Dundas (Air)—Air (Air)
11	12	16 BARS—Stylistics (M&L)—Cyril Shane (Hugo/Luigi)
12	11	YOU'LL NEVER FIND ANOTHER LOVE LIKE MINE—Lou Rawls (Philadelphia)—Gamble-Huff/Carlin (Gamble/Huff)
13	6	YOU SHOULD BE DANCING—*Bee Gees (RSO)—Abigail (Bee Gees)
14	8	DR. KISS KISS—5000 Volts (Philips)—Hensley/Intersong (Tony Eyres)
15	15	HERE COMES THE SUN—*Steve Harley & Cockney Rebel (EMI)—Harrisons (Steve Harley)
16	21	(LIGHT OF EXPERIENCE) DOINA DE JALE—Gheorghe Zamfir (Epic)—Public domain (Gheorghe Zamfir)
17	22	NICE AND SLOW—Jessie Green (EMI)—Redbus Int Ltd. (Ken Gibson/Dave Hawman)
18	25	AFTERNOON DELIGHT—Startand Vocal Band (RCA)—Winter Hill (Milton Okun)
19	7	HEAVEN MUST BE MISSING AN ANGEL—Tavares (Capitol)—Heath Levy (Freddie Perren)
20	10	NOW IS THE TIME—Jimmy James & The Vagabonds (Pye)—Subiddu/Chappells (Biddu)
21	23	BABY WE BETTER TRY AND GET IT TOGETHER—Barry White (20th Century)—January (Barry White)
22	34	ARIA—Acker Bilk (Pye)—Fresh Air (Terry Brown)
23	26	I CAN'T ASK FOR ANYTHING MORE THAN YOU BABY—*Cliff Richard (EMI)—Screen Gems/Columbia (Bruce Welch)
24	24	HERE I GO AGAIN—*Twiggy (Mercury)—Chrysalis (Tony Ayres)
25	37	HEAVEN IS IN THE BACK SEAT OF MY CADILLAC—*Hot Chocolate (RAK)—Chocolate/RAK (Mickie Most)
26	41	BLINDED BY THE LIGHT—*Manfred Mann's Earthband (Bronze)—Intersong (Manfred Mann's Earthband)
27	32	DANCE LITTLE LADY DANCE—Tiny Charles (CBS)—Subiddu/Chappells/Rondor/Geronimo (Biddu)
28	17	MYSTERY SONG—Status Quo (Vertigo)—Shawbury (Status Quo)
29	48	MISSISSIPPI—*Pussycat (Sonet)—Noon/Britico (Eddie Hilberts)
30	39	LOVING ON THE LOSING SIDE—*Tommy Hunt (Spark)—Southern (Barry Kingston)
31	20	THE ROUSSOS PHENOMENON—Demis Roussos (Philips)—MAM/Britico (Demis Roussos)
32	47	SHANNON—Henry Gross (Lifesong)—Sweet City/Heath Levy (T. Cashman/T. West)
33	27	MORNING GLORY—James & Bobby Purify (Mercury)—EMI (Papadon)
34	30	Y VIVA SUSPENDERS—*Judge Dread (Cactus)—Sonet (Aled Prod.)
35	49	I NEED IT—Johnny Guitar Watson (DJM)—World Copyright (Johnny Guitar Watson)
36	19	MISTY BLUE—Dorothy Moore (Contempo)—Intersong (Tom Couch/James Stroud)
37	—	CAN'T GET BY WITHOUT YOU—Real Thing (Pye)—Screen Gems/Columbia (Ken Gold)
38	46	WORK ALL DAY—*Barry Biggs (Dynamic)—State/Sheila (Byron Lee/B. Biggs)
39	35	MAKE YOURS A HAPPY HOME—Gladys Knight & the Pips (Buddah)—Canad (C. Mayfield)
40	36	(Shake Shake Shake) SHAKE YOUR BOOTY—K.C. & The Sunshine Band (Jayboy)—Sunbury (K.C./Finch)
41	50	I WANT MORE—*Can (Virgin)—Virgin (Can)
42	33	JAILBREAK—*Thin Lizzy (Vertigo)—Pippin The Friendly Ranger (John Alcock)

43	45	LULLABY OF BROADWAY—Winifred Shaw (United Artists)—B. Feldman (Alan Warner)
44	43	SATIN SHEETS—Bellamy Bros. (Warner Bros.)—ATV (Mike Curb)
45	38	NIGHT FEVER—Fatback Band (Spring)—Intersong/Clita (Fatback Band)
46	—	GIRL OF MY BEST FRIEND—Elvis Presley (RCA)—Carlin
47	40	A FIFTH OF BEETHOVEN—Walter Murphy (Private Stock)—RFT Music (RFT)
48	42	IF YOU KNOW WHAT I MEAN—Neil Diamond (CBS)—April (Robbie Robertson)
49	44	IT'S SO NICE (To Have You Home)—*New Seekers (CBS)—Martin/Coulter (Ron Richards)
50	—	SAILING—Rod Stewart (Warner Bros.)—Island (Tom Dowd)

## WEST GERMANY

(Courtesy Musikmarkt)

This Week	SINGLES
1	EIN BETT IM KORNFELD—Jurgen Drews (Warners)—Global
2	LET YOUR LOVE FLOW—Bellamy Brothers (Warners)—Global
3	DIE KLEINE KNEIPE—Peter Alexander (Ariola)—Vabo-Melodie der Welt
4	SCHMIDTCHEN SCHLEICHER—Nico Haak (Philips)—Hanseatic/Intersong
5	ABER BITTE MIT SAHNE—Udo Jurgens (Ariola)—Montana
6	RIVER LADY (A Little Goodbye)—Roger Whittaker (Aves)—Slezak
7	HOROSCOPE—Harp (EMI Electrola)—Melodie der Welt
8	FERNANDO—Abba (Polydor/DGG)—Union/Oktave/SMV
9	DADDY COOL—Boney M (Hansa/Ariola)—Intro
10	GEORGIE—Pussycat (EMI Electrola)—Roba
11	LIEDER DER NACHT—Marianne Rosenberg (Philips)—Radio Tele/Intro
12	MY LITTLE WORLD—Waterloo and Robinson (Metronome)—Schmolzi and Slezak
13	MORE, MORE, MORE—Andrea True Connection (Buddah)—Intersong
14	GIRLS, GIRLS, GIRLS—Sailor (Epic)—Chappell
15	DANCING QUEEN—Abba (Polydor/DGG)—Polar/Oktave/Schacht

## ITALY

(Courtesy Germano Ruscitto)

This Week	LPs
1	AMIGOS—Santana (CBS-MM)
2	XXIIa RACCOLTA—Fausto Papetti (Durium)
2	A LOVE TRILOGY—Donna Summer (Durium)
4	DESIRE—Bob Dylan (CBS-MM)
5	VIA PAOLO FABBRI 43—Francesco Guccini (EMI)
6	CONCERTO PER MARGHERITA—Riccardo Cocciante (RCA)
7	LA TORRE DI BABELLE—Edoardo Bennato (Ricordi)
8	LA BATTERIA, IL CONTRABBASSO—Lucio Battisti (Numdro Uno—RCA)
9	BUFFALO BILL—Francesco De Gregori (RCA)
10	ABBA—Abba (Dig-it—MM)
10	SILVER CONVENTION—Silver Convention (Durium)
12	BLACK AND BLUE—Rolling Stones (Rolling Stones/WEA—MM)
13	LA VOGLIA, LA PAZZIA—Ornella Vanoni (Vanilla—Fonit/Cetra)
14	LET THE MUSIC PLAY—Barry White (Phonogram)
15	ROCK'N ROLL MUSIC—Beatles (Parlophone—EMI)

## BRAZIL

(Courtesy IBOPE-Rio de Janeiro)

This Week	SINGLES
As Of 8/7/76	
1	LOVE HURTS—Nazareth (Philips)
2	TU T'EN VAS—Alain Barriere (RCA)
3	SHE'S MY GIRL—Morris Albert (Beverly)
4	THEME FROM MAHOOGANY—Diana Ross (Top Tape)
5	MISTURA DE CARIMBO (Volume 2)—Eliana Pittman (RCA)
6	MORE, MORE, MORE—Andrea True Connection (Tapecar)
7	EU NASCI HA 10,000 ANOS ATRAS—Raul Seixas (Philips)
8	PAVAO MYSTERIOZO—Eduardo (RCA)
9	ATLANTICA—Seventy Five Music (Beverly)
10	OUR LOVE—Terry Winter (RCA) LPs
1	ANJO MAU (International)—Various (Som Livre)
2	DYNAMITE—Various (K-Tel)
3	20 SUPER HITS—Various (Polydor)
4	NELSON ATE 2001—Nelson Gonçalves (RCA)
5	GAL CANTA CAYMLI—Gal Costa (Philips)
6	HOT'ISSIMO (Volume 2)—Various (Top Tape)
7	A VOZ DO SAMBA—Alcione (Philips)
8	MEIA HORA DE MOR—Carlos Alberto (Som Livre)
9	DISCOTECA HIPPOPOTAMUS (Volume 3)—Various (Som Livre)
10	BENITO DI PAULA (Copacabana)

## GRT Branch To Concentrate On Western Sales

TORONTO—GRT of Canada Limited has opened a sales office in Winnipeg to serve the province of Manitoba and Saskatchewan.

Jim Corbett, national marketing manager for GRT, explains, though, that the company made the expansion move with mixed feelings. "On the one hand we are very excited by the opportunity of dealing with our customers on a direct basis. "However, we are sorry that this necessitates GRT leaving our current distributor, Laurel Records. We have worked with Laurel since we opened and have enjoyed and appreciated the association."

At the same time, GRT announced that Don Gunter, previously with Laurel, will be heading the new sales office. Gunter's assistant is Dawn Smith, who formerly worked with the Winnipeg Convention Centre.

Corbett adds that, "GRT will operate according to our standard terms and conditions."

## From The Music Capitals Of The World

• Continued from page 60

Tony Baretta, popular tv performer, has his "Baretta's Theme" on single and album. ... Christiania Jazz Band from Oslo out with a new album "Too Late." ... Jose Feliciano's first recording since leaving RAC is "Angela." EMI also presenting Professor Longhair, Charles Aznavour and Raymond Lefevre. ... Karin Krog had her last album produced in Japan on Japanese Phonogram and it will be sold by Compendium Records, imported here through Polydor, Norway.

Laila Dalseth, jazz singer, took part in the Nording program in Scotland. ... Polydor doing extra promotion for Al Jarreau and his albums "We Got By" and "Glow." ... The company is also laying on special promotion for Russian pianist Lazar Berman (Deutsche Grammophon) on a series of albums. ... Concert season in Oslo this fall presents the Stan Kenton 19-piece orchestra and the Chinese Opera from Taiwan, with space left for an evening by the Kirsten Flagstad International Society, featuring outstanding Norwegian artists.

Ketil Bjornstand, author of books, poetry and three jazz albums, gave a concert here with jazz musician the 20-year-old having already made his debut as a classical concert pianist.

RANDY HULTIN

## PARIS

On his way to take the train from Paris for a concert in Nice, Brazilian guitarist Baden Powell was struck by a car and hospitalized with serious injuries. ... As part of a campaign to promote the saxophone as a serious music instrument, Gerald Meynier gave a concert in the St. Martin-Vesubie church and included in the program works by Bach, Mozart, Dvorak.

An invitational accordion seminar was held in Chatel Aug. 21-28 and was attended by accordionists from many countries, including the Soviet Union. ... Lily Laskine, at age 83 one of the world's oldest harpists (she is professor of harp at the International Academy), has announced a new series of concerts. ... Fifteen-year-old Georges Brize, who as Romeo made many hit records for Carrere and sold more than a million disks, has decided to retire from show business to concentrate on his studies. Discovered at the age of 12 by Claude Carrere and singer Sheila after he had sung Ave Maria in church, Romeo figured regularly in the French charts.

Former Pretty Things member Phil May was in Paris to seek musicians for a new group. ... German group Kraftwerk play a series of concerts in France this month. ... MIDEM organizer Bernard Chevry is planning to increase available space for next year's event because of increased demand.

HENRY KAHN

# Canada 'Smoke Screen' Bill Gets More Feedback

By MARTIN MELHUISH

TORONTO—A suggested bill outlined in a letter to the U.S. Secretary Of State by a number of northern senators, which would effectively curtail the import of Canadian records, jingles films and so on, continues to meet with mixed reaction in the Canadian music industry.

Most people spoken to feel that the bill, drawn up in retaliation to a Canadian bill C-58 which would take away income tax deductions for Canadians who place advertising directed at Canadian audiences on border TV stations in the U.S., is just a "smoke screen."

The Canadian Independent Record Producers Association was one of the first Canadian music industry bodies to make a formal statement on the issue.

A letter, which was signed by Tom Williams, president of the Association, comes out, with some reservations, in support of the Canadian government's stand.

CIRPA, which represents a majority of the Canadian-owned record companies and producers, expresses strong support for the policy of the Canadian government to encourage

## Coyote To Taste New A&R Setup

TORONTO—The first act signed to Capitol Records-EMI of Canada Limited under the company's new a&r arrangement with parent firm Capitol Records Inc. is Coyote.

Under the new agreement, all product signed to Capitol in Canada will automatically be released in the U.S. with a promotional push from Capitol.

Coyote is Gary Comeau, pedal steel and electric guitar; Al Manning, on lead guitar and vocals; Glen Le Compte, drums and vocals; Paul Lockyer, piano, organ, flute and vocals, and Chuck Bergeron, on bass and vocals. The group is managed by Ron Dennis. Its bookings are handled by Music Shoppe.

A number of sides have already been recorded by the band at Toronto's Thunder Sound with John Capek producing. A single from the band will be released simultaneously in the U.S. and Canada in the fall.

## London Inks Rising, Philo

MONTREAL—London Records of Canada Limited has picked up distribution rights on two more product lines, Rising Records and an additional line from Philo.

Rising, headed up by Bob Hahn, will now be distributed by London in Canada. Rising had previously been with Quality Records in Canada and decided to switch to the London stable primarily because of London's buy-sell arrangement with labels that it distributes. Another point of consideration was that both companies are Montreal-based.

Hahn explains, "Our relationship with Quality Records was excellent. However, we felt that we had to have more freedom in the critical area of foreign release as plans are now well advanced for U.S. release of new Lisa Hartt Band material produced recently by Phil Ramone."

Quality will continue to distribute

the development of the Canadian television, film and record industries.

It also voices concern that "these policies do not lead to countermeasures which inhibit or bar the export of Canadian productions to the U.S."

The proposed bill, as it stands, works only to support the interests of the U.S. border broadcasters and will no doubt be opposed by the American film and record industries, the Association claims.

Royalty payments to the U.S. are estimated at between 15-30 million dollars, not including profits of the U.S.-owned companies in Canada. "In comparison, Williams writes, "the sale of Canadian records in the U.S., relative to the sale of U.S. records in Canada is very small, although crucial to the viability of the Canadian record industry. It is clear from these figures that if the U.S. implements legislation of this kind, it could lead to reciprocal action which would cost U.S. industries far more than they would gain. At the same time, any limitation of Canadian success to the U.S. market would be very damaging to our members.

"The goal of CIRPA is not to eliminate U.S. access to the Canadian market, but to improve the conditions whereby we can compete in both Canada and the U.S. on a more equitable basis.

"We urge that in the upcoming discussions between external affairs minister Allan MacEachen and U.S. secretary of state Henry Kissinger, and in all future negotiations, the Canadian government press for increased opportunities for Canada in the U.S. market, and not accept any proposals which in any way limit our already limited access.

MacEachen and Kissinger held a meeting in Washington Aug. 18 and decided that a committee meeting should be held in Washington in late Sept. At that time there will be discussion over the still to be promulgated Canadian Bill C-58 which deals with the censorship of U.S. advertising being carried into Canada by domestic cable stations.

The Canadian Recording Industry Association, headed by president Terry Lynd, has just drafted a reply which is also addressed to the honorable Jeanne Sauve, minister of communications in Ottawa.

three albums: "Kidstuff," "Cal Dodd" and "Rockabye Hamlet." All future product will go through London with Rising keeping its label identity. Promotion for the label will be handled by London and will be augmented by Rising from both their Montreal and Toronto offices.

Also, Philo Records has augmented its Canadian distribution agreement with London to include their English line of product which has had a good following in the U.S.

London has handled Philo's 2000 Series of French-Canadian traditional music for over two years. It comprises the work of such Quebec artists as Louis Beaudoin, Philippe Bruneau and Jean Carignan.

The 1000 Series will debut in Canada with the release of an album by Mary McCaslin entitled "Prairie In The Sky."

# Billboard's Top Album Picks

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Billboard SPECIAL SURVEY For Week Ending 9/11/76

Number of LPs reviewed this week 56 Last week 58



**THE STAPLES—Pass It On**, Warner Bros. BS 2945. The inspired teaming of Curtis Mayfield as writer and producer for the former Staple Singers, which produced a No. 1 single and hit album in the Staples' first outing upon leaving Stax for WB, is as cracklingly exciting in this return engagement. Mayfield's songs are high voltage essays on the joys of love, custom-made for the socko delivery of Mavis Staple and the gospel-formed harmonies of her two sisters and dad. Mayfield and the Staples bring out the best in each other, by some divine alchemy of progressive r&b. The music they make together is direct and hard-driving, neither oversimplified nor cluttered. It has all the infectious energy and enthusiasm that first brought the Staples to prominence.

**Best cuts:** "The Real Thing Inside Of Me/Party," "Love Me, Love Me, Love Me," "Sweeter Than The Sweet."

**Dealers:** Get ready for another Staples hit as big as its comeback previous album which put Warner into the soul business to stay.

**LABELLE—Chameleon**, Epic PE34189. The reigning female soul trio of outer-space disco funk turns in an extremely tight and energetic set with the production of David (Pointer Sisters) Rubinson. Patti Labelle shouts, pleads and moans at her best. Nona Hendryx turns in some exciting new songs with those Labelle slightly kinky overtones. The trio is at its best on semi-frantic uptempo songs that let Patti work out, and that's just what this album provides in abundance. There's also enough slower, but still soulfully intense, cuts to keep the LP from being monotonous. It's something to look forward to, the prospect of seeing these songs performed live on upcoming tours.

**Best cuts:** "Get You Somebody New," "Who's Watching The Watcher?" "Gypsy Moths."

**Dealers:** This group has one of the most enthusiastic followings in music today and all its local appearances are just as much events as concerts.



**CAR WASH—Original Motion Picture Soundtrack**, MCA 2-6000. Norman Whitfield composed and produced the music for this film, which stars the likes of George Carlin, Richard Pryor and the Pointer Sisters. Material ranges from the funky, uptempo title track, which is the single, to some long, classy, symphonic instrumentals reminiscent of "Papa Was A Rollin' Stone," which brought Whitfield a Grammy in 1972. There is also a Pointer Sisters number in the vein of "How Long (Betcha Got A Chick On The Side)" and a five-minute dialog spot featuring Pryor. For the most part the vocal r&b numbers come toward the beginning of this two-record set, while the more ambitious sweeping, subtly rhythmic instrumentals come toward the end.

**Best cuts:** "Car Wash," "Keep On Keepin' On," "You Gotta Believe," "Sunrise," "You're On My Mind."

**Dealers:** Movie released nationwide Sept. 3.



**TOM BRESH—Homemade Love**, Farr FL-1000. One of the brightest new talents on the country scene, Bresh debuts with a solid, soulful album that confirms the depths of his talent. Excellent production from Jimmy Bowen yields the maximum from singer and song. Strong country feel with acoustic guitars, electric guitar, bass and drums with timely piano contributions from Larry Muhoberac and David Foster and some very effective electric keyboard work in the background from Mark Peters. Recorded in Hollywood, the LP carries some good material from writers from both coasts and Nashville. Bresh penned four of the songs himself, including the catchy "Show Me." Some crossover possibilities here from the polished performer.

**Best cuts:** "Sad Country Love Song," "Hey Daisy (Where Have All The Good Times Gone)," "If I Were A Carpenter," "Homemade Love," "Show Me," "There's Always Something Missing."

**Dealers:** Bresh is new but he has two quick hits under his belt, including the title song and his fast-rising single, "Sad Country Love Song."



**RALPH MACDONALD—Sound Of A Drum**, Marlin 2202 (TK). MacDonald is a renowned studio and backup tour percussionist, a master of the congas who has long been associated with the likes of Roberta Flack. Now many of the big name instrumentalists he has played behind are returning the compliment. MacDonald also co-produced this LP and co-wrote most of the material. The simplest way to describe the

## Spotlight



**AMBROSIA—Somewhere I've Never Traveled**, 20th Century T-510. One of the most interesting and ambitious newer groups to hit here out of England delivers a fascinating, fine-textured work that is truly like a close-up into one of the most intriguing collective minds in today's music. Ambrosia is one of the few groups that has mastered the technique of being both far-out galactic in scope of vision and mainstream AM commercial in execution. The seemingly crystal-clear production of Alan Parsons is a vital element of this sound, it would seem. All four members of the group write songs and sing leads, yet Ambrosia has a cohesive and distinctive style no matter which combination of personnel is providing the material. There is an unusual dreamlike quality that pervades its work. The songs seem to be reaching the listener direct from some strange and beautiful realm of the unconscious. It is an experience rare in popular music today or at any time. Ambrosia is the group that proves it is possible to make music with the scope of science fiction without meandering all over the place in meaningless instrumental flurries.

**Best cuts:** "Somewhere I've Never Traveled," "Runnin' Away," "We Need You Too," "I Wanna Know," "The Brunt"

**Dealers:** This is 20th's big autumn push LP and they will be lavish in giving stores extra copies of the pyramid foldout covers to use for effective displays



**BAY CITY ROLLERS—Dedication**, Arista 4093. The plaid-striped maestros of contemporary teenybopper music continue to show they can rock like the early Alice Cooper group when they put their minds to it, as well as reeling off young teen love songs like the Partridge Family at its best. Jimmy Ienner's production and an effective mixture of Rollers originals, rock oldies and outside songs by the likes of Eric Carmen, make the latest Rollers package musically solid as well as fan-pleasing. Lead vocalist Leslie McKeown sings lightly on the ballads and gutsily enough on the rock'n'roll, an admirable versatility. The Monkees of the 1970s haven't lost their grip on the pulse of what their audience wants, and delivers the product with more style and imagination than many others in similar positions.

**Best cuts:** "I Only Want To Be With You," "Yesterday's Hero," "Rock 'N' Roll," "Don't Worry Baby."

**Dealers:** The Bay City Rollers are in the midst of its first U.S. national tour.

results is to call this a fine CTI type of crossover jazz LP that happens to be on TK. Since two of CTI's biggest guns, Grover Washington Jr. and Bob James, are featured in the project as loan-outs, the influence isn't surprising. MacDonald's solid Latin-funk conga drumming is superlative. The solos include a harmonica gem by Toots Thielemans on "Where Is The Love" plus fine work by the likes of pianist Richard Tee and vocalist Patti Austin (another new CTI find). The charts are charming and accessible for crossover via soul or disco. Particularly effective are the Latin jams.

**Best cuts:** "Mister Magic," "Calypso Breakdown," "Jam On The Groove."

**Dealers:** A natural for solid jazz and soul fall sales.



**BOSTON—Epic PE34188.** This highly touted New England group more than lives up to its billing as being able to rock in heaviest metal style while remaining warm and fluid. The uniqueness would appear to emanate from Tom Scholz, an MIT mechanical engineer in product development for Polaroid who played a mean local guitar in bar bands by night. Scholz was chief engineer and co-producer of this album, which grew at least partially from some phenomenal demo tapes he made in his own home studio. Lead singer Brad Delp and his many overdubs vocalize with a lot more feeling and beauty than the often perfunctory singing often found in even big-name hard rock groups. Scholz and Delp individually wrote all the songs on the album too, again with much more

melody and imagination than one usually expects to find on a heavy metal outing. An unusually auspicious debut in an era of particularly high standards for new rock groups.

**Best cuts:** "More Than A Feeling," "Let Me Take You Home Tonight," "Smokin'."

**Dealers:** This is a particular autumn push group for Epic.

**SILVER—Arista AL 4076.** John Batdorf, ex-half of Batdorf & Rodney, has a tasteful new pop rock group with two solid songwriters in keyboardist Brent Mydland and guitarist Greg Collier. Silver seems most into sad songs with high-flying vocal harmonies and rising crescendo finishes. Batdorf's lead vocals are pretty, communicative and commercial. The group plays tightly indeed, with no shortage of ethereal, floaty guitar fills. Silver manages to do most of the sounds demanded from new breakout groups on the AM ballad side currently. And it does this genre with impressive taste and control.

**Best cuts:** "Musician," "No Wonder," "Climbing," "Wham Bam."

**Dealers:** Your serious-collector customers will want to know it's John Batdorf leading this group.

**FUNKY KINGS—Arista AL4078.** A turntable hit at Arista president Clive Davis' recent national tour of sales presentations, the Funky Kings is a pop laidback group of multiple writers and easy harmonizers. It's smooth, mellow and organic, neither slick nor raunchy. In fact, it is impossible to discuss any new group of this type today without bringing in the inescapable likening to the Eagles. But the Funky Kings have a more urban sound, not the rock doomsday bombast of Bruce Springsteen, more like the relaxed city-boys music the Loving Spoonful might be doing if it was starting out today. The group's strongest point so far is its multiplicity of strong songwriters, rather than astonishing lead vocals or stunning

instrumental solos. But its certain lack of polish actually adds a slightly offbeat charm to the record.

**Best cuts:** "Slow Dancing," "Mattress On The Roof," "Anywhere But Jimmie's."

**Dealers:** This album is part of a strong Arista fall campaign.

**STANLEY CLARKE—School Days**, Nemperor NE 439 (Atlantic). This LP is a gas. The title track with its clever charts for drums, guitar and other assorted soundmakers is an ear catcher and gets the LP off to a toe-tapping start. Clarke wrote all six tunes and is responsible for the sonic fusions which cascade through all the tunes. He plays his bass as if it were a wide open guitar and this is the most melodic LP he has cut to date. There is an all-star cast of New York players helping make the music swing. This could be the sleeper crossover jazz LP of the fall. Soaring strings, sounding somewhat Eastern in nature, add an exciting element to the title tune, which is carried along by some nifty guitar work by Raymond Gomez. Other names assisting Clarke make it to crossover haven include George Duke, John McLaughlin, Steve Gadd, David Sancious.

**Best cuts:** "School Days," "The Dancer" (strengthened with its Brazilian carnival beat), "Hot Fun."

**Dealers:** The small group plus background strings and brass give Clarke a powerful instrument for his writing.

**SHERBET—Howzat**, MCA 2226. Five-man Sydney-based group comes up with a commercial pop-rock album drawn along the lines of Three Dog Night. Also included, though, are a couple of tender ballads, a fairly funky number, a novel Aussie yodel tune with a slight country flavor and a fun Ringo-like entry that sounds like the boys were in a drunken stupor when they cut it. In short, a lot of variety from one of Australia's top groups, discovered for the American market when RKO's Paul Drew and Charlie Van Dyke, program director of LA's AM powerhouse KHJ, went Down Under for a recent radio hookup.

**Best cuts:** "Howzat" (a hot single), "If I Had My Way," "Hollywood Dreaming," "The Swap (You Can Get The Lot)," "Can't Find True Love."

**Dealers:** Well designed music is perfect for AM, and the single has gotten a lot of publicity.

**JIM PETERIK—Don't Fight The Feeling**, Epic PE34196. Consistently commercial and versatile set from the former lead singer of the Ides of March, which had a number two single six years ago on WB with "Vehicle." Peterik comes across like Barry Manilow on a couple of fairly manic, uptempo numbers and on one or two ballads that build to the big finish, but this LP also boasts a novel Spanish tango number, a space rocker, a straight ballad or two and some sassy bubblegum. Peterik's band, Shy Rhythm, includes two former members of Chase, while Toxey French produced and Jim Horn and Chuck Findley are amongst the session men helping out.

**Best cuts:** The uptempo title tune, "Let There Be Light," "Lazy Susan" (good backup by Essence), "Lay Back."

**Dealers:** Tie into "Vehicle," which Peterik wrote.

**HENRY GAFFNEY—Waiting For A Wind**, RCA APL1-1548. Like Manhattan Transfer or the Pointer Sisters, Gaffney succeeds in recalling another era in this lighthearted LP. The nostalgia is served up best in a corny moon & June 1920s-sounding number that has rhymes like, "Manhattan you deserve a patent/some say you should be flattened." There's another one like that, a couple of fun numbers like Ringo's "Oh My My," a rhythmic Latin entry and a scorching summertime ballad that could be out of the 1930s. Still, it's all so subtle that the joke doesn't get weary in the telling. And there are several fairly straight numbers in the Nilsson bag.

**Best cuts:** "Manhattan," "Nightmare," "If Only The Weather Would Change," "For Pete's Sake," "Seems I'm Falling."

**Dealers:** RCA is scoring now with an LP by Dr. Buzzard's Original Savannah Band, which is putting the sound of the '30s and '40s to a disco beat.

**HERB PEDERSEN—Southwest**, Epic X698. Superb set of West Coast country-flavored pop from a veteran who has belonged to the Earl Scruggs Revue, the Dillards and the Country Gazette. Set includes a few spirited mid-tempo country cuts and a few pop-MOR ballads with excellent strings, as well as a couple of hot fiddle numbers and one perhaps overt pop entry. Basic production from Mike Post allows the easygoing sincerity of Pedersen's voice, which is somewhat like Gordon Lightfoot's, to shine through. Backup heavies include Jim Gordon, Leland Sklar, Mike Baird and David Lindley, while none other than the queens of progressive country, Linda Ronstadt and Emmylou Harris, offer vocal backup on one number. All originals except for a surprisingly effective country treatment of the Beatles' "Paperback Writer" and a cover of Bill Monroe's 1950 hit "Can't You Hear Me Callin'."

**Best cuts:** "Paperback Writer," "If I Can Sing A Song," "Our Baby's Gone" (with the Linda-Emmylou Vocal Band), "Harvest Home," "The Hey Boys," "Younger Days," "Wait A Minute."

**Dealers:** In-store play will help this excellent exponent of the still very hot California country-rock sound.

(Continued on page 64)

**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 Tiegler, Gerry Wood, Jim Fishel, Jim Melanson, Is Horowitz, Ed Harrison, Jean Williams.

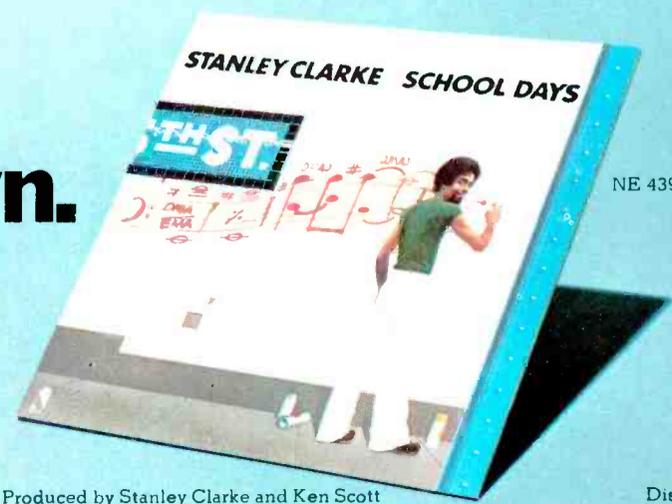


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# Stanley Clarke... In a class of his own.

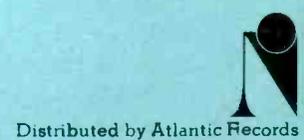
"School Days" by Stanley Clarke. On this, his third release, Stanley Clarke steps into the musical fore as composer, arranger, conductor, producer, and singer.

**"School Days" by Stanley Clarke.  
On Nemperor Records and Tapes.**



NE 439

Produced by Stanley Clarke and Ken Scott



# Billboard's Top Single Picks

Billboard SPECIAL SURVEY For Week Ending 9/11/76

Number of singles reviewed  
this week **139** Last week **131**

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**GENE WATSON—Her Body Couldn't Keep You (Off My Mind) (2:20);** producers: Russ Reeder-Bob Webster; writer: Ray Griff; publisher: Blue Echo, ASCAP. Capitol P-4331. Watson proves he can handle a soft and sensuous ballad as well as the hard country songs that have charted him in the past. A gutsy Ray Griff number rendered convincingly by Watson who reaches a new level of excellence and sensitivity. Laid-back production, a steady background beat and a dash of steel add to an exceptional record.

**T.G. SHEPPARD—Show Me A Man (2:53);** producers: Jack Gilmer-Bill Browder-Ray Ruff; writer: Sterling Whipple; publisher: Tree, BMI. Hitville H-6040-F. A trademark of Sheppard's relatively brief recording career has been his care in the choice of material. He does it again with this incisive interpretation of a new work by one of Nashville's best writers, Sterling Whipple. The message song with a singalong chorus comes across both lively and heartfelt.

## recommended

**JERRY NAYLOR—The Bad Part Of Me (2:46);** producer: Jerry Styner; writers: J. Styner-P. Jordon; publishers: Caseyem/Alta Mesa/Winner Circle/Stone Diamond, BMI. Hitville H-6041-F.

**LYNN ANDERSON—Sweet Talkin' Man (2:59);** producer: Glenn Sutton; writer: J. Cunningham; publisher: Starship, ASCAP. Columbia 3-10401.

**DAVID ALLAN COE—Willie, Waylon And Me (3:09);** producers: David Allan Coe-Ron Bledsoe-Waylon Jennings; writer: David Allan Coe; publisher: ShowFor, BMI. Columbia 3-10395.

**ED BRUCE—For Love's Own Sake (3:09);** producer: Larry Butler; writers: C. Kelly-J. Diddier; publisher: Bobby Goldsboro, ASCAP. United Artists UA-XW862-Y.

**REX ALLEN, JR.—Teardrops In My Heart (2:42);** producer: Norro Wilson; writer: Vaughn Horton; publisher: Southern, ASCAP. Warner Brothers WBS-8236.

**CHARLIE DANIELS BAND—Sweet Louisiana (3:28);** producer: Paul Hornsby; writer: Charlie Daniels; publishers: Hat Band/Radadara, BMI. Epic 8-50278.

**DAVID HOUSTON—Come On Down (To Our Favorite Forget-About-Her Place) (2:35);** producer: Billy Sherrill; writers: Billy Sherrill-Norro Wilson; publisher: Algee, BMI. Epic 8-50275.

**TOMMY CASH—King For A Day (2:36);** producer: Larry Butler; writers: Larry Butler-Roger Bowling; publishers: Unart/Brougham Hall, BMI. United Artists UA-XW863-Y.

**BUCK OWENS—California Okie (2:11);** producer: Norro Wilson; writer: Robert John Jones; publisher: Blue Book, BMI. Warner Brothers WBS-8255.

**STEVE YOUNG—Renegade Picker (3:07);** producer: Roy Dea; writer: Steve Young; publisher: Alrhond, BMI. RCA JH-10769.

**RED SIMPSON—Truck Driver's Heaven (3:06);** producer: Gene Breeden; writers: Hal Southern-Eddie Dean-Red Simpson; publisher: Sage and Sand, SESAC. Warner Brothers WBS-8259.



**BARRY MANILOW—This One's For You (3:25);** producers: Ron Dante & Barry Manilow; writers: Barry Manilow/Marty Panzer; publisher: Kamakazi, Arista 0206. One of today's most individualistic and musically valid hitmakers delivers his contribution to the genre of songs about rock stars singing a special song as their only way to communicate real love to a real lady. As might be expected, the title cut of the hot new Manilow album takes on this slightly over-familiar topic with such sincerity, such solid orchestral construction and such all-around perfect taste that the record becomes an immediate experience which is utterly convincing.

## recommended

**ROD STEWART—Tonight's The Night (Gonna Be Alright) (3:55);** producer: Tom Dowd; writer: Rod Stewart; publisher: Not Listed. Warner Bros. 8262.

**DISCO TEX & THE SEX-O-LETTES—We're Havin' A Party (It's Gonna Be Alright) (3:26);** producer: Kenny Nolan; writer: Kenny Nolan; publishers: Sound of Nolan/Chelsea, BMI. Chelsea 3054.

**AEROSMITH—Home Tonight (3:15);** producers: Jack Douglas and Aerosmith; writer: S. Tyler; publishers: Daksel/Song & Dance & Vindaloo, BMI. Columbia 3 10407.

**MAXINE NIGHTINGALE—(I Think I Wanna) Possess You (2:40);** producer: Pierre Tubbs; writer: T. Moore; publishers: Andustin/Ackee, ASCAP. U.A. XW856.

**TOWER OF POWER—You Ought To Be Havin' Fun (3:05);** producer: Emilio Castillo; writers: H. Tubbs-E. Castillo-S. Kupka; publisher: Kuptillo, ASCAP. Columbia 3-10409.

**THE OSMONDS—I Can't Live A Dream (2:52);** producers: Mike Curb and Michael Lloyd; writer: Arnold Capitanelli; publishers: Silver Blue/Arnold Jay, ASCAP, Polydor 14348.

**GINO VANNELLI—Love Of My Life (3:35);** producers: Gino Vannelli & Joe Vannelli and Geoff Emerick; writer: Gino Vannelli; publishers: Almo/Giva, ASCAP, A&M 1861.

**DAVID CROSBY/GRAHAM NASH—Spotlight (2:49);** producers: David Crosby & Graham Nash; writers D. Kootch/G. Nash; publisher: Kortchmar, ASCAP. ABC 12217.

**VICKI SUE ROBINSON—Daylight (3:20);** producer: Warren Schatz; writers: B. Womack-H. Payne; publishers: Unart/B. Womack, BMI. RCA 10775.

**YVONNE ELLIMAN—Love Me (3:19);** producer: Freddie Perren; writers: Barry Gibb-Robin Gibb; publishers: Stigwood/Unichappell, BMI. RSO 858 (Polydor).

**MICHEL POLNAREFF—Come On Lady Blue (2:27);** producers: Michel Polnareff, Bill Schnee, Bill Halverson and Greg Prestopino; writers: Polnareff & Stern; publishers: Oxygen & Blue Guitar, ASCAP. Atlantic 45-3327.

**JON ANDERSON—Flight Of The Moorglade (3:27);** producer: Not Listed; writer: Jon Anderson; publishers: Topographic & W B, ASCAP. Atlantic 3356.

**STANKY BROWN GROUP—Don't You Refuse (2:44);** producers: Steckler & Frangiapan; writer: J. Leynor; publishers: Mench/Bleu Disque, ASCAP. Sire 730 (ABC).

**BILL WRAY—Takin' My Time (3:12);** producers: Cy Seaberry Frost & Bill Wray; writers: Bill Wray-C. Frost; publishers: Tall Tale/Big Legend, ASCAP. Legend 40611 (MCA).



**DRAMATICS—Finger Fever (2:43);** producer: Tony Hester; writer: T. Hester; publisher: Groovesville, BMI. ABC 12220. A solid soul group with a long track record, the Dramatics come out on its new label with a minor-chord but still bouncy ditty that is very contemporary in its thematic development musically and catchy lyrically in its detailed examination of a man's need to stroke and touch his loved one. The hallmark of this single is its openly direct communication within a hook-filled production.

## recommended

**RUBY ANDREWS—I Got A Bone To Pick With You (2:30);** producer: George McGregor; writers: G. McGregor/G. Neal/H. Dotson; publisher: Echo, Unifed, BMI. ABC 12215.

**LUTHER—Funky Music (Is A Part Of Me) (3:27);** producer: Luther Vandross; writer: Luther Vandross; publisher: Elvee-Deekay, ASCAP. Cotillion 45-44205 (Atlantic).

**DEE DEE BRIDGEWATER—Goin' Through The Motions (3:30);** producer: Stephen Y. Scheaffer; writer: Tom Bahler; publisher: Welbeck, ASCAP. Atlantic 3357.

**JACKIE MOORE—Disco Body (Shake It To The East, Shake It To The West) (2:54);** producer: Clarence Reid-Clay Cropper; writer: Clarence Reid; publisher: Sherlyn, BMI. Kayvette 5127 (T.K.).

**BILLY ECKSTINE—The Best Thing (3:13);** producers: Quincy Jones & Herb Alpert; writers: Dino, Sembello, Leiber & Stoller; publisher: Xanadu Xongs, ASCAP. A&M 1858.

**GATO BARBIERI—I Want You (3:58);** producer: Gato Barbieri; writers: Leon Ware-Arthur Ross; publishers: Almo/Jobete, ASCAP. A&M 1857.

**BOB JAMES—Westchester Lady (Part One) (3:20);** producer: Not Listed; writer: Bob James; publishers: Three Brothers/Wayward, ASCAP. CTI 31.

**LLOYD PRICE—What Did You Do With My Love (3:10);** producer: Not Listed; writer: Lloyd Price; publisher: Lorijoy, BMI. LPG 111



**THE WURZELS—The Combine Harvester (Brand New Key) (3:02);** producer: Bob Barratt; writer: M. Safka; publisher: Neighborhood, ASCAP. Dot 17651 (ABC). "Disco Duck" has proved that there is a healthy market for a well-done novelty record, and this off-beat rendition of Melanie's monster of five years ago should fit the bill. It's like a group of Englishmen singing in a pub somewhere in a drunken stupor with the revamped lyric "I've got a brand new combine harvester. . ."

**THE KEANE BROTHERS—Sherry (3:18);** producer: David Foster; writer: Dwayne Ford; publishers: Bunz Off/Cotaba, BMI. 20th Century 2302. Label is shooting for another De Franco Family, which had such a huge hit three years ago in "Heartbeat, It's A Lovebeat," with this duo of 10- and 12-

year-old brothers. Not the old Four Seasons hit, this was written by the elder Keane brother. The excellent soaring harmonies make this anything but a bubblegum record, but it will appeal to the teen crowd.

**THELMA JONES—Salty Tears (3:34);** producer: Brad Shapiro; writers: T. Randazzo-V. Pike; publisher: Razzle Dazzle, BMI. Columbia 3-10403. Slow, soulful ballad that has been covered by the likes of Marilyn McCoo gets a powerful reading by this husky-voiced singer. Lush strings add to the dramatic, quality production.

**GATEWAY—Can't Accept The Fact (3:04);** producers: Bill Greene & T. Life; writers: B. Greene-T. Life-G. Sokolow; publisher: Mills & Mills, BMI. Columbia 3-10402. Female group offers a breezy disco-tinged number that has a fresh, cool sound. Excellent production has the summery feel of "The Girl From Ipanema."

**TAL ARMSTRONG—(Pt. 1) You've Got So Much Feeling (In Your Love) (2:45);** producer: Tal Armstrong; writers: T. Armstrong & Sonja Dunson; publishers: Glenda-Strong, BMI. & Waltson, ASCAP. Love 1001 (Wild). A definite Barry White sound on this one, with recurring sexy talk segments, heavy use of strings and female backup. Subdued but still funky rhythm and of course ideal for the discos.

**BUCKACRE—Love Never Lasts Forever (3:25);** producer: Glyn Johns; writer: R. Hally; publisher: Hustlers, BMI. MCA 40616. Good Glyn Johns production on this mid-tempo number that has the easy, goodtimey feel of some of the Eagles' mellower tunes like "Take It Easy" and "Peaceful Easy Feeling." Excellent harmonies but this probably has more of a country flavor than the Eagles' hits.

**DELEGATION—The Promise Of Love (3:36);** producer: Ken Gold; writers: K. Gold-M. Denne; publisher: Colgems, ASCAP. State 40617 (MCA). Mid-to-up tempo disco number from this male group has an easy-tempered sound that should make this appeal to AM radio as well as the discos.

**ARIZONA—So Hard Livin' Without You (2:44);** producer: Dave MacKay; writers: Chater-Bettis; publisher: Irving, BMI. RCA 10771. A pretty country-flavored lament that has an unmistakable Olivia Newton-John sound. This record doesn't have the sweetness of some of Olivia's, it's just a similar pop/country mix. And a guitar break near the end of the record gives this more of a rock edge, and hence even more of a distinct sound.

**STEVE YOUNG—Renegade Picker (3:07);** producer: Roy Dea; writer: Steve Young; publisher: Alrhond, BMI. RCA 10769. Country rock item with strong, husky lead vocals and forceful, hoedown guitar playing. A lot of country records around, but most of them are pop-oriented. Not many have this fire and spirit.

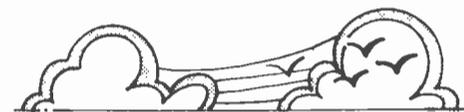
**MARK SAFAN—I'm On My Way (3:16);** producer: Gregg Prestopino; writer: Mark Safan; publisher: Not Listed; Warner Bros. 8241. The charm of Gilbert O'Sullivan records like "Clair" and "Out Of The Question" is recalled in this good-timey pop cut. There's a definite commercial form here, but

Safan probably rocks a bit more than O'Sullivan would. Good harmonica breaks and lots of well-integrated overdubs.

**DAVID DUNDAS—Jeans On (2:37);** producer: Not Listed; writers: Dundas/Greenaway; publishers: Moth and James, BMI. Chrysalis 2094. A current top five hit in England, this also has a fun Gilbert O'Sullivan feel, with delightfully meaningless lyrics about pulling one's old blue jeans on.

**SHELBA DEANE—A Man's Got Too Much Dog In Him (2:30);** producer: Larry Robinson; writers: J. Little & L. Mercedes; publisher: Ante-Up, BMI. Casino 070 (GRT). Strong r&b item here, with raunchy lyric and delivery to match. The concept of treating the cheating-man theme so "down home" is an arresting novelty in today's market.

**MICKEY CARROLL—I Can Do It All Night (2:11);** producer: Bob Johnston; writer: Mickey Carroll; publisher: Spectrum VII, ASCAP. RCA 10756. A blue-eyed soul singer who almost out-Sly Sly Stone himself is the attraction on this goodtime, semi-suggestive soul rocker. The single is billed as the first ever cut aboard a seagoing studio.



## Easy Listening

**JOHNNY MATHIS—Do Me Wrong, But Do Me (3:17);** producer: Jack Gold; writer: A. O'Day; publishers: Edwin H. Morris & Co./Zapata, ASCAP. Columbia 3-10404. Anything with this spectacular lover is better than nothing, sings Mathis in his patented silken style. He wants things the way they used to be in this affair, no matter how much he gets hurt. The melody glides, the string chart by Gene Page pushes briskly along and Mathis has once again set the mood for romance.

## recommended

**GARY CLUTE—Sweet Summertime Rose (2:39);** producers: Keith Christianson/Gary Clute; writer: Bobby Braddock; publisher: Tree, BMI. Soundwaves 4537.

**SONNY CRISS—Sweet Summer Breeze (3:35);** producer: Esmond Edwards; writer: P. Wright; publisher: Overdale, BMI. Impulse 31007 (ABC).

**JOY WEAVER—The Cornerstone (3:37);** producer: Don Carroll; writer: L. Goss; publisher: Lari-Jo, BMI. Epic 8-50273 (CBS).

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.

## Billboard's Recommended LPs

Continued from page 62

### pop

**JESSE WINCHESTER—Let The Rough Side Drag**, Bearsville (W.B.) BR 6964. The diversified influences in Winchester's music are all on display on this LP which assimilates mid-tempo pop, blues, gospel and jazz. His songs contain some of the most intelligent and touching lyrics that complement his articulate and easy on the ear vocals. A well orchestrated backup unit including Paul Butterfield on harmonica enhances each composition. **Best cuts:** "Let The Rough Side Drag," "Lay Down Your Burden," "How About You," "Everybody Knows But Me," "The Only Show In Town."

**MONTROSE—Jump On It**, Warner Bros. BS 2963. Ronnie Montrose, his flash guitar and his merry men of rock go rolling along in a cheerful new assemblage of heavy-metal variations. The singing is effective, but not thrust forward enough to interfere with the flow of instrumental energy. Montrose plays guitar at his usual impressive level, avoiding the obvious clichés of this genre with ease. **Best cuts:** "Tuff-Sedge," "Jump On It," "What Are You Waitin' For?"

**DISCO TEX & HIS SEX-O-LETTES (FEATURING SIR MONTI ROCK IHO—Manhattan Millionaire**, Chelsea CHL-516. Kenny Nolan, the writer-producer behind the first Disco Tex smashes, is on this LP too. So the sound and disco beat is impeccable and catchy. The thoroughly distinctive formula which shot back Sir Monti from obscurity last year is again explored in most possible variations. Despite the inventiveness, there is a certain element of repetition in this music because of the very distinctiveness of the high-energy disco riffs Nolan invented the first time around. But Disco Tex sings the vocals with the utter belief of a high priest in a cult of disco dance. He is once again the perfect decadent innocent. **Best cuts:** "Dancin' Kid," "We're Havin' A Party," "Jimbo Salsa."

**CARAVAN—Blind Dog At St. Dunstons**, Arista AL 4088. This LP has reportedly attracted some following as an import before being put out stateside by Arista. It seems like fairly specialized-appeal English literary rock, with traces of both Queen and 10cc readily apparent. But there is a certain maniacally fey charm present much of the way through. And the vocal harmonies occasionally soar prettily above the darkling

guitar-synthesizer backgrounds. At some point down the line, an offbeat but irresistible single might just leap forth from Caravan. **Best cuts:** "A Very Smelly, Grubby Little Oik," "All The Way (With John Wayne's Single-Handed Liberation Of Paris)."

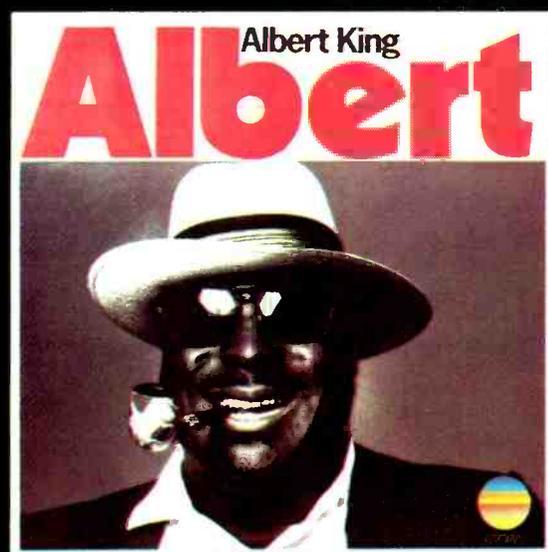
**MANFRED MANN'S EARTH BAND—The Roaring Silence**, Warner Bros. BS 2965. Mann moves farther away from obtrusive electronic instrumentals towards a marked concentration on softer melodies, audible lyrics and a more cohesive sound. Instrumentally, the band is tight and highlighted by Mann's keyboard playing. The big hit from this LP should be Bruce Springsteen's "Blinded By The Light," as Mann had considerable success on his last LP with Springsteen's "Spirit In The Night." **Best cuts:** "Blinded By The Light," "Road To Babylon," "Questions," "Singing The Dolphin Through."

**ARLO GUTHRIE—Amigo**, Warner Bros. MS 2239. Guthrie's usual social commentary diges are marginally reduced as he opts for more conventionally structured melodies and lighter textured lyrics that reaffirms his songwriting strength. There are numerous potential singles here, making this his most commercially appealing LP in recent years. Linda Ronstadt duos with Guthrie on Jagger/Richards "Connection." **Best cuts:** "My Love," "Guabi Guabi," "Massachusetts," "Patriot's Dream."

**J.J. CALE—Troubadour**, Shelter SRL-52002. The man who scored four years ago with the easy, laid-back "After Midnight" shows quite a bit of variety in this set, with three slow, bluesy numbers in the Leon Russell bag, and three other infectious, uptempo rock entries. The rest of the album is mid-tempo material, which utilizes occasional country and even island flavoring. Set recorded in Tennessee. **Best cuts:** "Travelin' Light," "You Got Something," "Hold On," "I'm A Gypsy Man."

**NEKTAR—A Tab In The Ocean**, Passport PPSD-98017. Group's second album, recorded in Germany four years ago, was just remixed and is now being released for the first time in the U.S. Side one is filled up with a 15½ minute version of the title theme, which is, characteristically, driving but tempered hard rock. Three of the songs on side two are in the same vein, but there is a surprise in a fairly brief, mellow number that showcases fine harmony and a cool vocal sound. **Best cuts:** "A Tab In The Ocean," "Waves."

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Albert King is the Guitar Man, full of blues and funk on his new album featuring the new single "Guitar Man." UB-10770

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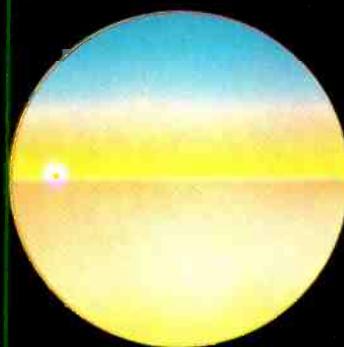
Produced by Jeff Barry



BUL1-1388

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# Speaker Manufacturer On TV Sound

• Continued from page 3

Nu Way Speaker Products, Inc., Oaktron Industries, Pemcor, Quam-Nichols Co., Rapid Die & Molding Co., and Utah American Corp., has always been outspoken on wanting to upgrade tv sound and he claims that smaller and more powerful units are available in volume for tv set makers.

The catch, of course, is all things being equal.

Improved speaker technology is merely one element in what Rollins, who is also president of Oaktron Industries, calls "the whole spectrum that produces the end sound."

"Speakers are only one part of it," he says. "Today, we are producing a much better 5-inch speaker, for example, than an 8-inch one produced 10 years ago," but he points out that at this point in time no matter how technically advanced tv speakers are it would be relatively fruitless to put them into tv sets.

The reasons, he continues, "are the quality of the tape which the networks are supplied is not that good. Neither is the audio and visual signal equipment. Then, of course, there is the poor audio transmission quality of AT&T telephone lines." Last but not least, he adds, are the nuts and bolts electronics of the tv set itself and the cabinet enclosure.

Even a microphone, in Rollins' estimation, is an essential cog in the whole spectrum and the type of quality of mike used at the point where the original signal is picked up is relatively inferior.

"What difference does it make," he asks, "if you have an improved speaker in a tv cabinet on an existing set? That's not going to make the sound better since the original signal continues to travel over telephone wires."

"I am not saying we won't ever get to the point where we will have top notch audio coming out of tv and our own organization advocates it strongly and I remain very optimistic."

"I am looking forward to a day when tv sound might come out of a home stereo system, for example, which is hooked up to the tv. Or else a time when the transmission will be much superior. There are a number of possibilities. Of course, if the other elements were improved, existing sound would automatically be upgraded a little. And then you could have an option of upgrading those speakers. I think our industry is ready for any number of contingencies."

Another element, points out Rollins, inhibiting tv makers from putting, at least, better speakers in existing sets is a critical cost factor which

ultimately affects the market price of the entire unit.

"Let's face it," states Mark Little, president, Quam Nichols, "the bottom line for these tv makers is price. Their whole marketing philosophy right now it appears is trying to sell a set for \$10 below the next guy. It's my impression that they are collectively not interested in better quality, more expensive speakers."

"There's no doubt that the speakers are there and the technology to go along with them but they are not being utilized for tv sound, however."

In the past several years the average retail prices of color receivers have escalated steadily as domestic manufacturers face increasing parts and labor costs. Even the Japanese are finding their own cost competitive edge reduced as labor and costs are increasing for them as well off shore.

The majority of suppliers are apprehensive at this stage in the game about adding any additional costs that might risk alienating consumers even further of jeopardizing their own hard fought for market shares.

Major tv manufacturers contend that single channel receivers with improved 15,000 Hz sound could be manufactured but would tack on an additional \$6 to \$8 per set in manufacturing costs. That would translate into an extra \$15 to \$20 at retail.

Add to that the fact that tv manufacturers have yet to be convinced from their own market research of the potential for upgrading tv sound.

According to input from the tv industry fed into a recent White House Office of Telecommunications policy report (Billboard, Feb. 14, 1976), many manufacturers don't feel the costs are justified in relation to size of market.

Some firms do concede that anywhere from 10% to 25% of consumers in the market for a new set might be willing to pay between \$50 and \$100 extra for such a feature as stereo sound.

Both RCA and Zenith, who between them take about 50% of the domestic tv market, have made some overtures towards incorporating better sounding speakers on some newer product.

For example, on some of RCA's new Color Trak 25-inch consoles there are "hi fi type" 6 x 9 inch oval duo cone speakers.

Zenith, in a recent introduction, has 6 x 9 inch "hi fi type" speakers in a 25-inch console. Most tv sets on the market use simple 3 x 5 inch oval cones.

One other element in the cost (Continued on page 74)

# UA Confab In Las Vegas

• Continued from page 3

desire to make it on this label," said Anka.

According to Jerry Thomas, UA International director, four prominent Japanese critics were flown in from Tokyo to view Anka's opening as an advertising and possible concert forerunner in that country.

Thomas noted that Anka's new album, which will feature a \$50,000-commissioned Andy Warhol cover painting, will be released in Japan next month through King Records, Toshiba-EMI.

Special one-on-one group sessions were held at the meeting between department heads, distribution people, local and regional promotion staffers in the rhythm-blues and top 40 pop areas, noted Pat Pipolo, promotion vice president.

At a luncheon meeting, Mike Stewart, chairman of the board, UA Music Publishing Group, outlined new soundtrack projects scheduled for the future and expressed confidence the firm would regain its lead in the movie recording business.

"This and next year will be our biggest year yet in soundtracks," said Stewart. "After 10 years as the leader in this division, MCA took it away from us because the right pictures and music weren't there."

A special highlight of the UA meet involved only the second private screening of the Chartoff-Winkler production, "Rocky," in the MGM Grand Classic Theatre. The film is set for a Christmas release.

Executive producer Gene Kirkwood attended the 2½-hour showing, which brought cheers from the group. The emotional film, which features the character study and growth of a southpaw boxer to his hour of glory, contains a musical score by Bill Conte.

Major songs "Touch Me" and "Gonna Fly" enhance the film, which contains impressive performances by relatively unknowns and star Burgess Meredith worthy.

Aside from "Rocky," Stewart reported UA will be releasing soundtracks to "Benefit Glory," the just completed final cut of Woody Guthrie's life starring David Carradine.

UA's biggest film effort and soundtrack will be "New York, New York," and will feature the sound of the Tommy Dorsey Band, Stewart reported.

Other movie projects include Ken

Russell's "Valentino," a new James Bond 007 film "The Spy Who Loves Me" with composer Marvin Hamlisch penned to do the music. Robert Altman will shoot "Welcome To L.A." about contemporary musicians soon, while UA will shoot a new Charles Bronson-Jill Ireland venture, "From Noon To Three."

Stewart also reported progress on "Silent Movie" and demand for "Return Of A Man Called Horse" soundtrack, out just two weeks.

George Butler, head of UA's Blue Note division, said growth in both jazz and black soul packages is anticipated in the next few months centered around War's "Platinum Jazz" album.

Ten jazz instrumentals, almost new reworked tunes, will come out new, said Butler. A live, double album recorded at L.A.'s Roxy Theatre June 28 featuring various groups is generating sales excitement and esthetic value, Butler added.

According to Butler, efforts are being made to open both the European and Japanese markets for tours of UA artists such as ELO, Shirley Bassey, War and Brass Construction to increase exposure and sales.

College radio stations have expressed interest in the reissue series of Blue Note's jazz catalog of past great artists, Butler said. He stressed that the importance of different jazz styles, from sales, quality, uniqueness and creativity standpoints, would return Blue Note to its jazz prominence.

Two UA September releases will include separate Christmas packages of 20 selections, which have achieved sales in excess of one million records. "Twelve Hits Of Christmas" will feature such artists as Nat Cole, Gene Autry, Frank Sinatra, Eartha Kitt and Bing Crosby.

"Rhythm And Blues Christmas" has such artists as Chuck Berry, B.B. King, Clyde McPhatter & the Drifters, Brook Benton and Amos Milburn, Norman Wienstroer, UA Director Of Special Marketing explained.

Mogull also revealed a new artist of the month campaign effort to develop new talent, beginning with American Flyer and crossover country artist Crystal Gayle.

"We've only just begun to scratch the surface in many areas," confided Mogull. "We have to separate our dreams from reality, especially on the new ELO October breakthrough efforts."

SEPTEMBER 11, 1976, BILLBOARD

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## 15% Global Share

• Continued from page 10

corded the Intersong purchase from Aberbach Brothers of an important part of its American Hill & Range catalog, and Chappell acquisition of the E.H. Morris copyrights for exploitation outside the U.S. and Canada, in partnership with Williamson. The division also profited from the nostalgia trend and an upswing in folio sales.

• Direct marketing, set up as a division in 1974, had an overall positive result despite reverses—especially with Polymusic in the U.S. market. The Audio Club of Britain performed well, the Scandinavian Music Club doubled sales, and in Western Europe, to take the place of the Audio Club BeNeLux, a new company—Intermart Tontrager Versand GmbH—was established near Aschen to supply the West German, Belgian and Dutch markets.

## 'Supermarket' Concept

• Continued from page 3

disks, which he is presently restocking heavily.

Forty-thousand singles were removed from the floor, Eckerling says. Some will be returned to 39-cent and 49-cent dump bins to be located in the front of the store.

Billboard's Top 100 and new releases regularly will be priced at \$4.19, Eckerling informs. All \$6.98 LPs drop to \$3.99 for the grand opening with tapes three for \$15 at that time.

But Eckerling still has a long way to go in filling the spacious mart, an appearance that Universal Music never successfully created.

"There were more records and tapes in our Broadway store, which is one-tenth the size, than there were here when we moved in," Eckerling says smiling.

Universal Music lacked "product displays and knowledgeable people on the floor," Eckerling notes. "But," he cautions, "don't think they didn't make money."

Eckerling says he estimates that eight out of every 10 customers are purchasers at the new location, compared with three out of 10 at the New Town store.

(Continued on page 74)

## Tax Relief

• Continued from page 3

and most returns are destroyed, Gortikov said.

Goldberg, speaking for NARM wholesalers, retailers and rackjobbers, said actual earnings do not match the gross sales revenues reported, because of refunds to be paid out in the future. The result is a substantial and adverse impact on cash flow, he said, especially for the smaller operations.

He said IRS ignores business realities by not allowing the accepted accounting practice of setting up a reserve account, to be deducted from gross sales to reflect income accurately.

# Billboard HOT 100

## \*Chart Bound

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SEE TOP SINGLE PICKS REVIEWS, page 64

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	5	10	(Shake, Shake, Shake) SHAKE YOUR BOOTY—K.C. & The Sunshine Band (Harry Wayne Casey? Richard Finch), H.W. Casey? R. Finch, TK 1019 CPP	35	39	6	DON'T STOP BELIEVIN'—Olivia Newton-John (John Farrar), J. Farrar, MCA 40600	69	71	5	PARTY—Van McCoy (Van McCoy, V. McCoy? H&L 4670
2	2	15	YOU'LL NEVER FIND ANOTHER LOVE LIKE MINE—Lou Rawls (Kenneth Gamble, Leon Huff), K. Gamble, L. Huff, Philadelphia International 3592 (Epic)	36	31	23	TURN THE BEAT AROUND—Vicki Sue Robinson (Warren Schatz), P. Jackson, G. Jackson, RCA 10562	70	45	10	SPRINGTIME MAMA—Henry Gross (Terry Cashman, Tommy West), H. Gross, Lifesong 45008
3	6	13	PLAY THAT FUNKY MUSIC—Wild Cherry (Robert Parissi), R. Parissi, Epic/Sweet City 8-50225	37	28	15	ROCK AND ROLL MUSIC—Beach Boys (Brian Wilson), C. Berry, Brother/Reprise 1354 (Warner Bros.)	71	82	2	QUEEN OF MY SOUL—Average White Band (Arif Mardin), H. Stuart, Atlantic 3354
4	4	14	I'D REALLY LOVE TO SEE YOU TONIGHT—England Dan & John Ford Coley (Kyle Lehnig), P. McGee, Big Tree 16069 (Atlantic)	38	40	7	(Don't Fear) THE REAPER—Blue Oyster Cult (Murray Krugman, Sandy Pearlman, David Lucas), D. Roeser, Columbia 3-10384	72	56	8	TEDDY BEAR—Red Sovine (Tommy Hill), D. Royal, B. Burnette, T. Hill, R. Sovine, Starday 142 (Gusto)
5	7	16	A FIFTH OF BEETHOVEN—Walter Murphy & The Big Apple Band (RFT Music Publishing Corporation), W. Murphy, Private Stock 45073 CPP	39	41	8	DOCTOR TARR & PROFESSOR FETHER—Alan Parsons Project (Alan Parsons), E. Woolfson, A. Parsons, 20th Century 2297	73	58	14	LAST CHILD—Aerosmith (Jack Douglas, Aerosmith for Contemporary Communications Corp. & Waterfront Prod. Ltd.), S. Tyler, B. Whitford, Columbia 3-10359
6	1	11	YOU SHOULD BE DANCING—Bee Gees (Bee Gees, Albhy Gamuten, Karl Richardson), Bee Gees? RSO 853 (Polydor)	40	44	6	SUPERSTAR—Paul Davis (Paul Davis, P. Davis, Bang 726 (Web IV)	74	NEW ENTRY	74	LIKE A SAD SONG—John Denver (Milton Okun), J. Denver, RCA 10774
7	9	11	LOWDOWN—Boyz Scaggs (Joe Wissert), B. Scaggs? D. Paich, Columbia 3-10367	41	33	16	YOUNG HEARTS RUN FREE—Candi Staton (Dave Crawford), D. Crawford, Warner Bros. 8181	75	76	4	AMBER CASCADES—America (George Martin), D. Bunnell, Warner Bros. 8238
8	3	11	LET 'EM IN—Wings (Paul McCartney), P. McCartney, Capitol 4293	42	49	5	GET THE FUNK OUT MA FACE—Brothers Johnson (Quincy Jones), Q. Jones, G. Johnson, L. Johnson, A&M 1851	76	80	5	ROCKY MOUNTAIN MUSIC—Eddie Rabbitt (David Malloy), E. Rabbitt, Elektra 45315
9	8	11	DON'T GO BREAKING MY HEART—Elton John & Kiki Dee (Gus Dudgeon), A. Orson, C. Blanche, Rocket 40585 (MCA)	43	55	5	SUNRISE—Eric Carmen (Jimmy Ienner), E. Carmen, Arista 0200	77	89	2	GOOFUS—Carpenters (Richard Carpenter), W. King, W. Harold, G. Khan, A&M 1859
10	11	10	SUMMER—War (Jerry Goldstein), S. Alle, H. Brown, M. Dickerson, J. Goldstein, L. Jordan, C. Miller, L. Dskar, H. Scott, United Artists 834	44	46	6	POPSICLE TOES—Michael Franks (Tommy LiPuma), M. Franks, Reprise 1360 (Warner Bros.)	78	90	2	TEDDY BEAR'S LAST RIDE—Diana Williams (Bill Denny for Dottie Prod.), D. Royal, B. Burnette, Capitol 4317
11	18	5	IF YOU LEAVE ME NOW—Chicago (James William Guercio), P. Cotera, Columbia 3-10390	45	47	5	GET UP OFFA THAT THING—James Brown (James Brown), D. Brown, D. Brown, Y. Brown, Polydor 14326	79	84	5	THE PRINCESS & THE PUNK—Barry Mann (Dennis Lambert, Brian Potter), B. Mann, C. Well, Arista 0194
12	13	11	SAY YOU LOVE ME—Fleetwood Mac (Fleetwood Mac/Keith Olsen), McVie, Reprise 1356 (Warner Bros.)	46	51	5	CAN YOU DO IT—Grand Funk Railroad (Frank Zappa), R. Stroet, T. Gordy, MCA 40590	80	NEW ENTRY	80	SATIN SHEETS—Bellamy Brothers (Phil Gernhard, Tony Scotti), W.A. Ramsey? Warner/Curb 8248
13	17	11	DEVIL WOMAN—Cliff Richard (Bruce Welch), K. Authors, T. Britten, Rocket 40574 (MCA)	47	57	3	THE WRECK OF THE EDMUND FITZGERALD—Gordon Lightfoot (Lenny Waronker, Gordon Lightfoot), G. Lightfoot, Reprise 1369 (Warner Bros.)	81	NEW ENTRY	81	MESSAGE IN OUR MUSIC—O'Jays (Kenneth Gamble, Leon Huff), K. Gamble, L. Huff, Philadelphia International 3601 (Epic)
14	16	8	WITH YOUR LOVE—Jefferson Starship (Larry Cox, Jefferson Starship), M. Balin, Covington, Smith, Grunt 10746 (RCA)	48	48	9	HEY SHIRLEY (This Is Squirrelly)—Shirley & Squirrelly (Bob Millsap), D. Wolfe, J. Green Jr., GRT 054	82	NEW ENTRY	82	DON'T THINK... FEEL—Neil Diamond (Robbie Robertson), N. Diamond, Columbia 3-10405
15	15	15	HEAVEN MUST BE MISSING AN ANGEL (Part 1)—Tavares (Freddie Perren), K. St. Lewis, F. Perren, Capitol 4270	49	36	19	AFTERNOON DELIGHT—Starland Vocal Band (Milton Okun), B. Oanoff, Windsong 10588 (RCA)	83	NEW ENTRY	83	I GOT TO KNOW—Starbuck (Bruck Blackman, Mike Clark), B. Blackman, Private Stock 45104
16	10	14	THIS MASQUERADE—George Benson (Tommy LiPuma), L. Russell, Warner Bros. 8209	50	64	4	IT'S O.K.—Beach Boys (Brian Wilson), B. Wilson, M. Love, Brother/Reprise 1368 (Warner Bros.)	84	NEW ENTRY	84	THE RUBBERBAND MAN—Spinners (Thom Bell), L. Creed, T. Bell, Atlantic 3355
17	19	13	A LITTLE BIT MORE—Dr. Hook (Ron Huffhine), B. Gosh, Capitol 4280	51	62	4	YOU ARE THE WOMAN—Firefall (Jim Mason), R. Roberts, Atlantic 3335	85	91	2	ANYTHING YOU WANT—John Valenti (Bob Cullen), J. Valenti, J. Spinzola, Ariola America 7625 (Capitol)
18	20	7	STILL THE ONE—Orleans (Chuck Plotkin), J. Hall, J. Hall, Asylum 45336	52	63	4	TAKE A HAND—Rick Springfield (Mark K. Smith), R. Springfield, Chelsea 3051	86	NEW ENTRY	86	MR. MELODY—Natalie Cole (Chuck Jackson, Marvin Yancy), C. Jackson, M. Yancy, Capitol 4238
19	27	9	GETAWAY—Earth, Wind & Fire (Maurice White, Charles Stepney), B. Taylor, P. Cor, Columbia 3-10373	53	42	19	I'M EASY—Keith Casradine (Richard Baskin), K. Carradine, ABC 12117	87	88	4	HEART ON MY SLEEVE—Gallagher & Lyle (David Kershenbaum), P. Gallagher, G. Lyle, A&M 1850
20	21	12	WHO'D SHE COO—Ohio Players (Ohio Players), W. Beck, J. Williams? M. Jones, M. Pierce, Mercury 73814 (Phonogram)	54	83	2	I ONLY WANT TO BE WITH YOU—Bay City Rollers (Jimmy Ienner), M. Hawker, I. Raymond, Arista 0205	88	NEW ENTRY	88	IT'S ONLY LOVE—Z Z Top (Bill Ham), Gibbons, Hill, Beard, London 241
21	23	13	WHAM BAM—Silver (Tom Sellers, Clive Davis), R. Geils, Arista 0189	55	43	22	MOONLIGHT FEELS RIGHT—Starbuck (Bruck Blackman, Mike Clark), B. Blackman, Private Stock 45039	89	NEW ENTRY	89	LOVE OF MY LIFE—Gino Vannelli (Gino Vannelli, Joe Vannelli, Geoff Emerick), G. Vannelli, A&M 1861
22	25	8	SHE'S GONE—Hall & Oates (Arif Mardin), D. Hall, J. Oates, Atlantic 3332	56	77	2	FERNANDO—Abba (Benny Andersson, Bjorn Ulvaeus), B. Andersson, B. Ulvaeus, S. Anderson, Atlantic 3346	90	NEW ENTRY	90	YOU DON'T HAVE TO BE A STAR (To Be In My Show)—Marilyn McCoo & Billy Davis Jr. (Don Davis), J. Dean, J. Glover, ABC 12208
23	26	11	SHOWER THE PEOPLE—James Taylor (Lenny Waronker, Russ Titelman), J. Taylor, Warner Bros. 8222	57	79	2	BETH/DETROIT ROCK CITY—Kiss (Bob Ezrin for Migration Prod., a Rock Steady Prod.), P. Criss, S. Penridge, B. Ezrin/P. Stanley, B. Ezrin, Casablanca 863	91	92	3	ONE FOR THE MONEY (Part 1)—Whispers (The Harris Machine? Norman Harris), J. Ailens, J. Bellmon, V. Drayton, R. Turner, Soul Train 10700 (RCA)
24	12	12	BABY I LOVE YOUR WAY—Peter Frampton (Peter Frampton), P. Frampton, A&M 1832	58	69	3	THE BEST DISCO IN TOWN—Ritchie Family (Jacques Morali, Ritchie Rome), J. Morali, R. Rome, H. Belolo, P. Hurr, Marlin 3306 (TK)	92	93	3	LET'S ROCK—Elison Chase (Jeff Kasenetz, Jerry Katz, R. Cordell), E. Chase, G. Askeras, Big Tree 16072 (Atlantic)
25	38	4	THAT'LL BE THE DAY—Linda Ronstadt (Peter Asher), J. Allison, B. Holly, N. Petty, Asylum 45340	59	61	8	FUNNY HOW TIME SLIPS AWAY—Dorothy Moore (Tom Couch, James Stroud, Wolf Stephenson), W. Nelson, Malaco 1033 (TK)	93	94	2	FIRE—Mother's Finest (Tom Wermer for Tiara-Til), S. Daniel, J. Seay, J. Kennedy, G. Murdock, G. Moore, M. Keck, Epic 8-50269
26	34	5	DISCO DUCK (Part 1)—Rick Dees & His Cast Of Idiots (Bobby Manuel), R. Dees, RSO 857 (Polydor)	60	53	14	GOT TO GET YOU INTO MY LIFE—The Beatles (George Martin), J. Lennon, P. McCartney, Capitol 4274	94	60	6	NO, NO, JOE—Silver Convention (Michael Kunze, Silvester Levay), S. Levay? S. Prager, Midland International 10723 (RCA)
27	37	5	ROCK'N ME—Steve Miller Band (Steve Miller), S. Miller, Capitol 4323	61	54	20	LET HER IN—John Travolta (Bob Reno), G. Benson, Midland International 10623 (RCA)	95	NEW ENTRY	95	MY SWEET SUMMER SUITE—Love Unlimited Orchestra (Barry White), B. White, 20th Century 2301
28	29	9	STREET SINGIN'—Lady Flash (Barry Manilow, Ron Dante), B. Manilow, A. Anderson, RSO 852 (Polydor)	62	73	3	YOU ARE MY STARSHIP—Norman Connors (Skip Drinkwater, Jerry Schoenbaum), M. Henderson, Buddah 542	96	97	2	SWEET SUMMER MUSIC—Attitudes (Attitudes), P. Stalworth, C. Higgins, G. Botthiglier, Dark Horse 10011 (A&M)
29	30	6	I CAN'T HEAR YOU NO MORE/ MUSIC IS MY LIFE—Helen Reddy (Joe Wissert), C. King, G. Goffin/A. Gordon, Capitol 4312	63	65	4	HOWZAT—Sherbet (Sherbet, Richard Lush for Sherbet Record Prod. (Australia), G. Porter, T. Mitchell, MCA 40610	97	66	16	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
30	32	6	ONE LOVE IN MY LIFETIME—Diana Ross (Lawrence Brown), T. McFaddin, L. Brown, L. Perry, Motown 1398	64	75	3	DID YOU BOOGIE (With Your Baby)—Flash Cadillac & The Continental Kids (Joe Renzetti, David Chackler), R. McQueen, Private Stock 45079	98	NEW ENTRY	98	SUN, SUN, SUN, Pt. 1—Jikki (Johnny Mellif), Johnny Mellif, Pyramid 8004 (Roulette)
31	35	9	MAGIC MAN—Heart (Mike Flicker), A. Wilson, N. Wilson, Mushroom 7011	65	67	6	HARD WORK—John Handy (Esmond Edwards), J. Handy, ABC/Impulse 31005	99	68	6	SHOWDOWN—Electric Light Orchestra (Jeff Lynne), J. Lynne, United Artists 842
32	14	22	GET CLOSER—Seals & Crofts (Louie Shelton), J. Seals, D. Crofts, Warner Bros. 8190	66	70	7	THE MORE YOU DO IT (The More I Like It Done To Me)—Ronnie Dyson (Marvin Yancy, Chuck Jackson), M. Yancy? C. Jackson, Columbia 3-10356	100	74	5	AFTER THE DANCE—Marvin Gaye (Leon Ware), M. Gaye, L. Ware, Tamla 54273 (Motown)
33	22	22	LOVE IS ALIVE—Gary Wright (Gary Wright), G. Wright, Warner Bros. 8143	67	78	3	NADIA'S THEME (The Young & The Restless)—Barry De Vorzon & Perry Botkin Jr. (Barry De Vorzon, Perry Botkin Jr.), B. De Vorzon, P. Botkin Jr., A&M 1856				
34	24	22	KISS AND SAY GOODBYE—Manhattans (Manhattans Prod. & Bobby Martin), W. Lovett, Columbia 3-10330	68	72	4	HARVEST FOR THE WORLD—Isley Brothers (Isley Brothers), E. Isley? M. Isley, C. Jasper, R. Isley, O. Isley, R. Isley, T-Neck 2261 (Epic)				

★ 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.)

Sheet music suppliers are confined to piano/vocal sheet music copies and do not purport to represent mixed publications distribution. ALF = Alfred Publishing; ALM = Almo Publications; A-R = Acuff-Rose; B-M = Belwin Mills; BB = Big Bells; B-3 = Big Three Pub.; CHA = Chappell Music; CLM = Cherry Lane Music Co.; CPI = Cimino Pub.; CPP = Columbia Pictures Pub.; FMC = Frank Music Corp.; IMM = Ivan Mogull Music; MCA = MCA Music; PSP = Peer Southern Pub.; PLY = Plymouth Music; PSI = Publishers Sales Inc.; WBM = Warner Bros. Music

**HOT 100 A-Z—(Publisher-Licensee)**

A Fifth Of Beethoven (RFT, BMI) 5	Don't Go Breaking My Heart (Big Fig/Leeds, ASCAP) 9	Heaven Must Be Missing An Angel (Bull Pen/Perren Vibes, ASCAP) 15	Heart On My Sleeve (Irving, BMI) 29	Hey Shirley (This Is Squirrelly) (Le Debra, BMI) 47	Howzat (Leeds, ASCAP) 63	Gems-Columbia, BMI) 29	I Got To Know (Brother Bill's, ASCAP) 83	I Only Wanna Be With You (Chappell, ASCAP) 54	I'd Really Love To See You Tonight (Dawnbreaker, BMI) 45	If You Leave Me Now (Big Elk/Polish Prince, ASCAP) 11	I'm Easy (American Broadcasting/Lion's Gate/Easy, ASCAP) 53	It's O.K. (Brother, BMI) 50	It's Only Love (Hamstein, BMI) 88	Kiss And Say Goodbye (Nattaham/Blackwood, BMI) 34	Last Child (Daksel/Song And Dance/Vindallo, BMI) 73	Let 'Em In (MPL Communications/ATV, BMI) 87	Let Her In (Midsong, ASCAP) 61	Let's Rock (Kaskat, BMI) 92	Like A Sad Song (Cherry Lane, ASCAP) 74	Love Of My Life (Almo/Giva, ASCAP) 89	Love Is Alive (Warner Bros., ASCAP) 33	Lowdown (Boyz Scaggs/Hudmar, ASCAP) 45	Message In Our Music (Mighty Three, BMI) 81	Moonglight Feels Right (Brother Bill's, ASCAP) 55	Mr. Melody (Jay's Enterprises/Chappell, ASCAP) 86	My Sweet Summer Suite (Sa-Vette/January, BMI) 95	Nadia's Theme (The Young & The Restless) (Screen Gems Columbia, BMI) 67	No. No. Joe (Midsong, ASCAP) 94	One For The Money (Part 1) (Golden Fleece/Hip Trio Music Writers, BMI) 91	Party (Van McCoy/Warner Tamerlane, BMI) 69	Play That Funky Music (Berna/Blaze, ASCAP) 3	Popsicle Toes (Mississippi Mud, BMI) 44	Queen Of My Soul (Average, ASCAP) 71	Rock And Roll Music (Arc, BMI) 37	Rock 'n Me (Sailor, ASCAP) 27	Rocky Mountain Music (Brian Patch, BMI) 76	Satin Sheets (Wishbone, ASCAP) 80	Say You Love Me (Genton, BMI) 12	(Shake, Shake, Shake) Shake Your Booty (Sheryl, BMI) 1	She's Gone (Unichappell, BMI) 22	Showdown (Unart/Jet/Chappell, ASCAP) 99	Shower The People (Country Road, BMI) 23	Sophisticated Lady (She's A Different Lady) Jay's Enterprises/Chappell, ASCAP/Cole-arama, BMI) 97	Springtime Mama (Blendingwell, ASCAP) 70	Still The One (Siren, BMI) 18	Street Singin' (Kama-Kaz/Angel Dust, BMI) 28	Summer (Far Out, ASCAP) 10	Sun, Sun, Sun, Pt. 1 (Southern, ASCAP) 98	The Rubberband Man (Mighty Three, BMI) 84	The Wreck Of The Edmund Fitzgerald (Moose, CAPAC) 47	This Masquerade (Skyhill, BMI) 16	Turn The Beat Around (Sunburn/Dunbar, BMI) 36	With Your Love (Diamondback, BMI) 52	Teddy Bear (Cedarwood, BMI) 72	Teddy Bear's Last Ride (Cedarwood, BMI) 78	Wham Bam Shag-A-Lang (Colgems, ASCAP) 14	Who'd She Coo (Tight, BMI) 20	You Are My Starship (Electrocord, ASCAP) 58	You Don't Have To Be A Star (To Be In My Show) (Groovesville, BMI) 38	You'll Never Find Another Love (Mighty Three, BMI) 90	Young Hearts Run Free (DaAnn, ASCAP) 79
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A reflection of National Sales and programming activity by selected dealers, one-stops and radio stations as compiled by the Charts Department of Billboard.

# “One Love In My Lifetime” (M-1398)

the single from the album



(M6-869S1)

## Now That's Entertainment!



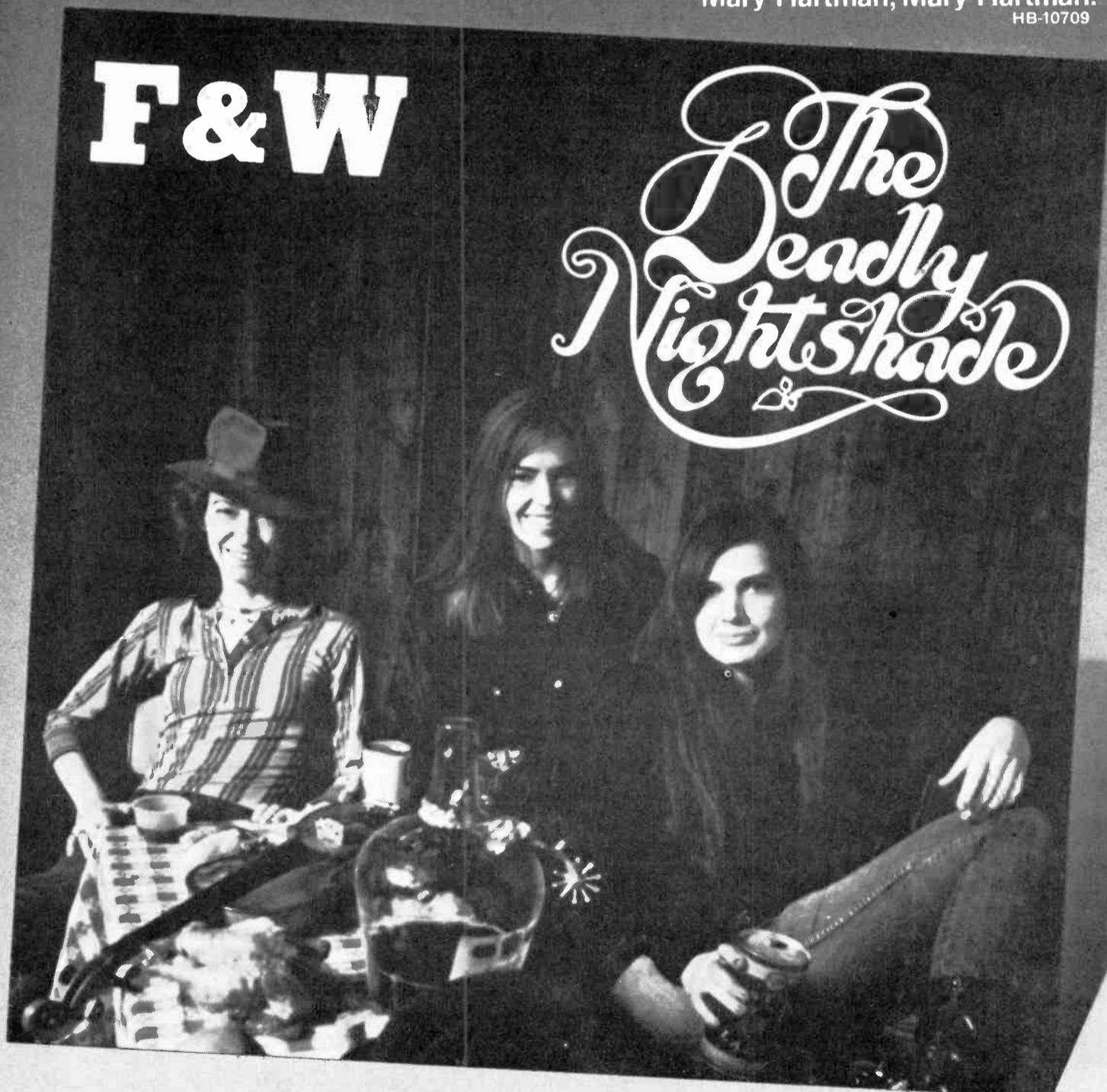
On Motown Records & Tapes

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# Introducing the album that needs no introduction.

The fabulous Deadly Nightshade is back with their brand new album, "F&W" (Funky and Western). It's a down home treat full of exquisite harmony and outstanding musicianship, and it features their new chart single, "Mary Hartman, Mary Hartman."  
HB-10709



Watch for the Deadly Nightshade on their lively fall tour:

BPL1-1370

SEPTEMBER 4  
Electric Ballroom, Atlanta  
SEPTEMBER 8-12  
Passim Coffee House, Boston  
SEPTEMBER 15-19  
Other End, NYC  
SEPTEMBER 24  
Drew University, Madison, N.J.  
SEPTEMBER 25  
Red Rail, Nanuet, N.Y.  
SEPTEMBER 29-30  
My Fathers Place, Long Island, N.Y.

OCTOBER 2  
Capitol Theatre, Passaic, N.J., w/Billy Joel  
OCTOBER 3  
Farleigh Dickinson, w/Billy Joel  
OCTOBER 4  
Geo. Wash. Univ., Lisner Audit., D.C., w/Billy Joel  
OCTOBER 7  
Clarkson Univ., Potsdam, N.Y., w/Billy Joel  
OCTOBER 8  
Colgate, w/Billy Joel  
OCTOBER 9  
Stony Brook, w/Billy Joel

OCTOBER 10  
Symphony Hall, Boston, w/Billy Joel  
OCTOBER 16  
Massey Hall, Toronto, w/Billy Joel  
OCTOBER 27  
Symphony Hall, Atlanta, w/Billy Joel  
OCTOBER 28  
Univ. of Florida, Jacksonville, w/Billy Joel  
OCTOBER 29  
Goslyn Hall, Miami, w/Billy Joel



Manufactured and Distributed by RCA Records

# 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					STAR PERFORMER—LP's registering greatest proportionate upward progress this week.	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										
107	107	17	<b>JOHN TRAVOLTA</b> Midland International BKL1-1563 (RCA)	6.98		7.98		7.98		137	137	20	<b>AMERICA</b> Hideaway Warner Bros. BS 2932	6.98		7.97		7.97	8.95		169	172	32	<b>WAYLON JENNINGS, WILLIE NELSON, JESSI COLTER, TOMPALL GLASER</b> The Outlaws RCA APL1-1321	6.98		7.95		7.95	
108	120	2	<b>AMERICAN FLYER</b> United Artists UA LA650-G	6.98		7.98		7.98		138	81	6	<b>VIVA! ROXY MUSIC</b> Alco SD 36-139	6.98		7.97		7.97			170	181	2	<b>DAVID T. WALKER</b> On Love Ode SP 77035 (A&M)	6.98		7.98		7.98	
109	113	43	<b>TED NUGENT</b> Epic PE 33692	6.98		7.98		7.98		140	142	45	<b>BARRY MANILOW</b> Tryin' To Get The Feelin' Arista AL 4060	6.98	7.98	7.98	7.98	7.98			172	176	66	<b>THE CAPTAIN &amp; TENNILLE</b> Love Will Keep Us Together A&M SP 4552	6.98	6.98	7.98	7.98	7.98	
110	111	26	<b>THE CAPTAIN &amp; TENNILLE</b> Song Of Joy A&M SP 4570	6.98		7.98		7.98		141	NEW ENTRY	4	<b>RED SOVINE</b> Teddy Bear Slydard SD 968 (Gusto)	6.98		7.98		7.98			173	177	7	<b>RICK DERRINGER</b> Derringer Blue Sky PZ 34181 (Epic)	6.98		7.98		7.98	
111	109	44	<b>ERIC CARMEN</b> Arista AL 4057	6.98	7.98	7.98	7.98	7.98		142	157	4	<b>DR. HOOK</b> A Little Bit More Capitol ST 11522	6.98		7.98		7.98			174	NEW ENTRY	4	<b>ANGEL</b> Helluva Band Casablanca NBLP 7028	6.98		7.98		7.98	
112	122	7	<b>MARK ALMOND</b> To The Heart ABC ABCD 945	6.98		7.95		7.95		143	144	61	<b>JEFFERSON STARSHIP</b> Red Octopus Gruny BFL1-0999 (RCA)	6.98	7.98	7.95	7.95	7.95			175	176	12	<b>D.C. LARUE</b> Ca-The-Drals Pyramid PY 9003 (Roulette)	6.98					
113	114	15	<b>THE RAMONES</b> Sire SASD 7520 (ABC)	6.98						144	144	61	<b>JEFFERSON STARSHIP</b> Red Octopus Gruny BFL1-0999 (RCA)	6.98	7.98	7.95	7.95	7.95			176	156	12	<b>D.C. LARUE</b> Ca-The-Drals Pyramid PY 9003 (Roulette)	6.98					
114	124	2	<b>FREDDIE HUBBARD</b> Windjammer Columbia PC 34166	6.98		7.98		7.98		145	98	20	<b>BOB SEGER &amp; THE SILVER BULLET BAND</b> Live Bullet Capitol SKBB 11523	7.98		8.98		8.98			177	184	3	<b>CITY BOY</b> Mercury SRM-1-1098 (Phonogram)	6.98		7.95		7.95	
115	116	7	<b>LEON REDBONE</b> On The Track Warner Bros. BS 2888	6.98		7.97		7.97		146	152	7	<b>THE DWIGHT TWILLEY BAND</b> Sincerely Shelter SRL 52001 (ABC)	6.98		7.95		7.95			178	180	49	<b>KISS</b> Alive! Casablanca NBLP 7020	7.98		7.98		7.98	
116	90	22	<b>THIN LIZZY</b> Jailbreak Mercury SRM-1-1081 (Phonogram)	6.98		7.95		7.95		147	151	5	<b>JAMES BROWN</b> Get Up Offa That Thing Polydor PD-1-6071	6.98		7.98		7.98			179	182	4	<b>DONNY &amp; MARIE OSMOND</b> Donny & Marie, Featuring Songs From Their Television Show Kolob PD 6068 (Polydor)	6.98		7.98		7.98	
117	117	49	<b>FOGHAT</b> Fool For The City Bearsville BR 6959 (Warner Bros.)	6.98		7.97		7.97	12.95	148	148	44	<b>SEALS &amp; CROFTS</b> Greatest Hits Warner Bros. BS 2886	6.98		7.97		7.97	9.95		180	140	5	<b>BACKSTREET CRAWLER</b> 2nd Street Alco SD 36-138	6.98		7.97		7.97	
118	103	12	<b>CARLY SIMON</b> Another Passenger Elektra 7E-1064	6.98	7.98	7.97	8.97	7.97		149	112	55	<b>NATALIE COLE</b> Inseparable Capitol ST 11429	6.98		7.98		7.98			181	186	37	<b>BEACH BOYS</b> Spirit Of America Capitol SVBB 11384	6.98		7.98		7.98	
119	119	43	<b>AMERICA</b> History—America's Greatest Hits Warner Bros. BS 2894	6.98		7.97		7.97	9.95	150	149	9	<b>THE JACKSON 5 ANTHOLOGY</b> Motown M7-868 R3	7.98		9.98		9.98			182	183	41	<b>EARTH, WIND &amp; FIRE</b> Gratitude Columbia PG 33694	7.98		8.98		8.98	
120	105	11	<b>HAROLD MELVIN &amp; THE BLUE NOTES</b> All Their Greatest Hits Philadelphia International PZ 34232 (Epic)	6.98		7.98		7.98		151	161	7	<b>MICHAEL FRANKS</b> The Art Of Tea Reprise MS 2230 (Warner Bros.)	6.98		7.97		7.97			183	183	41	<b>EARTH, WIND &amp; FIRE</b> Gratitude Columbia PG 33694	7.98		8.98		8.98	
121	121	196	<b>LED ZEPPELIN (IV)</b> Atlantic SD 7208	6.98		7.97		7.97		152	162	3	<b>DAVID SANBORN</b> Sanborn Warner Bros. BS 2957	6.98		7.97		7.97			184	185	58	<b>AEROSMITH</b> Bob Dylan Columbia PC 32005	6.98		7.98		7.98	
122	79	12	<b>CHEECH &amp; CHONG</b> Sleeping Beauty (OD-40) Ode SP 77040 (A&M)	6.98		7.98		7.98		153	106	66	<b>PAUL McCARTNEY &amp; WINGS</b> Venus And Mars Capitol SMAS 11419	6.98		7.98	7.98	7.98			185	175	34	<b>BOB DYLAN</b> Desire Columbia PC 33893	6.98	7.98	7.98		7.98	
123	115	12	<b>JOHNNY MATHIS</b> I Only Have Eyes For You Columbia PC 34117	6.98		7.98		7.98		154	160	73	<b>AEROSMITH</b> Toys In The Attic Columbia PC 33479	6.98	7.98	7.98		7.98			186	187	3	<b>FATBACK BAND</b> Night Fever Event EV-1-6711 (Polydor)	6.98		7.98		7.98	
124	129	145	<b>JOHN DENVER</b> Greatest Hits RCA CPL-0374	6.98		7.95		7.95		155	165	3	<b>AL JARREAU</b> Glow Reprise MS 2248 (Warner Bros.)	6.98		7.97		7.97			187	190	47	<b>ELECTRIC LIGHT ORCHESTRA</b> Face The Music United Artists UA-LA546 G	6.98		7.98		7.98	
125	123	25	<b>DONNA SUMMER</b> A Love Trilogy Oasis OCLP 5004 (Casablanca)	6.98		7.98		7.98		156	158	42	<b>THE SALSOUL ORCHESTRA</b> Salsoul SZS 5501	6.98		7.98		7.98			188	190	47	<b>ELECTRIC LIGHT ORCHESTRA</b> Face The Music United Artists UA-LA546 G	6.98		7.98		7.98	
126	128	15	<b>FROM ELVIS PRESLEY BOULEVARD, MEMPHIS, TENNESSEE</b> RCA APL1-1506	6.98		7.95		7.95		157	167	4	<b>DONNY OSMOND</b> Disco Train Kolob PD-1-6067 (Polydor)	6.98		7.98		7.98			189	193	42	<b>CHICAGO IX CHICAGO'S GREATEST HITS</b> Columbia PC 33900	6.98	7.98	7.98	7.98	7.98	
127	127	64	<b>BEE GEES</b> Main Course RSD SD 4807 (Atlantic)	6.98		7.97		7.97		158	170	3	<b>DAVID CROSBY &amp; GRAHAM NASH</b> Wind On The Water ABC ABCD 902	6.98		7.95		7.95			190	195	91	<b>PAUL McCARTNEY &amp; WINGS</b> Band On The Run Apple SO 3415 (Capitol)	6.98		7.98	7.98	7.98	
128	145	6	<b>CLIFF RICHARD</b> I'm Nearly Famous Rocket PIG 2210 (MCA)	6.98		7.98		7.98		159	159	20	<b>NEIL SEDAKA</b> Steppin' Out Rocket PIG 2195 (MCA)	6.98		7.98		7.98			191	194	3	<b>THE WHISPERS</b> Soul Train BVL1-1450 (RCA)	6.98		7.95		7.95	
129	139	5	<b>GLORIA GAYNOR</b> I've Got You Polydor PD-1-6063	6.98		7.98		7.98		160	143	23	<b>SANTANA</b> Amigos Columbia PC 33576	6.98	7.98	7.98		7.98			192	198	284	<b>CAROLE KING</b> Tapestry Ode SP 77009 (A&M)	6.98		7.98	7.98	7.98	
130	141	5	<b>CHRISTINE MCVIE</b> The Legendary Christine Perfect Album Sire SASD 7522 (ABC)	6.98		7.95		7.95		161	146	15	<b>ATLANTA RHYTHM SECTION</b> Red Tape Polydor PD-1-6060	6.98		7.98		7.98			193	147	5	<b>RAY THOMAS</b> Hopes Wishes & Dreams Threshold THS 17 (London)	6.98		7.95		7.95	
131	133	12	<b>CANDI STATON</b> Young Hearts Run Free Warner Bros. BS 2949	6.98		7.97		7.97		162	178	2	<b>EARTHQUAKE</b> 8.5 Berkeley BZ 0047 (Playboy)	6.98		7.98		7.98			194	108	14	<b>STANLEY TURRENTINE</b> Everybody Come On Out Fantasy F 9508	6.98		7.95		7.95	
132	134	6	<b>RICHIE FURAY BAND</b> I've Got A Reason Asylum 7E-1067	6.98		7.97		7.97		163	174	4	<b>FLAMING GROOVIES</b> Shake Some Action Sire SASO 7521 (ABC)	6.98		7.95		7.95			195	196	3	<b>THE EMOTIONS</b> Flowers Columbia PC 34163	6.98		7.98		7.98	
133	135	23	<b>SILVER CONVENTION</b> Midland International BKL1-1369 (RCA)	6.98		7.95		7.95		164	171	3	<b>PLEASURE</b> Accept No Substitutes Fantasy F 9506	6.98		7.98		7.98			196	155	32	<b>DAVID BOWIE</b> Station To Station RCA APL1-1327	6.98		7.95		7.95	
134	85	6	<b>TRIUMVIRAT</b> Old Loves Die Hard Capitol ST 11551	6.98		7.98		7.98		165	166	10	<b>ANDY PRATT</b> Resolution Nemperor NE 438 (Atlantic)	6.98		7.97		7.97			197	125	8	<b>GEORGE BENSON</b> The Other Side Of Abbey Road A&M SP 3028	6.98		7.98		7.98	
135	131	34	<b>ELVIN BISHOP</b> Struttin' My Stuff Capricorn CP 0165 (Warner Bros.)	6.98		7.97		7.97		166	169	23	<b>GOOD VIBRATIONS/BEST OF THE BEACH BOYS</b> Brother/Reprise MS 2223 (Warner Bros.)	6.98		7.97		7.97	8.95		198	132	24	<b>LEE OSKAR</b> United Artists UA-LA594-G	6.98		7.98		7.98	
136	136	17	<b>ELTON JOHN</b> Here And There MCA 2197	6.98		7.98		7.98		167	173	3	<b>NEW BIRTH</b> Love Potion Warner Bros. BS 2953	6.98		7.97		7.97			199	138	28	<b>DIANA ROSS</b> Motown M6 861 S1	6.98		7.98		7.98	

## TOP LPs & TAPE

A-Z (LISTED BY ARTISTS)

Aerosmith	15, 154, 184
Mark Almond	112
America	119, 137
American Flyer	108
Jon Anderson	47
Angel	174
Atlanta Rhythm Section	162
AWB	21
Roy Ayers	65
Bachman-Turner Overdrive	38
Backstreet Crawler	180
Band	96
B.B. King/Bobby Bland	92
Beattles	29, 72, 95
Beach Boys	23, 53, 167, 182
Jeff Beck	35
Bee Gees	127
George Benson	4, 81, 197
Elvin Bishop	135
Blackmore's Rainbow	93
Blue Oyster Cult	49
David Bowie	51, 196
Brass Construction	82
James Brown	147

Captain & Tennille	110, 172
Carpenters	62
Cheech & Cong	122
Eric Carmen	111
Keith Carradine	67
Chicago	9, 189
City Boy	177
Natalie Cole	50, 149
Judy Collins	101
William Boots Collins	63
Jessi Colter	79
Commodores	18
Norman Connors	78
Alice Cooper	73
Crosby & Nash	28, 159
Crusaders	85
Charlie Daniels	200
John Denver	10, 124
Rick Derringer	173
Neil Diamond	13
Doobie Brothers	77
Double Exposure	158
Dr. Buzzard's Savannah Band	87
Dr. Hook	143
Bob Dylan	185
Eagles	20
Earth, Wind & Fire	183
Earthquake	163
E.L.O.	42, 188

Emotions	195
England Dan & John Ford Coley	58
Fatback Band	186
Firefall	33
Flaming Groovies	164
Fleetwood Mac	2
Foghat	117
Peter Frampton	1, 139
Michael Franks	151
Aretha Franklin	36
Richie Furay	132
Marvin Gaye	88
Gloria Gaynor	129
Graham Central Station	75
Grand Funk	54
Daryl Hall & John Oates	57, 59, 100
John Handy	44
Herbie Hancock	91
Heart	22
Freddie Hubbard	114
Isley Brothers	34
Jackson 5	150
Bob James	52
Al Jarreau	155
Jefferson Starship	3, 144
Waylon Jennings	46, 169
Jethro Tull	84</

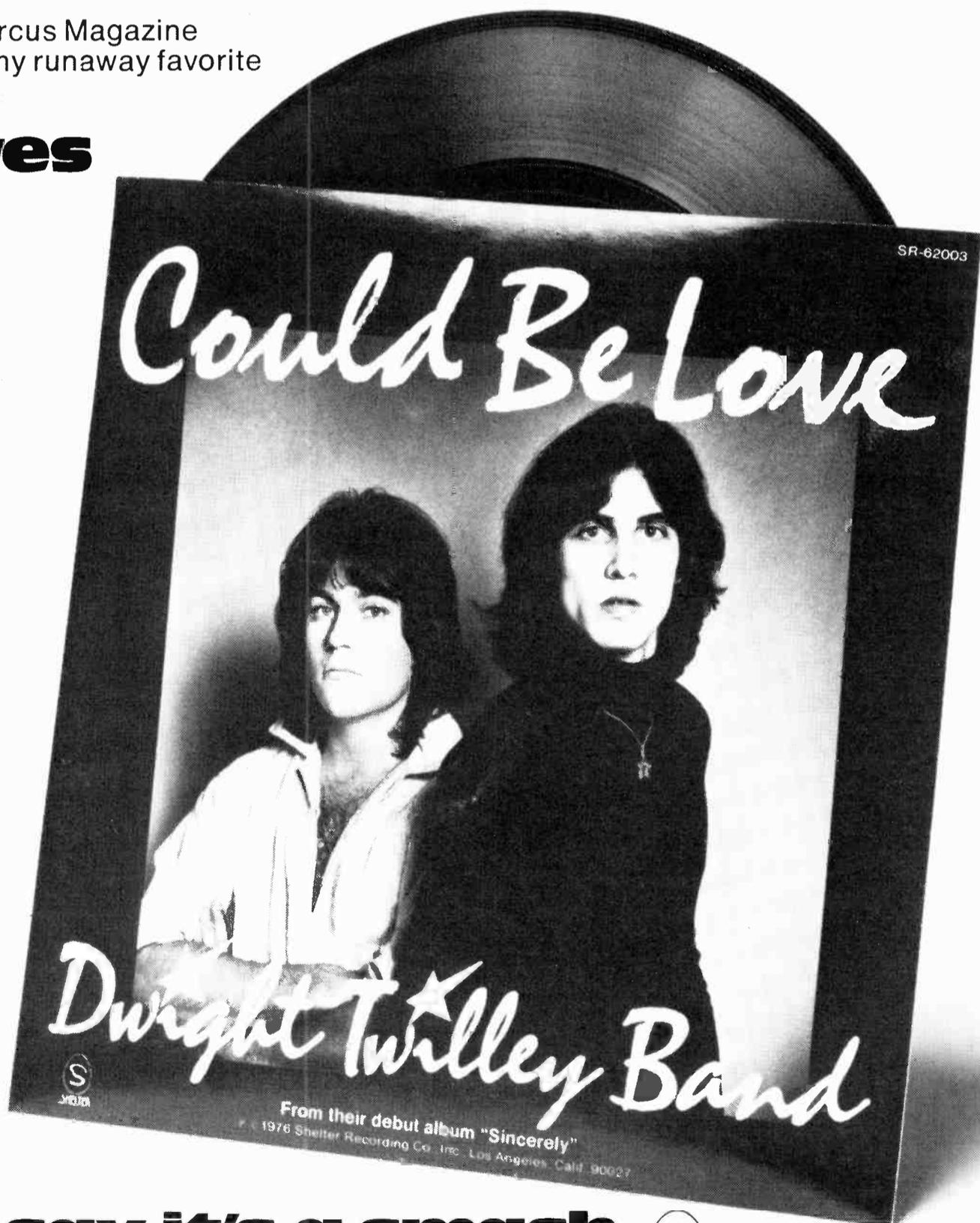
# SUPERPOP CONTINUES

The band of whom the San Francisco Chronicle said: "'I'm On Fire' is the best debut single by an American rock band ever."...

The band of whom Rolling Stone said: "The best rock debut album of the year."...

The band of whom Circus Magazine said: "This album is my runaway favorite debut of the year."...

**Now gives  
you...**



**And we say it's a smash**

From their long awaited album "Sincerely"  
Single #SR-62003



SHELTER

MARKETED BY  
ABC RECORDS, INC.

## 7-Day Sales Major New York Success

NEW YORK—"Sunday has proven to be second only to Saturday in sales," says Dave Rothfeld, Korvettes record/tape chief, commenting on the first three weeks of seven-day operation in the metro area that now extends to 22 of the chain's 23 New York stores.

"It's given us added revenue over and above the extra six hours of operations on Sunday," he says, without divulging exact percentages.

With the youth market the biggest segment of record-tape buyers, he feels the fall and winter will make the impact of Sunday sales felt more strongly "when they have that extra day to browse—one of their two days off from school."

That's the main reason he believes that for the industry as a whole, the extra day is good, with records and tapes expected to be the greatest beneficiary versus the stores' other divisions. As an added factor for the general economy, the seventh day provides more employment at bonus pay, he notes.

As an indication that the current area price-cutting situation may not last forever, Rothfeld says "we're going into a time of the year of increased profits. While we still intend to be competitive in the market, I hope we'll be able to hang onto more of the profit dollar."

Sam Goody joined Korvettes in Sunday operations with its Massapequa, L.I., store open Aug. 29, and five other Long Island, Queens and Brooklyn outlets to start seven-day operations Sept. 12 (Billboard, Aug. 28).

Also getting in the Sunday swing was Jimmy's Music World, the now 10-store chain that was among the prime movers in the current pricing battle. Jimmy's had three outlets open Aug. 29, Broadway, Brooklyn and Flushing, L.I., with only a small announcement in its Sunday New York Times ad offering 14 best-selling LPs for \$2.99 each.

Other chains in the Sunday move includes Macys and Gimbels, each opening seven outlets Aug. 29, with Macys planning to open its Herald Square flagship Sept. 5. Alexanders, another important factor in area record-tape sales, will unshutter nine units on Sundays starting Sept. 12, with noon-5:30 hours.

One result of the growing number of Sunday openings was renewed opposition by smaller retailers and some religious groups. As a result, public hearings are planned by New York State in October to consider the need for new legislation to replace the blue laws revoked last June that led the way to seven-day operations. **STEPHEN TRAIMAN**

## RSO: 3 45s In Top 30

• Continued from page 6

Coury will now concentrate on working with his acts giving each the personalized time and energy needed to build and develop their careers. In doing so, he's working closely with managers, agents and producers.

"You don't become a recording artist with just one hit record. I don't want a one-shot artist. I want an artist with depth and a long-range career."

Now that his artists are receiving exposure, Coury is entering into second stage marketing procedures. His first step is to create a visible image of the Bee Gees whom Coury claims "have not had a proper physical image."

On its soon to be released LP, the jacket will portray clearly defined pictures of their faces with their names beside them.

Lady Flash, already with an identity of its own thanks to exposure on its 99-city tour with Manilow, will be featured on upcoming television shows including Merv Griffin, Mike Douglas and a Barry Manilow special.

Coury recently invested in a massive Sunset Strip billboard for Lady Flash and is investing further in promotional items, print ads and radio ads because he feels it's important to familiarize his acts not only with the consumer but also the industry.

In addition, Eric Clapton's new album, "No Reason To Cry," will be released in October and a November U.S. tour is set to help promote it.

## FBI Eyes Musician

LOS ANGELES—The FBI is seeking James Roger Thompson, a reported classical guitarist, who escaped from Maryland State Penitentiary while serving a life sentence after being convicted of rape. He is considered armed and dangerous. Anyone with information concerning Thompson should contact the nearest FBI office.

"I'm a lucky man to be able to start a new label with superstars giving me their strongest product," says Coury.

By Christmas, RSO's catalog will be further enhanced with reissues of classic Clapton, Cream, Bee Gees, Blind Faith and Odessa LPs that are presently unavailable in the U.S.

"Talent isn't only in the grooves of the record but also with the people who can make them into hits. We've got the best of both worlds—talented acts and people.

"We put all we got behind what we believe in. In the future we want to make RSO an even stronger label, maximizing the talent of our artists," says Coury.

## Springboard Lines Now Cost \$1 More

NEW YORK—Springboard International Records has upped the price of a select number of records and tapes by \$1 each. This increase applies to the entire Trip Emaroy Jazz 5500 series, the single LPs in the Trip Jazz 500 series and the Trip Collectors Jazz 5800, as well as single LPs in the Trip Blues series.

All orders received by Springboard before Aug. 31 were billed at the lower price and all return requests on these items received prior to Dec. 31 will be credited at the lower price, according to Bob DeMain, company vice president.

## TV Sound

• Continued from page 67

equation is the tv cabinet itself which would have to be better designed and even slightly larger to accommodate bigger and better speakers. Larger cabinet designs will also add to costs and profitability.

Rollins concludes that until all necessary elements contributing to improved tv sound are stitched together, it's unlikely better sounding speakers will appear in tv sets. But his industry is ready.

The devaluation of the Mexican peso has Latin dealers and distributors concerned over the cost of product on both sides of the border. . . . 1,000 teenage girls in Detroit will be given free LPs of **Michael Henderson's** debut LP on Buddah titled "Solid Michael Henderson." Label is also sending out 1,000 free invitations to his first solo appearance at Detroit's Trouble disco Wednesday (8) and Thursday (9). . . . **Frankie Randall** has been asked by the Sahara in Las Vegas to special guest star Sunday through Friday (12-17). He'll also play the Stardust's new lounge in the fall when it opens in its refurbished state.

**Elton John** working on a double-pocket album containing new material for holiday time release. . . . **Who** rumored for three West Coast fall gigs where **Grateful Dead** would open. . . . **Stephanie Mills**, star of the Broadway "Wiz" company, enrolling at Juilliard for the fall, going to school days and performing nightly. . . . **Melba Moore's** mother died, curtailing a Virginia promo trip. . . . **Burton Cummings**, late of **Guess Who**, takes his songs and vocalizing to the new CBS Portrait label. . . . The A&M sampler will not have **Herb Alpert** and **Captain & Tennille** and the **Carpenters** on it as reported earlier in Billboard.

Ward Ritchie Press has delegated **Paul Werth** and **Mickey Rich** to do a tome on Mickey's brother, **Buddy**, for fall 1977. . . . **Rodney Bingenheimer** will do a Sunday night talk show on KROQ, Los Angeles, interviewing name artists. . . . **Local 47 AFM**, Los Angeles, voted weekly \$100 raises to three of its top officers. . . . **Gordon Hatton**, financial manager of **Nigel Olsson** and **Dee Murray**, formerly with **Elton John**, in the U.S. to negotiate a pact for the twosome's new band, which includes **Tom Bahler** and **Jim Haas**. . . . **Roy Silver**, erstwhile industry executive, now operating Roy's, a Sunset strip Chinese restaurant. Various industry figures like **Neal Bogart** and **Sam Billis** put bread into the operation. . . . **Merchant Distributors**, whose address is 6336 Arizona Circle, Los Angeles, same address from which **Rick Taxe** operates, advertises in the International Herald-Tribune, the Continent's daily English language paper, offering prerecorded tape at 95 cents each, as well as "Scotch and Memorex blank cassettes as low as 75 cents each."

**Don Burkeheimer's wife, Cathy**, joins him in London where he is on an extended assignment with RCA's U.K. company. **Henry Mancini** also there scoring his third "Pink Panther" film. . . . **Bob Dylan's** first interview in some four years due this month in TV Guide. . . . Motown feted **Fay Hale**, vice president of manufacturing, at a birthday party at the Fogcutters (1). . . . **Anne Murray** bore her first, **William Stewart**, Tuesday (31) in Toronto. . . . **Motown Records** plays **Dauntless Productions** for the title in the Los Angeles Entertainment Softball League. **Tony Orlando** will be honored Oct. 2 by the **Elite Society**, a New York Latin community organization, at the Hilton there. Performing will be **Cheo Feliciano**, **Ti-pica '73**, **Hector LaVoe** and **Orq. Broadway**. . . . **Private Stock** will be featured on the Oct. 16 "Don Kirshner's

## Label Salesmen Ignore \$400,000 Sales

• Continued from page 6

primarily a Penney, Sears or long-time general inventory independent dealer in the area.

Store owners admit personnel is a big problem, but also a most potent factor in building convincing word-of-mouth return patronage. Bendickson's problem of finding a new manager is typical.

"Our manager must be a knowledgeable, personable local record buyer. We just lost Joe Alabama. He doubled as an emcee on some concerts in the area and acted as manager and buyer. But he got a better paying job as a cook. Temporarily we now have Jeff Cahill, an erst-

while singer, but he'll leave when singing jobs come up."

Advertising allowance is meager and it comes entirely from Lieberman. Few stores can shell much out of their own pockets. But they've tried many avenues, like shopping papers, local papers, college papers and radio. The latter two are best. But these stores lack the professional knowhow to write or create a good spot or the artwork that should be in an ad. They favor 30-second spots.

Stores operate six to seven days weekly. Stores are located in low-rent midtown districts, with car-less young people having easier access than in a city-rim mall area.

## Executive Turntable

• Continued from page 4

the audio and radio departments and will work with the J.L. Marsh Co. in operation of the record departments. . . . **Ronald Schulls** named district sales manager, Midwest, for Koss Corp., headphone manufacturer. . . . At Audiovox, car stereo and CB manufacturer, **Phillip Christopher** named senior vice president; **Andy Ioanou** appointed assistant vice president; **Ron Needleman** named vice president, engineering; **George Wafer**, appointed vice president, automotive sales; and **Jim Wohlberg** named vice president, Audiovox West Corp. . . . **Mark Yamagata** joins Radio Shack's merchandising department as buyer, recording equipment, tape, tape accessories and electronic calculators. And, **Richard Mackert Jr.** appointed sales promotion director, Radio Shack, a newly created post. Both headquarter in Forth Worth. . . . **Angela Shapiro** named vice president and general manager of Columbia Pictures Industries' pay television programming division, a newly organized venture.

**Rock Concert**, with **Frankie Valli**, **Walter Murphy** and **Starbuck**. . . . **Billy Joel** on his first tour of Australia. . . . **Kim Fowley** severed his production agreement with the Runaways. He says there was no monetary settlement in the split. **Venus and the Razor Blades**, an even younger teen girl group, are his next production. . . . **Glen Campbell** married **Sara Davis**, former wife of **Mack Davis**, in Los Angeles Tuesday (31). . . . **Guitarist Pat Martino** and basketballer **Spencer Davis** are air personalities at WRVR-Jazz Radio, New York. . . . **Roy Wilkins** will be honored at an NAACP tribute Friday (10) in New York, where **Lionel Hampton** will perform.

**Jimmy Carter** voted Man of the Year by NATRA and **Clarence Lawton** of Lawton Records made the presentation. . . . **Arthur Chaite**, former Starwood nitery manager, has become a tennis pro in Los Angeles, teaching an "inner relaxation" method particularly good for musicians.

**Rolling Stone** magazine moves its San Francisco base to New York early in 1977. . . . **Dee Kilpatrick**, for years a country executive with Mercury, Capitol and Hickory labels and now a cloth retailer in Nashville, plays father of the bride to **Judy Lynne Kilpatrick** at Charlotte, N.C., nuptials Sept. 18. . . . **Nudie's Rodeo Tailors** suing **Tammy Wynette** in Los Angeles Superior Court, claiming she still owes \$10,216.18 on a bill she ran up Jan. 28, 1976. . . . Will a marketing director with a rather new independent label in Los Angeles move to Nashville to join **Monument Records** soon? . . . **Eddie Kendricks** named a member of the board of directors of Bahama World Airlines, in which he has invested.

**Bob Dylan** is in New York finishing up the mixes on his new, live LP culled from the Rolling Thunder Tour. . . . Also in studio was reggae ace **Jimmy Cliff**, recording a live LP at Columbia's 30th St. facility under the watchful eye of Andrew Loog Oldham. More than 300 industry people were on hand for the "party atmosphere" session.

**Columbia Pictures Industries** has labeled reports of an impending sale of its Arista Records division to EMI "totally erroneous and false, and against the philosophy expressed by president Alan Hershfield at the time of the sale of our Screen Gems publishing arms to EMI," a spokesman says.

"There is no reason from a financial point of view, since the Screen Gems sale, and the sale of a tv station, reduced our debt below \$100 million, opening new lines of borrowing for further acquisitions. Arista is Hershfield's 'baby,' and one of the industry's potentially biggest earners."

**Alice Oseroff**, wife of Brud, owner of Mobile One-Stop, Pittsburgh, largest in the nation, died last week after a long illness. . . . Is **Tom Rodden** moving to Monument to replace **Rick Blackburn** so that he can return to CBS, Nashville, where he will replace **Tony Martell** who moves to New York?

**Tosh's One-Stop**, Seattle, just purchased the ABC Records & Tape One-Stop, Portland.

Decor tends to the rustic and casual, with emphasis on low cost items. All wish they could get more demo copies. Lieberman is able to supply a few. They'd like to play constant music, but it's costly as it wears out LPs.

They're all looking forward to a strong 1976 overall. Axis just expanded its records to 1,200 square feet from 800 feet and Headquarters is shucking its clothing area to add more LPs.

The others see no immediate expansion, but continually are adding more total LP units. And tape will get consideration along with a few more accessories in the next 12 months.

## 'Supermarket'

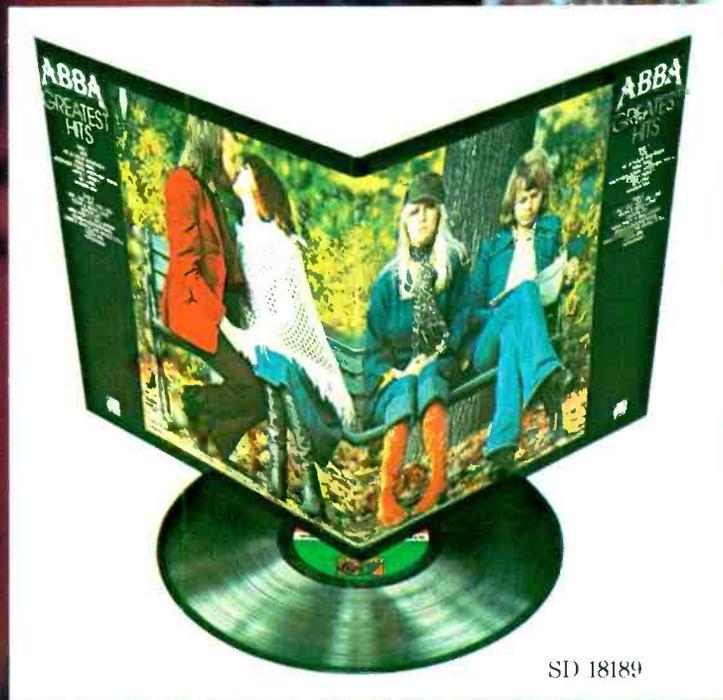
• Continued from page 67

Additionally, he notes, the biggest "no sale" factor at the smaller store is unavailability of tape merchandise. At the new location, he anticipates 90% of tape requests will be filled.

Eckerling says 10% of sales at the new store will be Latin music, reflecting an ethnic concentration in the neighborhood.

"It will be a citywide store," he explains. "It'll draw them from all over because we're priced right."

**ALAN PENCHANSKY**



SD 18189

# America opens its mouth and says "ABBA"

Everytime you think that Abba has made their ultimate Top 40 statement, they surprise you with a greater hit than their last.

And here they all are: the brand new single "Fernando," #3346 plus "I Do, I Do, I Do, I Do, I Do," "Mamma Mia,"

"SOS," "Waterloo," "Honey, Honey," plus their merely-number-one-all-over—Europe hits, some heard on these shores for the first time.

Produced by Benny Andersson and Björn Ulvaeus.

## ABBA GREATEST HITS ON ATLANTIC RECORDS AND TAPES.

arlo guthrie



Arlo's new album is **AMIGO**,  
produced by John Pilla for Warner/Reprise Records. MS 2239