

## Mexican Labels Hike Dealer Costs 20-25%

By MARV FISHER

MEXICO CITY—In order to compensate somewhat for the approximate 60% loss in the devaluation of the peso, most all major record manufacturers in this country have hiked their wholesale prices between 20% and 25%. The across-the-board increase becomes effective Nov. 1.

An ironic twist to the hike is that for the first time ever, CBS is holding back with any official cost increase. "We're not in such a hurry," cites Manuel Villareal, head of the company's over-all Latin American operation who is based here, "since there could be another adjustment." He adds that CBS last year increased its prices; consequently it was already higher than the others.

One of the precautionary reasons for following suit on this occasion, cites Villareal, "is that we want to see what is the true buying power of the public following this devaluation." Some speculation is that things will level off by next month, while others feel that the economic situation won't straighten itself out until spring.

"We're trying to be reasonable in  
(Continued on page 66)

## 8-Track Product In Country Field Hits Sales Peak

By SALLY HINKLE

NASHVILLE—Sales of 8-track product have reached new highs in country music with some labels reporting tape sales that match album sales and one label—Columbia—citing a tape sales percentage of 60%.

Meanwhile, country cassettes are making their first moves into the tape marketplace with soft sales.

"Our 8-tracks run about 60% of our sales," comments Joe Casey, Columbia sales and promotion manager. Ranking a close second percentage-wise are MCA and Capitol. Bill Williams, Capitol sales and promotion manager, notes that "Normally with major acts, the ratio is two-to-one with one 8-track sold for every two albums."

Eli Byrd, Playboy director of national and international sales in Los  
(Continued on page 58)

## 55th AES Biggest Yet

By STEPHEN TRAIMAN

NEW YORK—"Is Music Noise?," title of a key presentation at a symposium on rock music and noise-induced hearing loss, capsulates the transformation of the AES.

Over the last few years it has evolved from a technical meeting to a "with it" expo, running the gamut of the continuing crossover between the professional, semi-ro and hi fi music markets, typified by disco ties  
(Continued on page 37)

## New Collegiate Radio Aid Group

NEW YORK—Campus broadcasters working towards a career in the radio industry will receive a helpful boost beginning Monday (25), when the Broadcast Foundation of College/University Students (Broadcast FOCUS) opens its doors for business. The organization is underwritten by the three major radio-television networks and ASCAP.

The organization, under the leadership of Bob Tarlton, former con-  
(Continued on page 50)

## Pres. Ford Signs; Copyright Revision Bill Becomes Law

By MILDRED HALL

WASHINGTON—A new era in U.S. copyright law was ushered in Tuesday night (19) when President Ford signed the copyright revision bill S. 22 into law.

The revision bill, which has gone through so much agonizing suspense, and was passed almost at the last hour of the 94th Congress, was also signed at the latest possible hour in the White House timetable—a cliff-hanger to the end.

There was no fanfare or ceremony at the signing of this nonpartisan, non-political bill, which will mean so much to the world of music and recording, and to all who are involved as authors or users of creative work.

However, a brief statement was issued Wednesday (20) by the White House press office, outlining what it considers some important aspects of the copyright revision.

(Continued on page 21)

## Gold Records On Upswing In First 9 Months Of '76

By JIM FISHEL

NEW YORK—Product striking gold in the first nine months of this year is up dramatically as compared with 1975, with 13% more LPs and 8% more singles being certified by the RIAA.

So far this year (up to Oct. 12), 98 LPs and 39 singles have been certified gold, as compared to last year at this time which found only 87 LPs and 36 singles hitting the magic mark.

In chart activity, during a one-week period (Oct. 23, 1976 issue compared to Oct. 25, 1975), there was a 200% increase in singles (9 on  
(Continued on page 21)



Discover gold on the inside back cover.

(Advertisement)

## Odd Outlets Hypo Gospel

By JEAN WILLIAMS

LOS ANGELES—Gospel sales for Program Record Distributors of Union, N.J., have leaped from \$3,000 to \$70,000 a month as a result of placing the music in select department store chains which previously never racked gospel.

According to David Casey, firm vice president, of the \$3.5 million grossed during the past year, 25% represents gospel sales.

Gospel is now being carried on the East Coast from Baltimore through Massachusetts by Two Guys; Alexanders, New York; Jimmy's Music World, New York; Times Square Stores, New York, and numerous mom-and-pop operations that never stocked gospel, says Casey. (Continued on page 20)

## Regine's To Expand West

By RADCLIFFE JOE

NEW YORK—Regine's, local jet set discotheque, is planning two more posh, European-style discos for Beverly Hills and Houston.

The new clubs are being designed along the same lines as the local club's art deco finish, which in turn is patterned after the successful Paris club opened by Regina Zylberberg.

The New York operation has been in business less than six months and it occupies the entire area of what used to be main dining room of the old Delmonico Hotel (now a high priced apartment building) on Fifth Ave. The decor was designed by French designer Alberto Pinto.

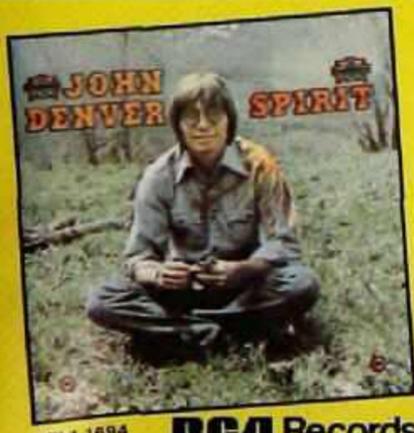
The room is divided into a bar at which drinks average about \$3 each.  
(Continued on page 51)



NEIL DIAMOND IS BACK AGAIN WITH A NEW ALBUM. IT'S CALLED "AND THE SINGER SINGS HIS SONG." SELECTIONS INCLUDE TITLE TRACK "AND THE SINGER SINGS HIS SONG," "CAPTAIN SUNSHINE," "FREE LIFE," AND MANY MORE. ANOTHER FINE COLLECTION OF HITS NOW AVAILABLE ON MCA RECORDS AND TAPES. (MCA-2227)

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SOUNDTRACK ALBUM AVAILABLE ON **SWANSONG** RECORDS AND TAPES  
DISTRIBUTED BY ATLANTIC RECORDS  
PRODUCED BY JIMMY PAGE  
Executive Producer Peter Grant



SS 2-201

## BLACK RADIO

# Racial Lines In Fadeout?

By PAUL GREIN

LOS ANGELES—While white pop artists like the Righteous Brothers made frequent appearances on the soul chart in the mid-1960s, the Black Power push of the late '60s and early '70s made the airing of hits by white artists taboo at most soul radio stations.

In the last 2½ years, though, and particularly in the first 10 months of this year, soul stations have again started programming white acts to a significant degree.

This development has—according to key soul program directors surveyed—come about because white artists are now creating disco, jazz and soul records that are acceptable to a black audience; because black listeners, especially younger ones, will now go elsewhere if they don't hear all the hits they want to hear; because there is increased professionalism in soul radio which has led

(Continued on page 18)

## Deutsche Grammophon To Record Bernstein

NEW YORK—Leonard Bernstein, for many years an exclusive Columbia Masterworks artist, will now also record for Deutsche Grammophon.

DG has announced the signing of a long-term agreement with Bernstein for a "substantial number" of new recordings which will present him on their label as conductor of the Vienna Philharmonic, Boston Symphony, London Symphony and the Czech Philharmonic.

Repertoire will concentrate on Beethoven, Stravinsky and Bern-

(Continued on page 18)

## CBS Looking To Bolster Nashville Recording Thrust

By GERRY WOOD

NASHVILLE—CBS Records Division envisions the establishment of a total creative and marketing operation here. Bruce Lundvall, division president, also predicts further growth for the local staff with the first additions to come in a&r.

Lundvall also sees an unlimited future for the infant CBS label. Portrait Records, that will not be confined to any one type of music but could include "a country artist, English artist, Russian artist or an r&b act." Though he doesn't see a need in establishing a Portrait-type label in Nashville in the immediate future, Lundvall gives the idea a "someday perhaps" prognosis.

Terming the CBS country prepack program as "immensely successful looking at the net sales," Lundvall notes the label's second prepack program is also looking good, but warns, "You should never allow a merchandising concept to stand in the way of the need for immediate product release."

He adds: "There were very few returns. The prepack program is de-

(Continued on page 62)

## 'SURGERY' SUCCESSFUL

# N.Y. Fisher Hall Sounds Just Fine

NEW YORK—It took 14 years and \$28.5 million, but now this city has a "new" concert hall that sounds just fine.

That happy judgment came after the opening concert by the New York Philharmonic at Avery Fisher Hall Tuesday (19) following completion of major acoustical surgery that saw the hall's interior completely gutted and rebuilt at a cost of \$6.4 million.

Musicians and other educated "ears" seem unanimous in their praise for the new sound. Clarity

and warmth are descriptive phrases used. False echoes are absent, and bass projection is good.

And, say the musicians: Now we can hear ourselves play.

While Fisher Hall has increasingly been used for pop concerts and is expected to remain a class venue for such attractions, criticism of its acoustics has not come from performers and auditors of amplified sound.

But when the auditorium, then called Philharmonic Hall, opened

(Continued on page 54)

## TV Series Opening Major Latin Market

By AGUSTIN GURZA

LOS ANGELES—Initial runs of the "Midnight Special" television series in key Latin American countries have been greeted by enthusiastic viewer response that has sparked record sales and created concert tour possibilities for certain rock groups whose appeal in the Latin market had been minimal or non-existent.

series, carried domestically on NBC-TV, began airing in Argentina last July and are now being viewed in Uruguay, Chile, Brazil and Venezuela. Negotiations are underway with tv networks in Peru, Ecuador, Paraguay, Bolivia and Colombia to make the shows available in those countries as well.

"The important thing about this is that we are opening tremendous possibilities for American groups that were previously ignored in this market," says Jorge Rossi, an Argentine-born promoter who purchased Latin American distribution rights for the series.

Rossi does business under the name America Films based here and operating in association with two partners in Argentina, Ramon E. Castells, an attorney, and Carlos Callego, a tv producer.

Rossi, who is also program director of Spanish programming for tv channel 22 here, explains that the airing of "Midnight Special" in Latin America has yielded multiple commercial benefits.

First, he says, the musical program has served as a promotional vehicle for groups that were already known in Latin markets through their recordings but lacked much-needed exposure. He cites, for example, "an avalanche of orders" for Elton John recordings after John's appearance on the show. Rossi

claims John's record sales had been sluggish until then.

Additionally, Rossi says that groups enjoying enormous popularity here (KC & the Sunshine Band, for example) were virtual unknowns in Latin America until they were exposed via "Midnight Special." In some cases, he says, this induced Latin affiliates of American companies to release product for the first time.

"Representatives from RCA and CBS have already contacted my associates in Argentina," Rossi claims, "to offer assistance to get the shows in other countries."

Rossi says he has had some problems selling the shows in certain nations. Censorship, for example, has been an obstacle in Peru which has so far refused to allow the program in because the military government is anti-American.

"In some cases we may have to do some editing," Rossi says, "but I'm sure we can work out ways to make the shows available everywhere."

(Continued on page 19)

## South African Mart Riding An Upbeat

By IS HOROWITZ

NEW YORK—The South African record market may be a bit "soft" at the moment, but it is expanding at a healthy rate and one of the more encouraging signs for the future is a rise in the buying power of the black population.

As the economic situation of blacks continues to improve they turn more to records as a means of entertainment, notes Arnold Golembo, managing director of Gramophone Record Co. (Pty) Ltd., headquartered in Johannesburg.

# WEA-Wherehouse In \$800,000 Ploy

By NAT FREEDLAND

LOS ANGELES—The 72 Wherehouse retail record stores throughout California ordered \$800,000 worth of albums and tapes in Warner/Elektra/Atlantic Corp.'s Oct. 1-14 "Selection Headquarters" discount campaign. Rick Cohen, local WEA branch marketing coordinator, says the campaign boosted Wherehouse sales 20% over the same two-week period last year and was one of the chain's most profitable campaigns ever.

The Wherehouse regularly puts on 14-day sales of product by a specific label. But this is the first time the discount chain opened up all its stores to a complete thematic display treatment for such sales.

Included in the WEA displays were 9x3-foot banners, 50x38-inch posters and special red, white & blue shelf-divider cards. WEA also distributed 21,000 red, white and blue balloons for the Wherehouse campaign.

The "Selection Headquarters" motif played off the current presidential elections. Widely-aired radio spots used election convention sound effects to plug the leading "WEA candidates."

Albums listing at \$6.98 were priced for the sale at \$3.88 and \$7.98 tapes were \$4.88.

Wherehouse vice presidents Ben Bartel and Jim Kolitz were the chain's liaison for the campaign with WEA.

## JOHN ALBUM 'PREMATURE'

LOS ANGELES—An unauthorized copy of Elton John's "Blue Moves" album, the first joint MCA/Rocket release, fell into the hands of a Toronto air personality, who supplied it to U.S. radio stations causing the labels to release the album a week ahead of schedule.

Roger Ashby of CHUM radio flew to London for an interview with Led Zeppelin and was inadvertently supplied with a copy of the LP by EMI, despite Rocket's strict orders to conceal the album until its preview

(Continued on page 21)

## Is 'If That's How Nature Made Him' First Gay Ballad?

By DAVE DEXTER JR.

LOS ANGELES—Veteran songwriters Ben Raleigh and Hod David are gambling that their "If That's How Nature Made Him" ballad will strike the right chord with the nation's record buyers.

The song revolves around a girl who learns that her boy friend is homosexual.

United Artists releases a single on the tune this week, sung by Helen Grayco and arranged and produced by Al DeLory. Al Gallico's Galleon

Music-Easy Listening Music (ASCAP) publishes.

"I feel the time is right for a song about a gay," says Raleigh, whose "Laughing On The Outside" was his first chart-topping hit back in 1946.

"It is a difficult song to conceive," adds Raleigh, "One must be careful not to offend, or put down or burlesque a minority group. David and I think we have succeeded."

Grayco's convincing singing reveals a portion of this Raleigh lyric:

"He kissed me as a brother would, with warmth but no desire, 'cause it would take another man to light that kind of fire. He said it would be foolish to pretend 'cause he and I could not be more than friends."

And on into the chorus, concluding with the "If that's how nature made him, why should I try to change him" philosophy.

Grayco, once married to Spike Jones, came out of semi-retirement to record the Raleigh-David entry.

## Labels Learn Spots On TV Rise In Cost

By CLAUDE HALL

LOS ANGELES—Not only are television commercials for records rapidly adopting all of the sophistication of the regular tv product world, but record companies are laying out some healthy money for their spots.

Last week, Mobile Productions practically took over en masse Music Plus in Hollywood for three days, even to the extent of blocking off Vine St. with the assist of seven policemen, to make a tv commercial for Capitol Records promoting a sales campaign on 15 albums called "The Greatest Music Ever Sold."

Jack Beckett, a partner in Mobile Productions with director Joel Chernoff, says the commercial will run in the neighborhood of \$25,000 to \$30,000 when all costs are figured. But this is a lot less than Capitol spent on a recent Ringo tv spot for his "Goodnight, Venna" LP—\$37,820.

Current interest in better quality tv spots has led to the founding of a new firm called Hammer Lock by Philip Prowning, producer, and Chuck Staley, director, who just did 10 minutes of music with Gino Vanelli that A&M Records creative director Claire Baren will edit to make a commercial.

Chuck Blore, chairman of Chuck Blore Creative Services, Los Angeles, is also benefiting from the surge in demand for quality commercials. Costs for the typical 30-second tv spot usually run about \$30,000, but with stock film footage and other production techniques, he has been able to keep costs down to \$10,000-\$15,000 for a half-minute tv spot.

But quality record tv spots "are going to be the coming thing in the record business," says Blore. "Record companies are beginning to think in valid, solid advertising terms."

"Up until now, traditionally, record tv spots were cheap—a few seconds of the music on an album

(Continued on page 20)

# 'Oldies Practically a Science'

## L.A. Dealer Thrives Selling Disks To Latin Clientele

By AGUSTIN GURZA

LOS ANGELES—Most people in the Latin music industry here are vaguely aware that a substantial portion of the Latin record-buying public is fanatical about American "oldies but goodies."

But Armando Araujo of the American Music store knows that the only way to turn that fanaticism into profit is for the retailer to become a highly specialized expert in this highly complicated corner of the Latin market.

"It's practically a science," declares Araujo who has been the oldies specialist for 14 years at American Music in downtown Los Angeles. "The oldies buyer is a very special breed. One might come in here and ask for a record that's 10 years old, and if we don't have it he'll scream and pound and pout—and he's just as disappointed as if the thing were a current hit."

That kind of reaction compels Araujo to keep an estimated 16,000 oldies singles in stock, including the entire standard catalogs of ABC, A&M, AVCO, Capitol and Columbia. And he estimates he sells 1,500 of these in any average week.

"Part of the trick to success," explains Araujo, "is to have the odd item that the customer can't find

anywhere else. Once the customer knows that he can count on you for that hard-to-find record, you've got a customer for life."

Araujo claims his efforts have built his store a reputation, citing the recent case (not extremely rare for his business) of the Mexico City man whose visit to the store was included on his vacation itinerary and resulted in a \$150 oldies purchase.

Araujo's main task in providing this specialty service is in catalog maintenance and research. The store compiles its own catalog, regularly updated with supplements, which it prints (minus the catalog information) and sells to customers for 50 cents. Araujo also has kept a complete file of radio hit surveys since 1963 and keeps the yearly top 100 lists under glass on the sales counter.

Although the store makes use of Phonolog and other lists published by distributors, Araujo complains that these often fail to list cutouts or to make separate entries for the B side of an original hit.

"In many cases," he says, "a customer will ask for a record by the title of the B side. If we didn't have our own catalog, we'd go crazy looking for it."

Most of Araujo's business is done with the special oldies series issued by many companies—Motown's Yesteryear, Epic's Memory Lane or Columbia's Hall of Fame, for example. These special reissues combine two separate oldies hits back-to-back in one single, with the two B sides of the originals dropped out.

"But we have many customers," Araujo explains, "who want the B side of a hit, or want the hit with the original coupling, and we'll look high and low to dig it up for them."

For these original couplings, and for what Araujo calls "custom press" copies, the store depends on special catalogs it receives, often unsolicited and often from companies out of state. And though the original singles are harder to acquire, American Music does not sell them at premium prices. All singles are discounted to \$1.13 with one record given away free after every 10 purchased at regular price.

"Sometimes," Araujo says, "these catalog services in other parts of the country will practically give a record away to me because it's a stiff in their region. But in this area it might

(Continued on page 82)

# Executive Turntable

Robert Stigwood, chairman and chief executive of the Stigwood Group, Ltd., London; Irwin H. Steinberg, president of the Polygram Record Group, encompassing operations of Phonogram, Polydor and Phonodisc, Chicago, and Norman Weiser, president of Chappell Music, New York, all elected directors of Polygram Corp. Steinberg and Weiser have been senior vice presidents of Polygram Corp. since October 1974. . . . John Rosica, division vice president, promotion, and Worthy Patterson, director of national promotion, have left RCA Records in New York. . . . Al Bramy, veteran San Francisco distribution executive, resigned as general manager of MS Distributing there.

Robert Altshuler appointed to the newly-created post of vice president, press and public affairs, CBS Records Group in New York. He was vice president, information services, CBS Record Group. Also at CBS in New York, Josef Cohen named to a new post, manager, music publishing, CBS Records International, New York. He was with Heller Associates.

Tommy Davis, major league baseball player, joins Chocolate City Records, the Casablanca subsidiary in L.A. as national promotion director. . . . Johnny Musso moves from MCA Records to vice president and general manager of Shadybrook Records in L.A. . . . Ronny Vance shifts from ABC Music Publishing to the 20th Century Music Publishing Group in L.A. where he will be director of creative activities. . . . John Salas upped from West Coast manager of Springboard International Records to vice president of the label's West Coast operations in L.A. . . . Agustin Gurza joins Billboard's Los Angeles editorial staff as a reporter. He was formerly a freelance music writer, specializing in Latin coverage.

Don Cusic, former Southeastern editor for Record World, named director of artist development and publicity at Monument Records in Nashville. . . . Also in Nashville, Lynn Shults has been appointed United Artists national country sales manager. He returns to UA after a year with RCA where he was national country promotion director. Steve Davis also joins UA's Nashville office as a&r manager. He was general manager for Al Gallico Music and records for Epic as a solo act and with Monument as part of the group, Barefoot Jerry. . . . Bill Dykes, baritone with Jerry and the Singing Goffs, is new publicity director for QCA Records and QCA recording studio, Cincinnati.

Michael G. O'Harro, director of Tramps, Washington, D.C., and president of the International Discotheque Assn., joins GSA Inc., the New York disco consultants. . . . Janice Whiffen promoted to sales administration coordinator at Arista Records in New York from sales department secretary. . . . Jill Kaufman moves from assistant to the vice president, Phonogram Philips, to director of press and artist relations for Deutsche Grammophon, New York. . . . Milton Biggum, singer, songwriter and arranger, links with Savoy Records, Elizabeth, N.J., a promotion manager. . . . Mike Mallardi, American Broadcasting Companies Inc. vice president and chief financial officer, elected to the corporation's board in New York.

Jean Vagnini appointed corporate public relations director for Columbia Pictures Industries, New York, parent company of Arista Records. She was with Hill Bros. Inc., where she was corporate communications chief. . . . Elmer Hill has been named Southern regional promotion director for 20th Century Records, basing in Atlanta. . . . Larry Jouett rejoins Capitol Records as Niles, Ill., distribution center manager.

Joy Hall, who was assistant to Andy Williams, has been named national communications coordinator for adult contemporary music at Farr Records, Los Angeles. . . . Mike McLeod, former Midwest regional credit manager for London Records, joins the WEA Philadelphia branch as regional credit topper. . . . Michael Leon transfers from Arista New York City promotion man to a similar post with A&M Records.

Henry E. Kloss resigns as director of research and development at Advent Corp., Cambridge, Mass., but remains a board member. . . . Jack Birch appointed Yamaha advertising and promotion manager, a new corporate position, Buena Park, Calif. He had been with Superscope, the Harvey Group and Fisher Radio. . . . Mike Coghlin moves from Southern branch manager for BASF to Greenville, Tex., where he will be Maxell Southern regional manager. . . . Paul Bergquist named president of Philips Broadcast Equipment Corp., Menwah, N.J. He was manager, Midwest sales, RCA.

section stipulating what royalties he would receive has been left blank. Betts charges that the contract was drafted in January 1972 by Capricorn president Phil Walden when Walden was Betts' manager and that it was a breach of Walden's fiduciary obligation to Betts. He also charges that Capricorn has underpaid him for his work with the Allman Brothers in excess of \$200,000.

one-hour program which Syndicast Services based here says will showcase artists in an informal setting. Anka and Valli were both filmed at the nearby Westchester Premier Theater with a set that transforms the hall into a club atmosphere. In the show, Morrow presents the acts in concert, as well as in dressing room interviews.

NEW YORK—"On Stage," the first of a series of television musical entertainment specials hosted by radio-television personality Bruce Morrow, is scheduled to commence next month, featuring several well-known acts on the initial program. Paul Anka, Frankie Valli and the Four Seasons, and Helen Leslie Schneider will perform on the first

## Betts Asking Capricorn Out

NEW YORK—Forrest R.B. Enterprises Inc., acting on behalf of Richard Betts of the now defunct Allman Brothers Band, has filed suit in U.S. District Court here to free Betts from his recording contract with Capricorn Records.

In his suit Betts charges that his contract with Capricorn requiring him to record as a solo artist for the record company is void because the

## 'On Stage' Special Guests Anka, Valli

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## TEXAS RETAILERS PROSPER

# Software & Hardware Together

LOS ANGELES—Allan Rosen, owner of a 12-store Southwestern record/tape chain, and Bryan Edwards, long-time independent home electronics retailer, estimate they've doubled their normal traffic since they opened a joint retail operation in Lubbock, Tex., the first week of September.

It's too early to determine definite results, they agree. But their joint 24,000 square-foot location in city center will probably top \$1 million at retail in its first year. Physically, the freestanding store is probably the largest music/audio retailer in the Southwest and perhaps the U.S.

It all came about through a garage sale. The two Lubbock businessmen have known each other personally for years. Edwards has traditionally run a garage clearance sale in October, renting a large space away from his business to move excess inventory. Last year, prior to the sale, the two men discussed the possibility of Rosen's adding surplus records, tapes and accessories to Edwards' overstock.

They combined their promotional and advertising budgets for the event. Both admit it convinced them to operate jointly under one roof. After they found the proper location, it was all worked out "in about two hours."

Now when a customer drives into the 400-car lot adjacent to the giant store, he enters a common door and can walk into either the 4,500 square-foot record/tape/accessory Flipside store or the 16,000 square-foot Edwards' Electronics side.

A locally-mandated 10-foot fire protection aisle is the only division between the two stores under the one roof. And each store has its own checkout register.

Both men admit an amazingly small number of customers have tried to pay at the wrong register when they leave. Clerks work only in the store area where they are employed. When a patron, for example, asks a Flipside employe about tape playback, he is directed to an Edwards' employe and vice versa.

The Flipside store is actually called Flipside Warehouse Store, because an additional 3,500 square-foot area behind a wall contains the central warehousing facility for 11 other Rosen retail stores. That warehousing adjacency affords easy replenishment of titles in the retail area.

Rosen notes that it has enabled him to stock more than 3,000 classical album titles for the first time in his retail history. The self-service record/tape/accessory side and warehousing employ 12, the same number who work the electronics side.

Rosen estimates his inventory is 70% LPs and 30% tapes, with bin prices at \$4.99 and \$5.99, respectively. He runs from five to 10 specials weekly at from \$3.49 to \$3.99 for a seven-day period. He stocks the Hot 100 singles.

Edwards, an electronics retailer since 1958, moved here from the Flintwood shopping center. Like Rosen, he feels the marriage of software and hardware under one roof is working splendidly.

He finds that his three servicemen who install car stereo have a more satisfied customer when the buyer of the car playback unit can purchase his opening selection of stereo tapes from the adjoining Flipside store, for example.

Edwards handles the gamut of home electronics: radios, television, CB, speakers, amplifiers, receivers, audiophile accessories and even a full line of ham radio supplies. He's heavy in Pioneer, Teac, Sony, Superscope, JVC, Toshiba, United Audio, Empire, Johnson, Sharp, Pierce-Simpson and Rectilinear products among others. Edwards employs three service technicians for audio repair.

There's an advantage in the joint store's advertising. Recently in a big local store promotion supplement, each man bought a facing page, giving them center-fold exposure. Radio spots, too, carry plugs for both sides of the supermart-like store. Their only minor disagreement is

over favorite media, with Rosen favoring radio all the way, while Edwards splits between print and radio.

Will the joint venture pairing software and hardware become a chain? Both men say it's too early to tell. But Rosen admits readily that he's reviewing again the possibility of adding a select few playback units, both tape and record, to the inventories of his other retail stores. Both agree the combination is a salable as "ham and eggs."

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Altshuler



Davis



Vance



Cusic

# The law it took 21 years to pass.

President Ford has just signed the first completely new copyright law since 1909.

In 1955 Congress undertook to revise the outmoded 1909 Copyright Act. And it took 21 years to complete the task. The revision had to balance the demands of many competing interests, and there were times we despaired of its ever being accomplished.

Yet throughout all the years of disappointment, ASCAP spearheaded the drive for a new law, knowing that such a law was the only solution for the composers, lyricists, and music publishers in their fight for economic justice.

In the struggle to get legislation approved that would command the respect of both the creators and publishers and users of music, ASCAP had the full and essential cooperation of other American organizations representing creators.

Thanks to the efforts of many individuals—especially two strong allies of America's musical creators, Senator John McClellan and Representative Kastenmeier—we have at long last succeeded. The new law is not perfect, but then no law is. It follows in the tradition of the art of the possible.

And for it we'd like to thank the lawmakers of the United States, the President and the American people.

American Society of  
Composers, Authors and Publishers  
*Stanley Adams, President*

Founded 1894

The International Music-Record-Tape Newsweekly



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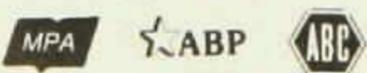
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## GLOBAL CLOUT Garrett Firm Sees Publishing Profits Rise Internationally

By CLAUDE HALL

LOS ANGELES—International music publishing activity has become equal to the U.S. publishing market for Snuff Garrett Music Enterprises.

According to Bud Dain, a veteran music man, now vice president and general manager of the firm, international publishing is up 25% both in activity of copyrights and income at the independent production and music publishing firm headed by producer Garrett.

"But the most important thing that has happened is the international activity of local artists," Dain says. "What we're seeing, more than anything, is that every country is now developing its own artists for its own country." He points to Abba coming out of the Scandinavian countries, the Kats in Europe, Jon English in Australia, the Little River Band in Australia and others.

"Obviously, the U.S. is still the major music country, but the rest of the world is now developing its own

artists. So the music publisher is not totally dependent on breaking a new song in the U.S. We're now able to develop a copyright overseas."

He points to "European Flowers Don't Grow In The U.S.A." written by John Durrill that, as of last week, still didn't have a U.S. record. In England it has been cut by Leapy Lee; in Japan by a Japanese artist. "Now I've got to get off my tail and get a U.S. version," Dain says, adding that he's proud of his licensees abroad who even go to the trouble to translate a song and work hard to get it placed.

"Every Time I Sing A Love Song" has been recorded in the U.S. by Glen Campbell and John Davidson; the Japanese licensee translated the song and now has two different Japanese artists coming out with records. "And it's coming out in Australia by Australians, in England by Britishers and in France by French artists."

Three of Garrett's subpublishers recently met in Los Angeles with Dain—Ichi Asatsuma of Pacific Music in Japan, Barry Kimberly of Essex Music in Australia, and Peter Schoonhoven of Amagon Music in Holland.

The Garrett music operation has stepped up U.S. activity on its songs. Dain says that about 50 copyrights have been placed in the past four months. "The secret is that they were good songs... there are so many self-contained acts today, but I can't complain. God bless Peter Frampton; he doesn't need me. But Elvis Presley, Helen Reddy, the Carpenters—there are so many other places to go with a song."

Among the acts who've recorded Garrett Enterprises songs recently are Cher, Tom Jones, Glen Campbell, Sammi Smith, Brenda Lee, Bobby Goldsboro, Frank Sinatra, Barbara Fairchild and Kenny Rogers.

## John Stewart's Push Pays Off

LOS ANGELES—A grassroots campaign by vocalist John Stewart to get signed to RSO Records involving more than 400 letters and two continents, is one step closer to that goal. Al Coury, label president, and Stewart now are negotiating.

"I've never seen anything like it," comments Coury, looking over a stack of letters from college students, doctors, lawyers and such as Dale Dingman, general manager of Mile Hi One-Stop in Denver.

The campaign first came to light Oct. 17 at Tommy Thomas' Palomino nightclub in Los Angeles. Stewart, during his show that night, asked everyone to write Coury, saying that Coury "can't seem to make up his mind about signing me to the label."

Contacted this week at home, Stewart says that he'd thought long and hard about the campaign before launching it... "before putting my ass on the line."

He'd talked to a lot of labels before writing Coury, noting:

"I am determined to be on RSO. The troops are massing, the campaign is underway. I know that only you can make up your mind, but I'm determined to give you all the proof and material to realize that I can be an important asset to RSO, that I am an artist and writer of quality who can succeed with your direction and help."

Stewart admits to some irritation with most labels, pointing out that he has been with Warner Bros., Capitol and RCA "where they put out 40 albums and hope for the best." Coury, he believes, will give him concentrated attention (the label has about 14 acts including the Bee Gees and Eric Clapton).

He was not exactly happy with the state of the industry.

"The record company someday will have to realize that there are acts that can sustain a career for years and can sustain a valid record career as well without hype. Look at Charlie Rich; it took him a long time to really reach the top."

Then he mentions that artists like Rick Nelson and Phil Everly are currently without recording contracts and that record companies instinctively feel that some artists have passed their peak in the business and they'd rather take a chance with some totally new act.

The letters that Coury received ran like this: Christina Clark, Holly-

## Mail From Fans Brings Singer, RSO Together

wood: "... practically everyone I know is waiting for a new album from him." Dr. and Mrs. R.I. Kock, D.D.S.: "We caught Stewart at the Boarding House in San Francisco and the roof just about got lifted off by the electricity of his performance."

Henry Scott, California Institute of the Arts, Valencia: "I feel strongly that John Stewart represents one of the most legitimate, powerful and important forces in music today."

Peter O'Brien, Surrey, England: "It is a staggering indictment of the music industry that Stewart should be fighting for his recording life. Genius is not a word I would use lightly, but there is no doubt at all in my own mind that Stewart is a genius."

Dale Kingman, general manager, Mile Hi One-Stop, Denver: "I just

recently found out that he has been dropped by RCA Records and is looking for a label. In my estimation, John is one of the few performing artists who can continually sellout clubs such as Ebbets Field as well as showing a continuous ability to sell product. Without knowing what the national sales picture is, I would have to say that for this market, John is one of our stronger selling artists."

Coury says the letters are still coming in. "And the record buyer at Peaches in Denver called up to say Stewart is selling 100 albums a month. I never in my life wrote a letter in response to something that I liked. It amazes me that all of these people took the time to do this."

Coury was at Capitol when Stewart was on the label. "I've always been a fan of his, but his new songs have much broader appeal. He wants to be with us because he thinks we can turn him into a superstar. We can."

Stewart wryly reflects: "What if they hadn't written?"

CLAUDE HALL

## N.Y.'s Bottom Line Niter Planning In-Concert LPs

NEW YORK—The first of six scheduled LPs featuring major artists in concert at The Bottom Line niter here will be released early next year on Midland International Records.

In some cases, the artists will be featured in "special moments" like jam sessions, according to Stan Snadowsky, co-owner of the club with Alan Pepper.

"During the next two or three years, we will be releasing six records of live performances from our club, including various artists' reps and impromptu guest appearances by other well-known musicians," Snadowsky says.

"So far, every one of the record companies and other industry people have been supportive of and helpful toward this project."

The Bottom Line began recording acts that appeared ever since it opened almost three years ago. Originally, these tapes were made for a live concert show presented on WNYU—the radio voice of New York Univ.

Although Snadowsky would not release the names of acts at this time, he did say that many of the established artists showcased at the club would be included.

## Blind John Davis Pops Up On Albums

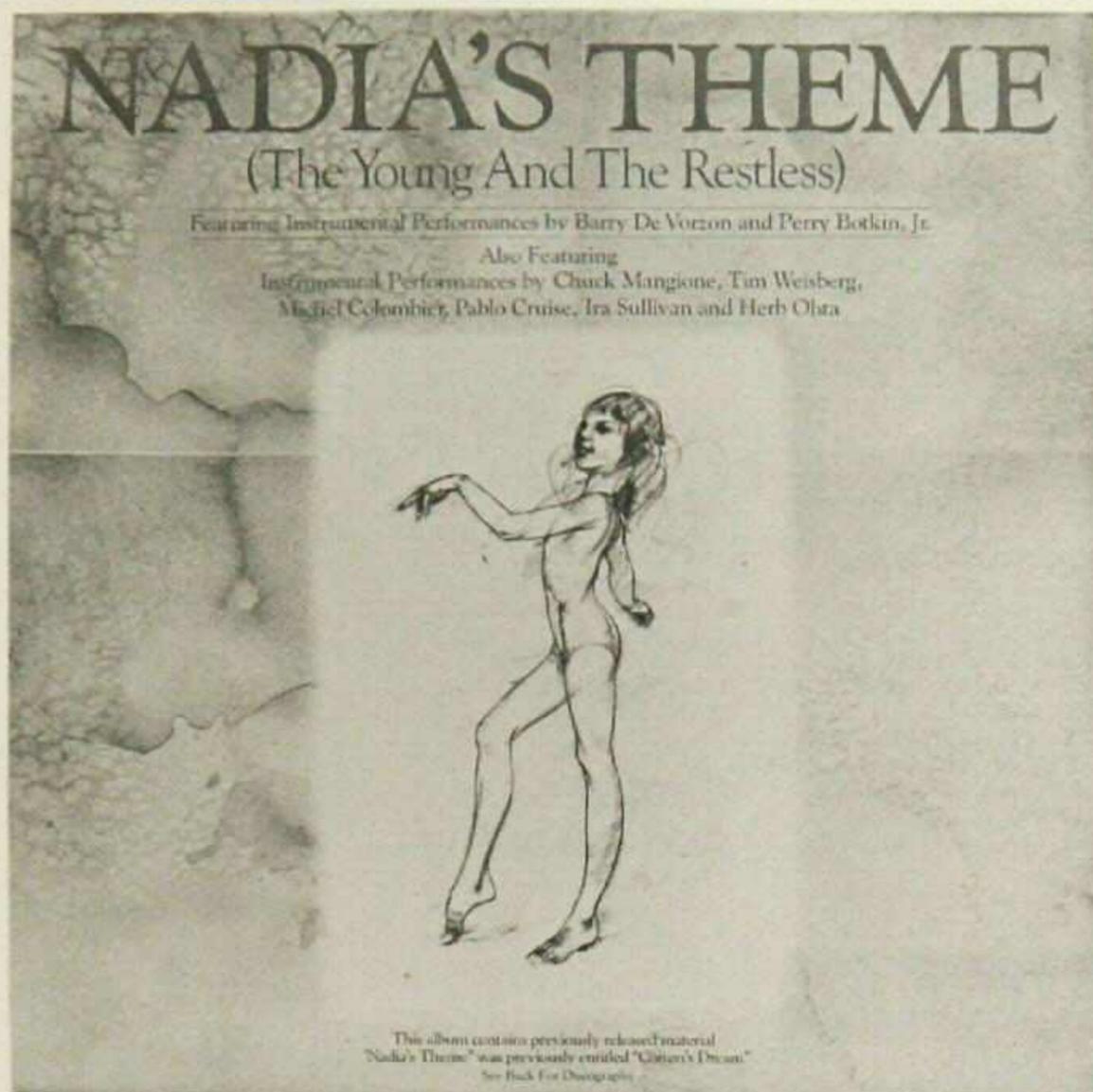
CHICAGO—Blind John Davis, a blues pianist who made his first recordings 40 years ago, is featured on two recently recorded albums released here by Sirens Records, a year-old label.

"Heavy Timbre: Chicago Boogie Piano," Sirens' first production also includes performance by Sunnyland Slim, Willie Mabon, Jimmy Walker and Erwin Helfer.

Davis is also featured exclusively on an LP that Alligator Records here is licensing from Chrischan Records of Germany. The disk, set for a January release, was recorded in 1973 in Bonn, Germany, during one of Davis' semi-annual European tours.

OCTOBER 30, 1976, BILLBOARD

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(SP 3412)

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# SUN VALLEY WAREHOUSE Major Moves For MS Distributing

By CONRAD SILVERT

SAN FRANCISCO—MS Distributing, which purchased Eric Mainland and Musical Isle from Transamerica Aug. 1, has moved from the former Emeryville warehouse to local sales offices downtown. MS will ship the entire state from a new Southern California warehouse in Sun Valley.

According to John Salstone, MS executive vice president, Northern California will be serviced from L.A. for economic reasons: "Three-fourths of our California business is in the south, and a second warehouse up north would mean double shipping."

But, he adds, "The retail market in San Francisco is fantastic. You've got at least five chains up there growing fast. Selling 45s may still pose problems, but albums are as likely to break out of the Bay Area as anywhere."

MS occupies 3,000-square feet of the 375 Sutter Building. Office manager is Susan Salstone. Al Bramy, who for three years was general

manager of Eric Mainland, resigned from that post at MS Tuesday (19). Continuing the job he held at Eric is house promotion manager Michael Kilmartin. Another houseman is Brad Bramy. Other MS desks belong to Rick Galliani, A&M promotion and Karen Williams of Arista.

Also working out of MS are Jack Shields, regional promotion for UA; Marvin Murphy, merchandising for A&M; Peter Stupar, college for A&M; and John Barbis, regional promo for Chrysalis.

Sales manager Joyce Shaw heads salesmen Donn Sanders, Gene Wilcox and Ed Gertler, who all sold at Eric, and recently hired Declan Brown and Rodney Bowden, who formerly worked at independent promotion and in the Eric warehouse, respectively.

Advertising is handled by Kilmartin, Susan Salstone and Chris Engel.

## Rodgers To Bibio

LOS ANGELES—Jimmie Rodgers has signed an exclusive writer's agreement with Lawrence Welk's publishing company, Bibio Music Publishers, Inc.

The copublishing agreement covers existing material in several firms owned by Rodgers including his most prominent song "It's Over" and songs created by Rodgers for movies and tv.

## Off The Ticker

Columbia Pictures Industries, parent company of Arista Records, holds its annual meeting of shareholders Tuesday (27) at 10 a.m. in the offices of Manufacturers Hanover Trust, 4 New York Plaza, New York.

Warner Communications Inc. board of directors has authorized a solicitation for a tender of common stock shares in exchange for a 20-year subordinated sinking fund debenture, at the rate of \$27.25 principal amount per common share. Interest on the debenture will be at the rate of 9% per year.

As part of the tender, the company will solicit shares of its Series D convertible preferred stock (each of which converts into two common shares), and will issue \$54,40 principal amount of debentures for each Series D share tendered. The company will accept any and all shares tendered up to 2 million common shares, and reserves the right to accept shares in excess of that amount. Initial expiration date, unless extended, is 5 p.m. EST, Nov. 15.

Company also announced it is considering the public offering of a 10-year senior non-convertible debenture in the principal amount of approximately \$100 million, with the proceeds going to replace shorter-term bank indebtedness.

## Capitol's Net And Sales Rise

LOS ANGELES—Capitol Industries-EMI netted \$3,165,000 on \$51,015,000 in sales for the first fiscal quarter of 1977, according to Bhaskar Menon, president and chief executive officer of Capitol Records. This compares with income of \$524,000 on sales of \$33,865,000 last year in the same period.

Significant artists and product successes were highlighted by RIAA's platinum award to the Steve Miller Band and gold record awards to Natalie Cole, Helen Reddy and Tavares; No. 1 chart positions for an album and two singles by Paul McCartney and Wings.

The board of directors declared a quarterly cash dividend of \$.08 per share payable Dec. 15.

## Chicago Firm Expands Space

CHICAGO—Sound Unlimited one-stop here has added 16,000 square feet of warehouse space at its headquarters in suburban Skokie. The addition represents space vacated by the CBS Records Chicago branch, with which the one-stop had been quartered since March, when a fire destroyed Sound Unlimited's former facilities.

Sound Unlimited supplies records, tapes, cutouts, accessories and paraphernalia to the Midwest, and, through its affiliate, Creative Fashions, custom T-shirts.

The one-stop recently celebrated its fourth anniversary with a theme party, "We Owe It All To You," at which customers, local distributors and employees were feted and presented with awards.

## Move CBS Branch

CHICAGO — CBS Records' branch office here has moved to 2850 E. Golf Road, in Rolling Meadows, Ill. a Northwestern suburb. The branch formerly had been headquartered in suburban Skokie.

# Market Quotations

As of closing, Thursday, October 21, 1976

1975	High	Low	NAME	P-E	(Sales 100s)	High	Low	Close	Change
39%	19%	ABC	23	289	35%	34%	34%	—	—
9%	4%	Ampex	9	73	6%	6	6	—	—
9%	2%	Automatic Radio	2	44	4	3%	3%	—	—
20%	10%	Avnet	7	192	17%	17	17%	Unch	—
25%	14%	Bell & Howell	14	41	18	17%	18	—	—
61	46%	CBS	10	129	53%	52%	52%	—	—
7%	4%	Columbia Pictures	4	116	5%	4%	4%	—	—
16%	8%	Craig Corporation	3	25	12%	12%	12%	—	—
63	43%	Disney, Walt	18	509	44%	42%	42%	—	—
5%	2%	EMI	8	26	3%	3%	3%	—	—
26%	15%	Gulf + Western	4	339	15%	15%	15%	Unch	—
7%	4%	Handleman	5	43	4%	4%	4%	Unch	—
27	14%	Harman Industries	5	28	20%	19%	19%	—	—
8%	3%	K-Tel	5	10	5%	5%	5%	Unch	—
11%	7	Lafayette Radio	6	11	7%	7%	7%	Unch	—
25%	19%	Matsushita Electronics	13	5	20%	20%	20%	—	—
36%	25%	MCA	5	76	32%	32%	32%	—	—
15%	12%	MGM	8	52	14%	14%	14%	—	—
66%	52%	3M	23	262	61%	61	61	—	—
4%	1%	Morse Electro Products	—	—	—	—	2%	Unch	—
59	41%	Motorola Inc.	23	280	50%	48%	49	—	—
33%	19%	North American Philips	7	12	29%	29%	29%	—	—
23%	14%	Pickwick International	8	25	16%	16%	16%	Unch	—
5	2%	Playboy	30	53	4%	4%	4%	Unch	—
30%	18%	RCA	12	497	25%	24%	24%	—	—
11%	8%	Sony	20	219	8%	8%	8%	Unch	—
40%	16	Superscope	7	29	20%	20%	20%	—	—
47%	26%	Tandy	10	1241	36%	35%	36	Unch	—
10%	5%	Telecor	5	8	7%	7%	7%	—	—
4%	1%	Telex	9	146	2%	2%	2%	Unch	—
7%	2%	Tenna	7	8	3%	3%	3%	Unch	—
13%	8%	Transamerica	8	595	12%	12%	12%	—	—
15	8%	20th Century	11	36	9%	9%	9%	—	—
25%	17%	Warner Communications	28	668	24	23%	23%	—	—
40%	23%	Zenith	13	202	27%	27%	27%	—	—

OVER THE COUNTER	P-E	Sales	Bid	Ask	OVER THE COUNTER	P-E	Sales	Bid	Ask
ABKCO, Inc.	58	—	1%	2%	Schwartz Bros.	10	—	1%	2%
Gates Learjet	4	10	8%	9%	Wallich's	—	—	—	—
GRT	5	2	5%	5%	Music City	—	—	—	—
Goody Sam	3	—	1%	2%	Kustom Elec.	7	3	2%	3%
Integrity Ent.	3	—	—	—	Orox Corp.	—	—	—	—
Koss Corp.	5	5	4%	5	Memorex	7	73	20%	20%
M. Josephson	4	30	7%	8	Recotron	25	—	3%	4%

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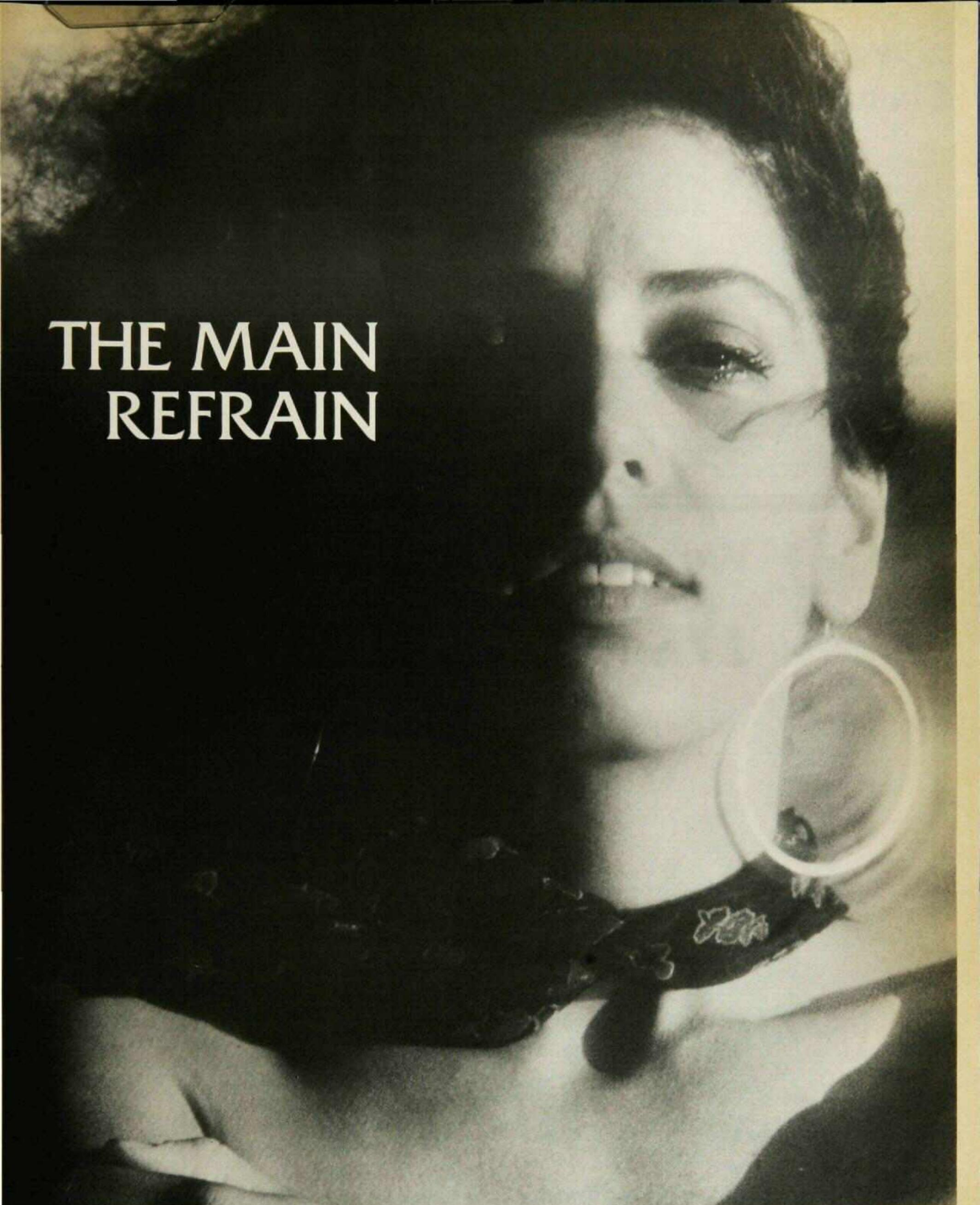
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**CHICAGO Firm Expands Space**

CHICAGO — Sound Unlimited one-stop here has added 16,000 square feet of warehouse space at its headquarters in suburban Skokie. The addition represents space vacated by the CBS Records Chicago branch, with which the one-stop had been quartered since March, when a fire destroyed Sound Unlimited's former facilities.

Sound Unlimited supplies records, tapes, cutouts, accessories and paraphernalia to the Midwest, and, through its affiliate, Creative Fashions, custom T-shirts.

The one-stop recently celebrated its fourth anniversary with a theme party, "We Owe It All To You," at which customers, local distributors and employees were feted and presented with awards.

A black and white close-up portrait of Wendy Waldman. She is looking slightly to the right with a soft smile. She has dark, wavy hair and is wearing large, light-colored hoop earrings and a dark, patterned scarf. The lighting is dramatic, with one side of her face in shadow.

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Wendy Waldman's latest panoramic effort. **THE MAIN REFRAIN.**  
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# 20-Year Ohio Dealer Shuts Bandstand

LOS ANGELES—Jim Morgan, long-time holdout against discounting LPs and tapes, is closing the 20-year-old mall-oriented Bandstand Records in Southgate Shopping Center, Maple Heights, Ohio. He's surrendering to the insurmountable pressures of discounting.

Morgan, who bought the store from the mall's owners in 1967 after working there nine years, decided to shutter when it was announced last week that a 20,000 square-foot Peaches store was coming to Southgate in early November.

The mall owners had split up the space taken by a JC Penney store, which earlier this year moved a mile away to a brand-new multi-million mall. One of those areas was leased to the Heiman chain, causing Morgan to decide to close about Nov. 10.

Morgan finally dropped the bin price on \$6.98 list albums to \$5.99 in March, 1974, his first acquiescence to discount competition. Bandstand, he says, did some \$4 million in its 20-year history in one of the nation's

oldest shopping centers. His biggest year as owner was 1970 when the 2,000-square footer did \$320,000. It slipped to \$266,000 last year.

The store was almost entirely family-operated. His wife, Millie, and daughters, Judy, Maryann and Millie Dee, still work there. His oldest daughter, Connie, a former employee, works at Audio Buff between classes at Ohio Univ., Athens.

Morgan says he is undetermined as to his next job, but has spoken to several chain retailers about a manager's job. He will return most of the store's merchandise in lieu of payment, he says.

## Execs In Hawaii

LOS ANGELES—Elektra/Asylum Records executives are attending a year-end planning meeting which ends Wednesday (27) at the Moana Kea Hotel on the island of Hawaii. Joe Smith, E/A chairman, is presiding over the sessions which began Thursday (21).

# A Seattle 1-Stop Goes To Watson

LOS ANGELES—Ray Watson, veteran salesman turned one-stop operator four years ago, has acquired the share of Tosh Hori in Tosh's One-Stop, Seattle, and the correlated Music Menu retail chain.

Watson's new company is known as Worldwide Record & Tape Sales Inc., and will include Portland One-Stop, which Watson bought last week from ABC Record & Tape Sales.

Watson estimates the new consolidated operation will do about \$7 million in 1976. Tom Choate remains as manager of the Oregon one-stop, as does general manager Bob Zandor and Mike Kedor, who supervises the five-store retail chain. Watson says he serves about 1,200 accounts in Alaska and an eight-state Northwest area.

Hori, a veteran of 35 years in wholesaling in the Northwest, has retired.



**BUZZARD CONTEST**—This window display at a Sam Goody store in New York is part of the "Dr. Buzzard's Original Savanna Band 'Original' Jukebox Giveaway Promotion and Display Contest." The contest is running in 26 Goody locations. To win a jukebox in New York or Philadelphia the public is filling out entry blanks for the drawing Oct. 30. Also the store managers with the best Dr. Buzzard displays are eligible for cash prizes.

# MCA Chief Sees 20% Hypo In Label's Country Roster

NASHVILLE—Enthused over a year which saw Billboard Top Country awards go to six MCA art-

ists (Billboard, Oct. 16), Mike Maitland, president of MCA Records, plans to enlarge the label's country roster "by 20% over the next few months."

With MCA's 30-artist country roster, the addition could mean six more acts for the label.

"We've had a good year in country—better than we had in pop," comments Maitland who marshalled his sales, promotion and creative forces in Nashville for meetings, shows and other MCA functions.

The country crossover outlook appears "very favorable" according to Maitland. He notes the label has been working on Tanya Tucker's "Here's Some Love" and that "Andra Willis is another possibility" for crossing over into the pop market.

But Maitland insists that the crossover action has to be natural rather than forced. "We don't necessarily look for crossover possibilities on an artist. If people are successful, we want them to stay in their own area."

## Chieftains On Road

LOS ANGELES—The Chieftains, one of the leading exponents of Irish traditional music, will embark on its fourth national tour within two years. The tour will coincide with the release of its sixth Island album, "Bonaparte's Retreat," and will be accompanied by a major advertising and promotional campaign.

## HARRISON TO EXIT A&M, MOVE TO WB?

LOS ANGELES—Three-way negotiations are continuing for George Harrison to settle his contract with A&M and switch to Warner Bros.

WB reserved Billboard ad space to announce the signing this week and then postponed the advertisement as daily meetings still hadn't settled all details by presstime.

A&M has filed a lawsuit here for \$10 million against Harrison for not delivering a solo LP on schedule. The ex-Beatle is now legally an A&M artist while he has an A&M custom label with other artists, Dark Horse. So far, Dark Horse has not had any major hits.

Interestingly, while Harrison is negotiating hard to get on Warner Bros., Alice Cooper, a top WB artist, is in court here trying to get out of his Warner contract.



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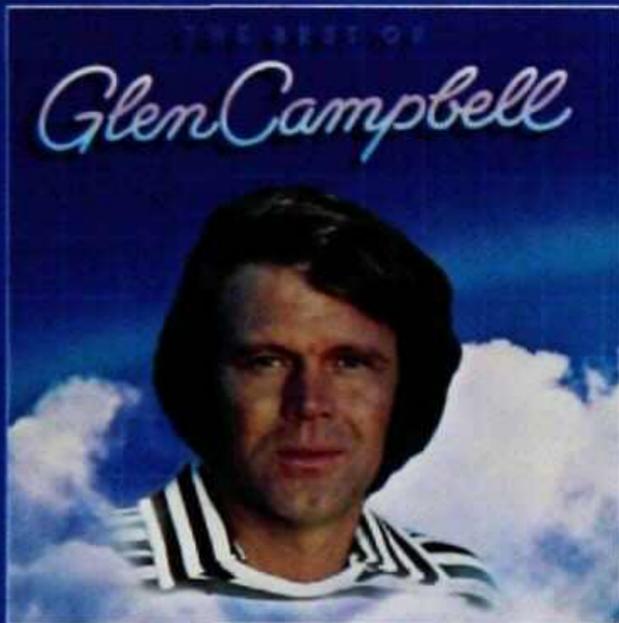
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- The Last Time I Saw Her
- Try A Little Kindness
- It's Only Make Believe
- I Knew Jesus (Before He Was A Star)
- The Moon Is A Harsh Mistress

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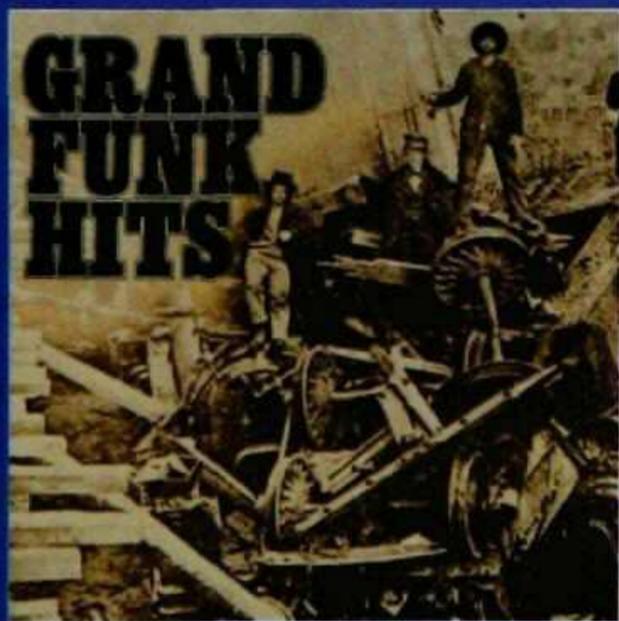
Now In One Album!

- My Sweet Lord
- Give Me Love (Give Me Peace On Earth)
- Something
- If I Needed Someone
- You
- Bangla-Desh
- Dark Horse
- What Is Life
- Here Comes The Sun
- Taxman
- Think For Yourself
- For You Blue
- While My Guitar Gently Weeps

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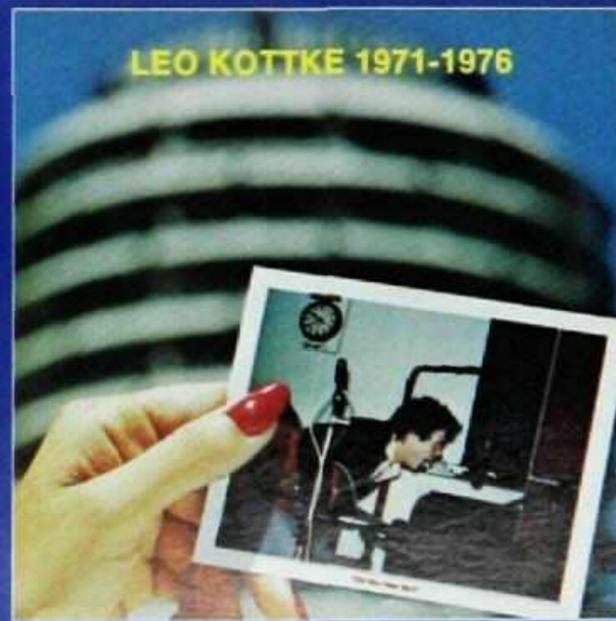


Now In One Album!

- Rock & Roll Soul
- We're An American Band
- Walk Like A Man (You Can Call Me Your Man)
- Bad Time
- Some Kind Of Wonderful
- The Loco-Motion
- Shinin' On
- Sally
- Take Me
- To Get Back In

ST-11579

## LEO KOTTKE 1971-1976



Did You Hear Me?

- Morning Is The Long Way Home
- June Bug
- When Shrimps Learn To Whistle
- Room 8
- Cripple Creek
- Pamela Brown
- Standing On The Outside
- Grim To The Brim
- Power Failure
- You Tell Me Why
- Why Ask Why?
- Open Country Jay (Constant Traveler)
- All Through The Night
- The Scarlatti Rip-Off

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**OFF-BROADWAY REVIEW**

**A Thin Plot Line Cools 'The Club'**

NEW YORK—There may be some curiosity value, or perhaps women's lib chic appeal to an all-women cast performing a play about an all-men's club, but that does not necessarily make it good theater.

The play, "The Club," at the off-Broadway Circle in the Square Theater depicts an evening in the club in 1903. There are seven characters: four members, a butler, a busboy and a piano player.

The plot line is thin. The men come to the club, tell a few jokes, sing some songs, play some pool, and rehearse a revue they plan to present to families and friends. During the evening the oldest club member learns that his current, third, wife may be having an affair with his young bachelor friend.

This is set to music, ranging from music hall songs with a piano accompaniment, to tap dance to an aria from "Pagliacci," all dated from between 1894 and 1905.

Unfortunately the material the talented cast has to work with rarely transcends the level of a bad Henny

Youngman joke. So the audience is treated to such chestnuts as: "All women should be free—Yes, I hate it when they charge"; or "All my wives supported me. . . . They held me up when I got paid."

Add to this a heartfelt rendition of a song proclaiming "a woman is only a woman but a good cigar is a smoke," and it becomes obvious that this play makes no pretense to seriously exploring intersexual relationships.

So what is left is the show, the singing and the dancing. This is maintained at a high professional level, though at the point where the female performers must play males impersonating females, "The Club" falls down. Such a feat to be effective requires acting and direction of the highest order. In the "Club" it is not.

Whether by accident or design "The Club" is more camp 1976 than reality 1903. It is debatable if it will find much favor outside of New York City. **ROMAN KOZAK**

**General News**

**DRAMA FORUM CONSENSUS**

**Low Budget Musical Broadway's Answer**

By **PHYLIS GOLDBERG**

NEW YORK—Small, low-budget Broadway musicals are more manageable, less prone to the mistakes that plague high-priced productions, and may be the answer to the million dollar gamble that the Broadway musical has become.

This was the consensus at the N.Y. Drama Desk's first luncheon forum of the 1976-77 theater season, held Oct. 11 at the Backstage restaurant here.

According to Cy Coleman, co-producer of "I Love My Wife," scheduled for a Broadway opening next January, "The smaller musical gives everyone in the cast something to do, and does not require filling up the stage with idle bodies. He also adds that it is easier to change music for three musicians than for a whole orchestra. "I Love My Wife" will have a cast of four actors plus three musicians who also act and sing in the show.

Abe Burrows, producer of the all-black remake of "Guys And Dolls," and the new version of "Hellzapoppin," also scheduled for a January opening with Jerry Lewis in the lead, agrees with Coleman.

He also adds that there is greater interest today in smaller musicals like "Tuscaloosa Calling," a musical revue of life in New York which has done remarkably well off-Broadway and is being moved to a Broadway theater; and "Three Penny Opera," which he described as "the greatest of all musicals."

Broadway's biggest musical flops have included "1600 Pennsylvania Ave.," which lost an estimated \$1.2 million for its backers, "Via Galactica," which lost about \$1 million, and "Home, Sweet Homer" with Yul Brynner, which also suffered losses in the high six figure bracket.

The panel which also included such notable Broadway producers as Philip Rose, "Shenandoah"/"Look Homeward Angel"; Michael Price, "Going Up"; Doug Hennig, the "Magic Show"; and Joe Kipness, "I Love My Wife," agrees that the high cost of producing a musical for Broadway is due largely to mistakes such as having to change directors and choreographers, redesigning new costumes, providing music for a full orchestra, and testing the show on the road before opening on Broadway.

They feel that first opening the show at a region theatre like the Goodspeed Opera House in Connecticut, can play an important role

in helping to trim and keep costs at a realistic level. This was done with such shows as "Very Good Eddie," "Going Up" and "Shenandoah."

It was also felt that the risk was blunted years ago when show tunes were regularly played on radio, thereby priming listeners who bought the records.

The current trend toward massive media advertising was credited with helping to salvage some shows that receive poor notices. These have included, "The Wiz," "Pippin," "Magic Show" and "Shenandoah."

It was also felt that the devastating impact some critics have had on the success or failure of musicals could be circumvented by inviting them to listen to the music of a show prior to opening night, so that they could better understand the intention of the show, and clear up any doubts as to what its author is trying to do.

**Memphis In Nominations**

MEMPHIS—The Memphis Songwriters Assn. has named the five top nominees for its best songwriter of the year award to be presented at its annual Showcase Nov. 14.

The nominees are: George Jackson for "One Bad Apple" and "Double Lovin'," recorded by the Osmonds; Pelton Pilot for "Sure Feels Good to Me"; Rick Dees for "Disco Duck," which he also recorded; Al Green and Willie Mitchell for "Let's Stay Together"; and Red Williams for "Trying To Beat The Morning Home."

The event, designed to present Memphis talent, will have several dozen performers and will be emceed by Dick Hawley of WMC-TV.

Talent appearing: Rick Dees and the Disco Duck Dancers; Lou Roberts; Ace Cannon; J. B. Bowie and the Southern Express Band; Vic Conwill; Roy Elliott; Marlin Grisham; Mel Haynie; Sheila Hern; the Laymen; Marsha Matthews; Jerry Lee Smith; Tommy Tucker; Red Williams; the Vapors Band; and the Navy Volunteer Show Band.

**Strike At L.A. Capitol Records Ends**

LOS ANGELES—The two-week long strike of more than 50 members of Local 986 of the Warehouse, Drivers and Helpers of America at the Capitol Records manufacturing and distribution center here ended Friday (15). Details of the strike settlement could not be ascertained from Capitol or representatives of the union.

**'Punk' Bands Tour**

NEW YORK—A traveling road show of up to eight bands is bringing the best (or worst) of New York "punk" bands out of the Bowery and into the hinterlands.

Called the CBGB Road Show, the tour is in conjunction with the release by Atlantic Records of a specially priced double album, "Live at CBGB's." CBGB is a New York nightclub noted for its "punk rock" presentations.

The bands, none under contract with Atlantic, are visiting Boston, Dover, N.J., and Virginia Beach, with future travels expected.

The workers had demanded a \$1.50 increase over their \$4.40 median hourly wage (Billboard, Oct. 16).

**\$250,000 Donated**

NEW YORK—The music industry division of the United Jewish Appeal-Federation Joint Campaign has collected more than \$250,000 in donations and has sold more than 1,000 tickets to its annual dinner on Saturday (30).

At the event Thea Zavin, senior vice president of BMI, will be honored as music industry executive of the year.

**Clapton Hits Road**

LOS ANGELES—Eric Clapton will begin a 14-city tour of the U.S. commencing Nov. 5 at the Bay Front Center in St. Petersburg, Fla. The tour coincides with the release of his new RSO album, "No Reason To Cry."

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**BMI Feted By Writers' Group**

LOS ANGELES—Interviews with members of the music industry continue to precede new talent performances at the weekly BMI-sponsored Songwriters Showcase here for the next four consecutive Wednesday nights.

Guests will include Albie Hera, nitery owner, Wednesday (27); Lindy Blasky, ABC Records a&r chief, Nov. 3; Margie Buffett, Capitol promotion, Nov. 10, and Brian Ingoldsby, manager of ABC's studios, Nov. 17.

Sessions are held at the Improvisation Club on Melrose Ave.

BMI was honored last week by Songwriters Showcase directors for its support of the organization. Ron Aron, BMI vice president, accepted the award.

# For Your Holiday Programming

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★ with guest stars, The Carpenters, Stevie Wonder, Paul McCartney, Seals & Crofts, surprises, too.

★ holiday vignettes, warm thoughts, treasured memories, laughter, children, and a look at Christmas past.

★ each hour can stand alone or can be run consecutively as a 12 hour special or repeated immediately as a 24 hour special.

★ each hour contains from zero to 15 minutes of commercial avails with 5 minute produced features.

★ The 12 Days of Christmas Plus many 3-minute instrumental selections.

★ available exclusively one to a market on a first come basis.



### Christmas in the Country

★ a 6 hour music special for radio featuring country music's most revered artists.

★ with special guest stars, Waylon Jennings, Andy Griffith, Johnny Cash, Freddie Hart, Don Campbell, Bill Anderson, Anne Murray, and surprises, too.

★ creative holiday stories, vignettes, humor, touching moments, memories, and of course, the children.

★ run each hour individually or consecutively. Repeat the special to make a 12 or 18 hour program.

★ commercial avails can vary from zero to 15 minutes depending on your station's needs.

★ exclusively yours if you reserve it now.

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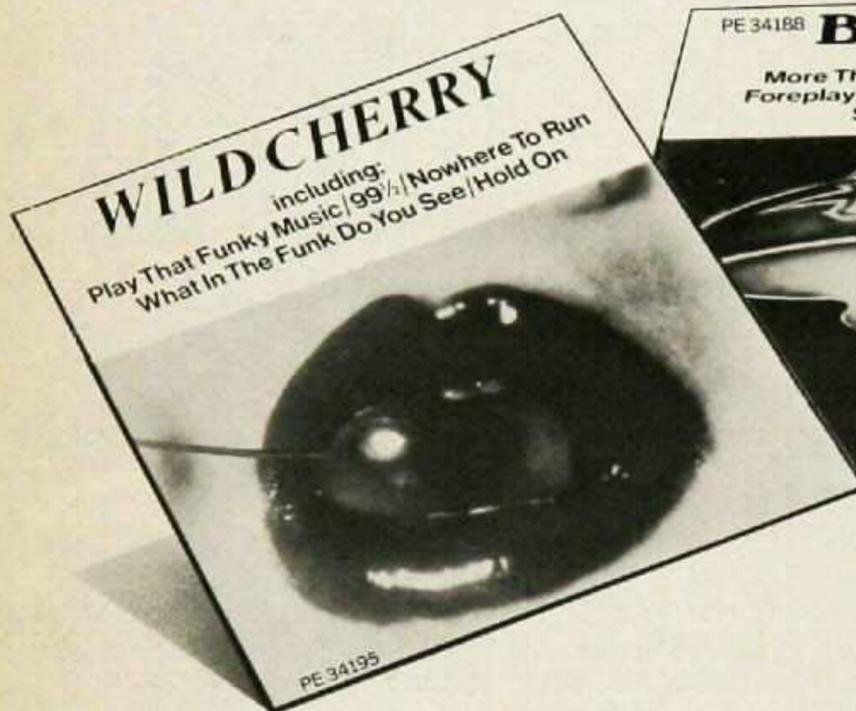
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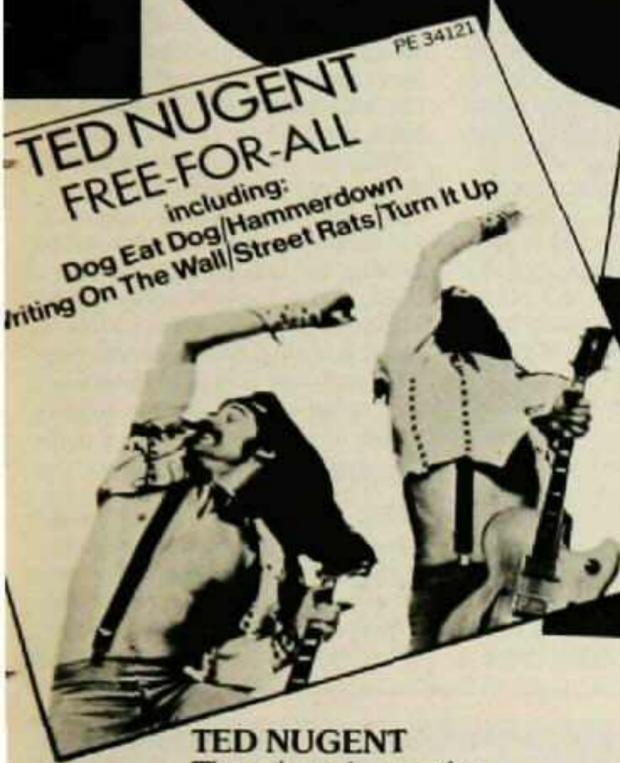
**BOSTON**  
This is the sensation album of the year. It's been the hottest, fastest moving new album in recent memory and may be the fastest-paced debut album of all time! It's gold already and going rapidly towards platinum, and the single "More Than a Feeling" is a smash hit.



**MOTHER'S FINEST**  
Off the mark, this one is fast picking up those speeding bullets. Mother's Finest is riding the growing ground swell of rock and roll excitement that's about to break for this motha of a band, currently on tour with The Who.

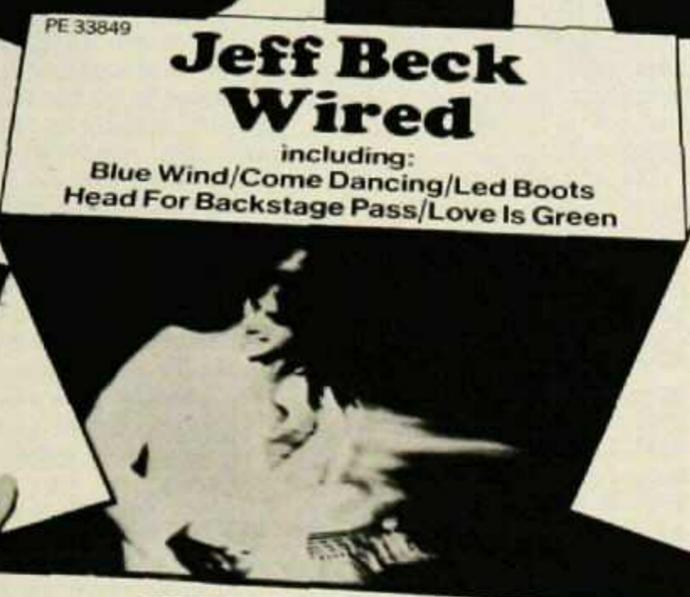
**SOUTHSIDE JOHNNY AND THE ASBURY JUKES**  
Where there's smoke, there's fire. And the smoke has certainly been rising from the grooves of Southside Johnny and The Asbury Jukes' new album, "I Don't Want to Go Home." They've cornered an intense core of fanatical fans and the excitement has been curling up from every corner of the U.S. in response to their personal appearances.

# RECORDS



**TED NUGENT**  
**FREE-FOR-ALL**  
 including:  
 Dog Eat Dog/Hammerdown  
 Writing On The Wall/Street Rats/Turn It Up

**TED NUGENT**  
 There have been other Ted Nugent records. But only two qualify as Epic records. His first for us, "Ted Nugent," is history that's still happening. It's gold, and started the run to his new album, "Free-For-All," featuring the hit single "Dog Eat Dog."



**Jeff Beck**  
**Wired**  
 including:  
 Blue Wind/Come Dancing/Led Boots  
 Head For Backstage Pass/Love Is Green

**JEFF BECK**  
 "Wired" is the biggest, best Beck ever. Jeff Beck's long been regarded as a superstar of the first order and the golden success of his new album (like his previous "Blow by Blow") proves the point. His sell-out concert tours are bringing this legendary figure of electric rock into every major city in the country.



**ENGELBERT HUMPERDINCK**  
**AFTER THE LOVIN'**  
 including:  
 Let Me Happen To You/The Hungry Years  
 This I Find Is Beautiful/I Love Making Love To You  
 This Is What You Mean To Me

**ENGELBERT HUMPERDINCK**  
 The man who's been packing them in for show after show at Las Vegas is packing them in at record stores all over. His new single is "After the Lovin'" from the album of the same name. And true to the axiom, Engelbert's show must go on!

## [WHAT ELSE WOULD YOU CALL THEM?]

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When you've got a roster of artists this hot, an organization that delivers the goods, and the sales figures and industry-wide respect to back it all up, what else would you call it but Epic.

**ON EPIC RECORDS AND TAPES.**

# Racial Lines Fading On Numerous U.S. Radio Stations

• Continued from page 3

to streamlining and added research; and because the zooming ratings of FM stations have proved the value of open-minded programming.

Keith Adams, program director of KDIA in Oakland, the Sonderling station in the Bay Area, explains, "For me to play the Bee Gees is no different than an RKO station playing the Ohio Players. We're all just playing good music."

E. Rodney Jones, who programs WVON in Chicago, observes, "We play white artists if they have the type of sound we're looking for, if their records have that basic black appeal it's hard not to play them. In the past we've programmed one or two white acts a year, but this year we had four at one time—the Bee Gees, Hall & Oates, Boz Scaggs and John Valenti."

"We program for sound and not image," says Larry Williams, operations manager of KGFJ in L.A. "We've played Tower Of Power and funkier Chicago cuts that blend with the rest of the music."

And Sonny Taylor, the program

director of WWRL in New York, sums it up by saying, "We'll play any record if it's right for the station, if it's non-offensive and if it has sales potential."

One of the biggest reasons for the increasing airplay greeting white acts on soul stations is the booming popularity of disco and jazz.

White acts that have made the soul chart this year with disco material include Maxine Nightingale, Wild Cherry, Boz Scaggs, the Bee Gees, the Rolling Stones, Rick Dees, the Andrea True Connection, Frankie Avalon, K.C. & The Sunshine Band, AWB and Walter Murphy. White jazz stylists making the soul chart include Tom Scott, Deodato and Gabor Szabo.

But a number of other records by white acts have made the soul chart this year without being pushed along by the disco or jazz boom; they just have solid soul appeal. These include Hall & Oates' "Sara Smile" and "She's Gone," the Doobie Brothers' "Takin' It To The Streets," Elvin Bishop's "Fooled Around And Fell In Love," Gary

Wright's "Love Is Alive" and John Valenti's "Anything You Want."

Of course this explosion of white acts on the soul chart didn't just suddenly begin this year. AWB, Tom Scott and Hall & Oates all made the soul chart in 1975. So did David Bowie's "Fame," Hamilton, Joe Frank & Reynolds' "Fallin' In Love," Frankie Valli's "Swearin' To God," Elton John's "Philadelphia Freedom" and Grand Funk's "Some Kind Of Wonderful."

And 1974 soul chart records were scored by AWB and Scott as well as Elton John ("Bennie And The Jets") and Eric Clapton ("I Shot The Sheriff").

Still, the increased tendency of white pop acts to infuse soul elements into their sound does not by itself explain the increased tendency of soul stations to play them. Joe Cocker and Rod Stewart, for instance, were unable to make the soul chart in the early '70s despite the release in each case of several strong soul appeal records.

The new openness, as KGFJ's Larry Williams points out, is also a result of more soul stations "keeping an eye out for crossovers" to keep their listeners, especially the younger ones, from going to a pop station to hear a Boz Scaggs.

"Blacks aren't isolated anymore listening to just the black station in town. They're branching out to KHJ, KLOS and KMET, and are being exposed to acts like Chicago and Joe Cocker. The young have showed the way, but now it goes through all demographics."

Sonny Taylor of New York's WWRL agrees, stating, "Young blacks from 14 to 18 are loyal to a black station only if it is playing what they want to hear."

Soul stations, then, are adding white acts to keep their young black

listeners, who are becoming increasingly assimilated into the pop culture, from tuning out. They are not, in most cases, adding the white acts to attract white listeners.

KDIA's Keith Adams explains, "A general market listener isn't going to tune into my station to hear the Bee Gees, I play it to expose it to my own market. You can't attract a listener with something he's used to; there's no reason for him to leave the station he's listening to now."

E. Rodney Jones of Chicago's WVON concurs, stating, "I never add a record just because it's on top at WLS. I program to please my black listeners, and if whites follow along that's fine."

The increasingly professional approach on the part of soul radio—including the stepped-up use of market research—is what convinced many stations of the need to add some white acts.

Sonny Taylor explains that "store reports showed a lot of soul stations that they were losing an audience they thought they had locked in the bag." And Larry Williams adds that "store research starting 1½ to 2 years ago showed us that our listeners had a broader scope than we gave them credit for."

This research not only led to more white acts on soul radio; it also led to the adoption of a generally more streamlined approach that had, until a few years ago, been limited to pop stations.

Larry Williams of KGFJ notes that "for three or four years KDAY has had the slick approach of a general market station like KHJ, only it

has been aimed at the black market. Professionalism is taking over, notes Sonny Taylor, "stations have cut their playlists down, they've reduced their spot loads and they make it a point now to drum in their call letters."

Yet another reason for the willingness of soul stations to open up to white artists is the impact of FM in recent years. E. Rodney Jones notes that "FM has been very important in every market, and has encouraged everyone to be more liberal and freeminded about what they play."

Opinions vary as to the extent to which soul and pop will ultimately merge. Keith Adams of KDIA predicts that within the next five to 10 years stations won't even be classified as Top 40, MOR or soul. But E. Rodney Jones maintains that "it won't open up that far. Black music will always have the dominance in black radio."

Opinions also vary as to whether the opening of soul formats to include pop acts is a positive or negative development. Some feel that it is diluting the soul image and taking black radio support away from black artists, while others maintain that it is tearing down the walls that have separated soul from the music mainstream and is bringing a greater variety to soul.

## Scores Donated

LOS ANGELES—The personal collection of 213 annotated musical scores of the late conductor-composer Otto Klemperer have been donated to the Dept. of Music at California State Univ., Los Angeles.

"ACT LIKE NOTHING'S WRONG"



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## Security Firm Demands \$5 Mil

WASHINGTON — National Event Services, which provided crowd control and security services at the Capital Centre until last August, has filed a \$5-million suit in U.S. District Court, charging that it was unfairly ousted from the lucrative venue.

The suit names as defendants the Capital Centre, an 18,000-seat arena in Largo, Md., in suburban Washington; Cellar Door Concerts and Cellar Door-Dimensions Unlimited, the area's leading rock promoter; and American Control, Inc., the security firm which replaced NES. Officers of the three firms also were named as conspirators.

The defendants were charged with conspiracy, monopolization and breach of contract. None of the defendants would comment on the suit until they were served with court papers.

NES had provided crowd control and security services at the Capital Centre since shortly after the arena opened in December 1973. Its youthful, athletic, college-aged staff, dressed in red T-shirts, were well known to the crowds that went to see major names in rock at the arena.

## Leonard Bernstein

• Continued from page 3

stein himself, with Liszt, Schumann and Mendelssohn also to be represented. Opera recordings are being considered, too.

It is expected that Bernstein will also continue to record for Columbia.

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# 'Midnight Special' Opening Up a Lucrative Latin Mart

Continued from page 3

Irwin Greenfield, vice president for Burt Sugarman, the show's producer, expresses satisfaction with Rossi's efforts. "The clearest measure that the show is working down there," he explains, "is the fact that they have chosen to pick up the option, selecting another 13 shows."

"The first 13 barely started airing in July and he renewed in early September. That's very fast."

Greenfield says that until the Latin American arrangement, "Midnight Special" was only available internationally in the Far East and Japan. The series has not been carried in Europe, he says, because of the high residual rate there, among other problems.

The show's success has motivated Rossi and his partners to get involved in concert promotion and he soon plans to contact artist managers in this regard.

"We're studying the response now," he explains, "to determine which groups would do well on a Latin American tour."

Greenfield and Rossi together select the shows for Latin American distribution. Rossi says he looks for shows with strong rock acts, and avoids those with a heavy country concentration. Both men say they look for shows with a minimum of dialog since no Spanish dubbing is done.

An album is in the works, says Rossi, that will be a collection of songs by several groups which have appeared on the show. Titled "Midnight Special, Number 1," the LP is

due to be released by CBS/Argentina, according to Rossi.

Rossi's idea to distribute "Midnight Special" in Latin America was spurred by success he had with other music specials. He began with six British-produced programs which featured Barbra Streisand, Frank Sinatra and others.

Most influential, however, was the success he had with a special by the Osmond Brothers who were unknown in Latin America at the time.

"That convinced me that I didn't have to rely on the classic performers, the big names," Rossi says. "I realized I could have success with groups that were unknown in Latin

countries. Now I simply can't understand how the American music industry could let so much potential (in the Latin market) go to waste."

Rossi says he is now even more interested in picking up music specials. He has already purchased 13 Dick Clark-produced, one-hour shows with artists like Chicago, Three Dog Night, Roberta Flack, Jose Feliciano, Nancy Wilson and Tony Bennett. He is also attempting to purchase the recent Bob Dylan special.

Rossi says that many producers

are not aware of the potential of the Latin market and many film distributors have no experience in the region. He credits a New York distributor, Mark Goodman, with strong expertise in the Latin area.

Rossi claims that the fact that he is based in the U.S. prevents many of the old problems related to deals with Latin America. His payment in dollars, he says, eliminates the risk posed by monetary fluctuations and other financial variables. His U.S. location, he adds, prevents many collection worries.



VIP VISIT—Artist Willis Jackson visits the V.I.P. record store in Los Angeles to promote his first Cotillion album, "Willis Jackson Plays With Feelings." Seen, from left, are: Tom Davies, Atlantic West Coast regional marketing director; Robert Johnson, V.I.P. publicist; a Jackson fan; Jackson; Warren Lanier, music producer; Milton Lathan, V.I.P. store buyer; and Jane Ayer, Atlantic West Coast publicity manager.

## JVC Introduces 'Biphonic' At AES

LOS ANGELES—A new "biphonic" technique for stereo and "Q-biphonic" for 4-channel sound presentation is being introduced at the New York AES this week by JVC Cutting Center, Inc.

The innovation recreates the sound field so realistically within the array of speakers that a listener can

almost pinpoint locations of musical instruments in both direction and distance from the auditor, JVC claims.

The system operates on 4-track tape or discrete disks such as CD-4 and is employed in recording and playback technology.

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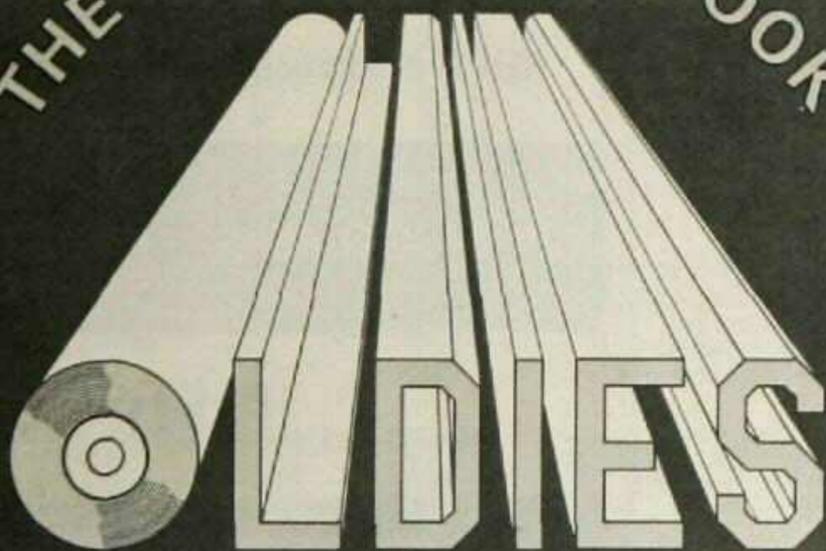
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## Producer Faces Fraud Charges

MEMPHIS—Carl E. Friend, former president of Casino Records, has been indicted by a federal grand jury on charges he plagiarized recorded material and used the mails to defraud investors in a 15-set album titled "History Of The States."

Friend produced the album in 1973-74 in connection with the American bicentennial and delivered a copy to then President Nixon.

The indictment charges Friend defrauded 18 investors by compiling "historical songs, narrative and reportage from previously published records and albums previously produced by others."

U. S. District Judge Bailey Brown set a \$10,000 unsecured bond for Friend, who surrendered to the U. S. Marshal's office and made the bond.

## Book Quincy Jones

LOS ANGELES—Quincy Jones will supply the entertainment for the State of Israel tribute dinner for publisher Lester Sill, to be held in the International Ballroom of the Beverly Hilton Hotel here Nov. 1.

# Distrib Taps New Gospel Stores

• Continued from page 1

"Two Guys has an outlet in Hagerstown, Md., that sells white gospel for us. We now intend to deal with all forms of gospel and in the near future we will be a total gospel house."

The distributor sells gospel 8-track tapes at the one-stop level three to one over pop tapes. "Gospel tapes are rising with gospel LPs and singles sales," Casey says. "I don't feel that distributors have realized there is a strong market for gospel tapes. Most distributors may carry gospel, but usually LPs only. For us, the gospel tape market is more profitable than the pop market."

Casey contends the gospel singles market is equal to the pop market in breaking LPs. Gospel singles in the late '50s and early '60s were at an all-time high, but in recent years gospel singles have almost been impossible for the consumer to obtain. The day of the gospel single is back, says Casey.

"With the black population I find that it's best to first go with singles because they are still priced at 89 or

99 cents. It's much easier to sell a record at that price than to try to sell a \$4 to \$5.99 LP."

He notes that Program frequently offers deals to its accounts, usually 5% to 10%, particularly on a new act. He says that when labels extend discounts to his firm, they are passed on to his customers.

The company has an inventory list and representatives visiting accounts once or twice a month. "Because of this personalized attention, we are putting gospel in areas where it never was," he claims.

Program puts its top 100 gospel numbers in stores and during visits by its four sales representatives, they collect product that's not selling and refill prime orders.

Areas now being covered include the New England states, New York, New Jersey, Pennsylvania and all Mid-Atlantic states.

Program also has a staff member calling 99% of its accounts at least

once a week checking on service and requests.

Program, in conjunction with Nashboro Records, is re-introducing gospel to the nightclub scene. The two companies are set to take over the Terrace Ballroom, an r&b/pop oriented nightclub in Newark for two dates in December.

According to Rick McGruder, vice president of Nashboro, the idea of moving gospel into a supper club setting is to expose gospel to a broader audience and at the same time, present it in an altogether different climate.

"We want to upgrade the presentation of gospel music and at the same time create additional sales," McGruder says.

Nashboro records has 34 gospel acts, and is negotiating to sign two others. McGruder hopes to showcase all his acts in the club. The shows at the Terrace Ballroom will be held at least once a month following the December opening.

# Effects Off New Records

LOS ANGELES—In an acoustic flipflop, Sound Bird Records has taken the sound effects off the new Mystic Moods single "Being With You" and is also doing the same with the album of the same name being shipped to radio stations.

Joe Sutton, president of the label and Shadybrook Records, says the sound effects were removed from the record "so there would be no confusion that it might be distortion."

The single released commercially will also not bear sound effects, though the album released commercially will continue to feature the thunders and train sounds of executive producer Brad Miller, a partner in the record label.

The Mystic Moods series was created almost a dozen years ago when a disk jockey at KFOG in San Francisco played Miller's sound effects records in combination with some soft music. The idea was taken to Mercury Records and some best selling albums resulted, including the still-selling "One Stormy Night" LP.

Around 38,000 copies of the "Being With You" single have been shipped so far.

# Allison & Blake Elected To Jockeys' Hall Of Fame

NASHVILLE—The Federation of International Country Air Personalities hosted the second annual DJ Hall of Fame awards banquet Oct. 15 at Nashville's Hyatt Regency.

An audience of close to 200 deejays, record company executives and directors on the Hall of Fame board viewed the presentations by Chuck Chellman, Country Music Disk Jockey Hall of Fame Foundation trustee, in two categories recognizing outstanding contributions to the country music industry.

The award given posthumously honored Randy Blake, best known for his WJJD radio program in Chicago, "Supertime Frolics." After leaving Chicago to join WHAS in Louisville, Blake discovered such artists as Pee Wee King while hosting live broadcasts.

The living DJ award was presented to Joe Allison, responsible

for formulating the country programming for WJJD, Chicago, and WJRZ, Newark, N.J. Allison was also the first disk jockey associated with WSM, Nashville before being called to California to replace Tennessee Ernie Ford at KNX, Los Angeles.

## TV Spots

• Continued from page 3

and a picture of the album jacket. But the commercials I'm doing are not cheap."

He has done commercials for Paul Anka, the Electric Light Orchestra, Shirley Bassey and Chicago. All of this business is something he'd never had before; ordinarily his charges have been much too high for the taste of the record companies.

It started when Arnold Levin of Columbia Records became too busy with a CBS convention to do a Chicago tv spot; he passed it on to Blore. The success of that spot led to other labels coming to Blore.

Chuck Braverman, a noted tv producer, is also getting more involved in commercials. Mobile Productions' Beckett believes that record tv spots may become a "whole division in our company."

## Boney M Firmed

NEW YORK—Nesuhi Ertegun, president, WEA International, and Trudy Meisel of the Meisel Group representing Hanna Musik Production, have reached a licensing agreement for the German group, Boney M.

WEA International now has the right to distribute Boney M's product on the Atlantic label in the U.S., Canada, U.K., Ireland, Japan, Australia. [www.atlantic.com](http://www.atlantic.com)

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# President Signs Copyright Bill

• Continued from page 1

Foremost is the way the revision "brings U.S. law into conformity with the preponderance of foreign laws," by giving U.S. protection to unpublished and some published works of foreign origin, and providing a term of life plus 50 years.

In simpler terms, this means more international protection for the works of American composers, authors and the producers of recordings and films. The revision opens the door to greater U.S. participation in reciprocal and multi-national copyright treaties.

The White House statement enumerates several major areas of copyright protection, including the standards for fair use and photocopying, and the compulsory licensing for the newly liable jukeboxes and cable television systems. It does not mention the law's compulsory li-

censing of music for Public Broadcasting Stations.

The obviously hurriedly issued release shows some confusion on music performance versus record copyright. It notes pre-emption of federal copyright law, but fails to point out that state antipiracy laws protecting pre-Feb. 15, 1972, recordings will not be pre-empted until the year 2047.

Among the blockbuster aspects of the law: the new mechanical rate of 2 1/4 cents per tune or 1/2 cent per minute of play; the \$8 jukebox royalty; the revolutionizing of many industry traditions by a five-member commission that will periodically review and adjust all compulsory licensing rates in the law.

Record producers gain from strong antipiracy penalties and the law leaves no doubt that compulsory licensing for recording music cannot be used by unauthorized duplicators

to copy an existing record simply by paying mechanical royalties on the music.

The revision spells out what a "sound-alike" can legitimately contain, and provides for a Copyright Office study of record performance royalty that should help to put this long-sought right into the copyright law.

A plus for music publishers, in addition to the life plus 50 year term, is the end of the 1909 blanket non-profit exemption for performance of music.

However, there are some broad educational and fair use exemptions, and a gray area or two undoubtedly headed for the courts. And there is the new—if modest—royalty that will be coming from jukeboxes, cable tv, and public broadcasters—beginning Jan. 1, 1978.

# More Gold For '76 Disks

• Continued from page 1

the Hot 100 this year versus 3 last year) and a 35% gain in LPs (66 on Top LPs & Tape in 1976 compared to 49 last year).

Certifications are based on this formula: a single must sell one million units to go gold, an LP must sell 500,000 units to go gold, an LP must sell one million units to go platinum and a platinum single must have sold two million units.

Leading the pack of gold seekers this year is CBS with 34 singles and LPs, followed by WEA with 29. Distantly trailing are Capitol with 11, A&M, and RCA with 9, ABC with 8, UA with 6 and Casablanca with 5.

In the platinum category (which didn't begin until this year), CBS also takes the top position with 9, followed by WEA with 4, Capitol and A&M with 3, RCA with 2 and Casablanca with 1.

Established artists hitting the golden numbers includes the Eagles, Bob Dylan, Peter Frampton, Jethro Tull, Kiss, the Isley Brothers, Ear, Led Zeppelin, Wings, the Beatles, the Rolling Stones, Neil Diamond, John Denver, Chicago, Jefferson Starship, the Spinners, the Steve Miller Band; Earth, Wind & Fire; the Bee Gees and Barry Manilow.

New artists hitting gold for the first time include the Manhattans, George Benson, the Brothers Johnson, Wild Cherry, Boz Scaggs, Parliament, Natalie Cole, Donna Summer, the Sweet, Queen, Gary Wright, Brass Construction, Nazareth, Miles Davis, Eric Carmen, the Sylvers, Tavares, Henry Gross, Starland Vocal Band, Elvin Bishop, Heart, Ted Nugent, the Andrea True Connection, Rick Dees & His Cast Of Idiots, Walter Murphy & the Big Apple Band and England Dan & John Ford Coley.

By the end of calendar year 1975,

the RIAA had certified gold, 48 singles and 125 LPs. With about two months remaining, the industry needs only 28 additional LPs and 10 singles to amass a greater amount of gold product than last year.

Prospects for this look extremely good with a wealth of LP product by superstar artists just recently or scheduled to be released.

These include Stevie Wonder; Earth, Wind & Fire; Eric Clapton, Paul Anka, Hall & Oates, Lynyrd Skynyrd, the O'Jays, Robin Trower, the Stills-Young Band, Ringo Starr, Richard Pryor, K.C. & the Sunshine Band, Leon Russell, Kiss, Led Zeppelin, the Ohio Players, War, Barry White, ZZ Top, James Taylor, the Jacksons, the Eagles, Joni Mitchell and Bachman-Turner Overdrive.

The number of gold LPs and singles would be even greater if Motown was a member of the RIAA. Top-selling artists on this family of labels include Stevie Wonder, Marvin Gaye and Diana Ross, among others.

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## John Album

• Continued from page 3

on Thursday (21). Ashby made dubs of the album from English pressings.

KHJ in Los Angeles was the first U.S. radio station to play the album on Monday (18) and by Tuesday the album was being played across the country.

Tony King, executive vice president of Rocket, expressed disappointment in the album's earlier than anticipated release, while calling Ashby's actions "unethical." "It was never our intention of letting anyone have it before Friday (22)," says King.

"Because KHJ was the first U.S. station to play it, it looks suspicious because of Elton's good relationship with the station and because Rocket and MCA are located here. There was absolutely no leak from this end," says King.

MCA and Rocket had planned press parties in New York, Los Angeles, Chicago and London for Thursday (21) to preview the album, which had to be cancelled.

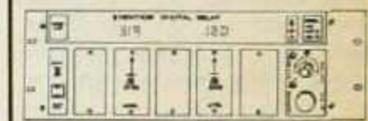
"Situations like these have occurred in the past with the Stones and Led Zeppelin," says King. "I guess we were prepared for it but needless to say, I am upset."

"We wanted the promotional campaign to fit in with the general theme of the album. Everything was building up nicely until this happened. It really killed industry excitement."

The package will be available in stores Monday (25) while radio stations will go ahead with album giveaways throughout the week.

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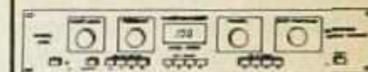


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## WISN In Personality Change An Adult Contemporary Format At Milwaukee Station

MILWAUKEE—WISN, a 50,000-watt station at 1130 on the dial, is revamping its format Monday (25) and will become an adult contemporary music station under new program manager John Lund.

In addition, WISN-FM will be inserting personality into its currently automated TM 2000 beautiful music programming under program director Tom Lambert. The AM station has been MOR in format for several years under Lambert.

Lund points out that it's really not a format change on AM because many so-called MOR stations have headed in this programming direction over the past year. "The music will be as contemporary, if not more so, than KMPC in Los Angeles."

Indicative of the format modernization is the fact that Beth Foster has been hired as director of music research; she'd been music director of Top 40-formatted WOKY in Milwaukee for some while. Right now, WISN is compiling the top 100 tunes of Milwaukee and for the next three weeks will play these tunes between 9 a.m. and 4 p.m.

Lund is also launching a "High-Low" cash promotion on the air, claiming it is familiar to Milwaukee audiences but has never been on WISN before.

The lineup on AM will include Charlie Hanson doing an "A.M. Milwaukee" program Monday through Friday 5:30 a.m.-10 a.m.

"just like what you see on television in many cities."

Keith Moore does 10 a.m.-1 p.m., Steve York 1-4 p.m., Oogie Pringle 4-7 p.m., Larry Patton 7-midnight, and Chris Dixon midnight-5:30 a.m. At night, the programming will be less personality-oriented than in the day.



**OFF-THE-CUFF**—Dennis Locorriere, center, and Ray Sawyer, right, amuse Merv Griffin and Griffin's national tv audience with some of their off-the-cuff humor as they ramble through some of the songs from their "A Little Bit More" album on Capitol Records.

In the revamping of the FM station, Lund is operating on the theory that he has some of the best-known personalities in Milwaukee available. Paul Bartell and Ward Chase have been on the air years and years in this city.

WISN-FM will feature live personalities and still use the TM 2000 package of beautiful music. Program director Tom Lambert will do the 6-10 a.m. show, followed by Ward Chase 10 a.m.-3 p.m., Paul Bartell 3-7 p.m., Don Kelly until midnight and Bob Gaskins midnight-6 a.m.

Lund, who previously programmed WNBC in New York, has hired the research firm of DPS, San Diego, headed by Jack McCoy to do research in the market.

A huge promotion with tv spots, billboards, etc., is also being launched to support the format modernization campaign.



**LEAPIN' PROMOTION**—WQAM, Miami, program director Jim Dunlap and music director Becky Torres get an Aussie greeting as Capitol Records promotion man George Luthin brings them copies of Little River Band's album and single "It's A Long Way There." The group is one of the major acts of Australia, thus the promotional assistance from the kangaroo. From left: Luthin, Dunlap, animal trainer and kangaroo, and Torres. It is not known if the kangaroo helped get the record on the playlist of the Top 40 operation.

## Jazz Departing Miami's WBUS

By SARA LANE

MIAMI—Miami will soon lose its jazz radio station as yet another falls victim to the ratings axe. It's hard to fathom, for in the three years that WBUS has been playing jazz, its call letters seem to have been on the lips of the majority of listeners—at least on the lips of those over the teen-bopper and teenage groups.

WBUS owner, Allan Margolis, who's also owner of sister soul station WMBM and this year's president of the Greater Miami Broadcasters Assn., states that poor ratings are causing the demise of WBUS as a jazz oriented station.

Although Margolis went on the air to ask listeners to tell their friends about the station and despite the hundreds of phone calls, letters and telegrams—and even new buyers—during the three weeks of announcements, Margolis is reluctantly dropping the jazz format.

"I can't continue subsidizing WBUS even though I feel there is a definite need for jazz on the airways, and even though our listeners are up in arms about the change."

Margolis blames the ratings systems and local advertising agencies for the fall of WBUS. "Instead of using these surveys as tools—which they're meant to be—agencies use

them as the bible and when reading them, they become fundamentalists. They literally believe everything they read and no amount of persuasion can make them believe anything else. So from this fundamentalist approach they take what they read as gospel."

In its three years as a jazz station, WBUS has filled a void and has been responsible for jazz album sales in local record stores. It has not only reached older audiences, people in their 40s and 50s who grew up in the big band era, but WBUS has also reached out and pulled in many rock fans who've outgrown that type of music and who are looking for a more intricate music form.

Its DJs have given bits and pieces of information to its younger audiences on what was happening "back then." In the daytime hours, artists such as Ella Fitzgerald, Stan-

ley Turrentine, Count Basie and Sarah Vaughan were featured, while during the nighttime hours a harder jazz and jazz-rock was heard.

Since news of the format change has leaked out, Margolis says he's had phone calls from people who're outraged and disappointed. "It seems we have a great many more listeners than indicated on the surveys."

Because of the clamor, Margolis may include some jazz on weekends in his new format although he feels that in order to be No. 1 in any music market, a station must be consistent in what it plays. "I've had people offer to subsidize WBUS—\$20 a week or \$20 a year, whatever. But, we can't get into something like that," Margolis says. The change will go into effect within a month or two and jazz will be replaced by middle-of-the-road music although no definite policy has been decided upon.

"It's really a matter of how and when," Margolis explains, "and even after we've made up our minds which way we're going, it will take some time because we want to do a first class job. If we go MOR—and that's what we're seriously considering—our only competition will be WAIA."

## Live Musicians On Waterbury's WDEV

WATERBURY, Vt.—WDEV here begins a series of live radio shows Wednesday (27) featuring the music of Vermont musicians. "Night Live" will be hosted by Jack Donovan, a veteran Vermont radio personality. The programs will originate from WDEV's mezzanine studio which provided live broadcasting during World War II.

The first program will feature Banjo Dan & the Midnight Plowboys. Future performers will include such acts as Road Apple, Coco & the Lonesome Road Band, the Arm & Hammer String Band, Rick Winston, John Issacson, Bobby Gosh, and others.

WDEV went on the air in 1935. At that time, virtually everything on the air featured live Vermont talent. When the record industry boomed, live music soon became obsolete.



**PLAYING THE HITS**—Olivia Newton-John, MCA Records artist guests on KHJ, Los Angeles, and takes over as a disk jockey from regular morning man, left, Charlie Van Dyke, the program director. Newton-John also picked the winner of a drawing for a trip to Australia in a station promotion called "Another Summer."

The return to the 8:05 p.m. program is more than a journey into nostalgia, says Donovan. "We feel that our artists have a unique Vermont product to offer. 'Night Live' is an attempt to get away from slick commercialization which now prevails in the music industry nationally. The program offers a unique opportunity for performers and listeners alike."

The weekly Wednesday programs are 55 minutes long; producer is Tom Beardsley.

## Tuesday Productions Enlarging Services

SAN DIEGO—Tuesday Productions here is launching a new division devoted to radio promotional packages and radio station ID jingles. Bo Donovan, former national program director for the Sterling Recreation Organization radio stations, will be vice president in charge of the new division, according to president Tom DiNoto.

Scheduled for December release is a rock ID jingles package; MOR and country packages will follow. Tuesday Productions has previously concentrated on local music commercials for retailers and tv music promotion packages.

## Tole To Perform

LOS ANGELES—The Golden West Ballroom in Norwalk, Calif., will host a Halloween celebration Oct. 30 featuring Bill Tole and his orchestra. Tole recently starred with Liza Minnelli in the film "New York, New York" as Tommy Dorsey.

## BILLBOARD'S INTERNATIONAL RADIO PROGRAMMING FORUM

**REGISTER NOW** for Billboard's Radio Forum. Complete this registration form and mail to Diane Kirkland, c/o Billboard, 9000 Sunset Boulevard, 12th Floor, Los Angeles 90069.

Please register me for **The International Radio Programming Forum** at the Marriott Hotel, New Orleans, December 1-4, 1976

I am enclosing a check or money order in the amount of: (Please check)

- Non-Radio Station Personnel: \$175 (before Nov. 8)  
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 Diners Club Expiration Date \_\_\_\_\_  
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Signature \_\_\_\_\_

Registrant (Please print): \_\_\_\_\_

Company/Station \_\_\_\_\_

Title \_\_\_\_\_

Address \_\_\_\_\_

Phone: \_\_\_\_\_

City \_\_\_\_\_

State \_\_\_\_\_ Zip \_\_\_\_\_

All information on hotel rooms will be sent immediately upon receipt of your reservation. For further information, contact:

Diane Kirkland, Billboard, 9000 Sunset Blvd., 12th Floor, Los Angeles, Calif. 90069 (213) 273-7040

Would you be interested in a Bayou cruise?

With whom would you like to meet during a One-on-One Meeting?

# Vox Jox

By CLAUDE HALL

LOS ANGELES—It's almost down-to-the-wire on the discount registration fee for the ninth annual International Radio Programming Forum coming up Dec. 1-4 in New Orleans. If you send in a registration now, you still have time to get under the wire for \$135 (radio personnel) or \$175 (non-radio). After Nov. 8, the fees will be \$160 and \$200, respectively. Send your check to: International Radio Programming Forum, 12th floor, 9000 Sunset Blvd., Los Angeles, CA 90069.

KIKK in Houston is looking for a new morning personality—someone who can follow a format and still be entertaining. Talk to operations manager **Chris Collier**. ... **Roger Morgan**, once of KIOI in San Francisco, has been doing a lot of television work but is anxious to find a programming job. ... VTS Productions, Arden, N.C., has begun producing radio station IDs and special programs. **John Brooks** calls the IDs "Quasi-Jingles." He also has some a cappella product around and you can get a demo by calling him at 704-684-9680.

**Bob Clark** writes that he has taken over the programming duties at KROD in El Paso "and had to completely change the sound of the station. We're now an honest-to-goodness MOR station with human-sounding personalities, promotions and lots of local and national sports." The lineup features **Bob Clark** 5-9 a.m., **Bill Peterson** 9-noon, **Johnny Ludlow** noon-4 p.m., **Bob Bohart** 4-8 p.m., and **Ron Dettman**

8-midnight. ... **Tom Morrera**, swing man at WNE-FM in New York, has been promoted to music director of the station.

**Tom Pepper**, program director of WLAY in Sheffield, Ala., says he never sees "much about Muscle Shoals, of which we are smack dab in the middle—the hit recording capital of the world." And then, fortunately, he sends me the lineup which has **Jim Smith** in combo with news-person **Bill Erwin** 6-9 a.m., music director **Jay Christian** 9 a.m.-1 p.m., **Sherry St. John** 1-4 p.m., program director **Tom D. Pepper** 4-7 p.m., **Doc Holliday** 7-midnight, and **Craig Miller** midnight-6 a.m., with **Jerry Night** and **Kevin Mitchell** on weekends.

**Leon Byner**, an excellent disk jockey in Australia, has moved to the states and can be reached in Fort Lauderdale, Fla., at 305-731-0771. He'd like to get an MOR or rock radio job here. ... **Don Howard**, 5800 W. Adams Blvd., Chicago, Ill., 60644, reports in with the information that he's now at WAIT in Chicago doing relief and rush hour traffic, as well as some work at the CBS-TV outlet, plus commercials. And he also appears on an album called "Bridges For Lovers" featuring **Buck Warren** on Mark VI Records.

And, just to keep you posted, Sunbump, a free avant-garde newspaper—sort of the Rolling Stone of Hawaii, has a big article on **Ron Jacobs**. The front cover has a picture of disk jockey Jacobs with cans on and wearing a smile; to my knowledge, this is the first photo ever with Jacobs smiling. Ron is now morning man at KKUA in Honolulu. ... **Chuck Buell** is now doing the afternoon drive show at KULF, an MOR station in Houston. "And already I've gotten several calls from people from Northern California and the Chicago area who used to listen to me there, so it's like home already. The company—Southern Broadcasting—is sound and we've got good people here at the station, too."

**Gary Beckner** is program director at KRAZ in Farmington, N.M., but would like to leave. He has 10 years of experience on air, in production, and in programming. He can be reached at 505-325-5515. ... The lineup at WDOT in Burlington, Vt., a beautiful part of the country, now has **Charlie Cunningham** 6-10 a.m., operations manager/program director **John Bulmer** 10 a.m.-2 p.m., music director **Don Bowers** 2-7 p.m., **Stevie Miller** 7-midnight, and **Jeff Dallas** in the all night slot. "We will be running on the 30th and 31st of the month a 14/DOT Whitehouse Weekend, playing gold from past election years 1960-1972. We have a bunch of fun prizes to give away, like picture postcards of the Whitehouse, etc." The stations ran a series of announcements to register people to vote—"If you don't register and you don't vote, don't bitch." WDOT signed up 88 new people in the station.

Current staff at KWIK in Pocatello, Idaho, features **Frank (Frank Anthony) Inda**, **Will Hansen** and **Rich Terry** weekdays, with **Shelley Morrison** and **Jerome Mapp** on weekends. Mapp is known as the Master Blaster and does a soul show 7-midnight Sundays, "which is kind

of strange, considering we are basically a country music station," says Hansen, who is operations director. "Our competition is two rockers and an MOR FM operation, but we have the soul show. Which is great, because Idaho State Univ. is here and Jerome has quite a following. I need a favor. We receive pretty good service from record companies on singles, but albums are harder to get. We are an uptown country station and use album cuts as an important part of our format, so we need those albums.

"Another problem I've had is when promotion persons call me. I'm always happy to hear from them. But if they miss me, they ask me to call them back collect. But when I do, I get a receptionist saying we do not accept collect calls. Then I have a promotion man thinking I'm ignoring them. Please tell those guys to have a talk with the receptionist. I do want to work with them, but when I can't get through, it's hard.

"We do a lot of experimenting in our format. We blend late '50s and early '60s rock in with our country at night and it's going over great. Which is not surprising when you consider how many people were raised on rock but have switched to country in the last five to six years.

"I agree with **Michael Black** on paying dues. I've seen too many creative jocks get bitter because they've been in the business three years and they're not yet stars. Then they blame the big stations for not taking chances on them."

**Larry Kay**, with seven years of experience and a first ticket, is looking for a morning disk jockey job that can include programming and/or production chores. His phone is 516-791-6557 after Oct. 15. He was at WARF in Ware, Mass., for about a year, then management discovered that he was looking to move up to a larger market and decided to help him move faster. ... **Don Berns** reports in from KFMB-AM in San Diego where he's assistant program director and afternoon drive. "In leaving KITF in Dallas, I have suddenly realized that my type of radio is obsolete as far as Top 40 radio goes, especially with the advent of FM. In 'coming of age', I now recognize that the adult contemporary format is where it's at for the AM audience. The adult contemporary format affords jocks and audience alike the chance to get something more than the music you can now find virtually anywhere on the dial. Therefore, those guys like myself who were weaned on personality radio and have never quite accustomed ourselves totally to format can now have a home and ratings at the same time. And listeners who long for something more than a constant boogie can find it with personality oriented adult contemporary radio. Plus, there's more money here." The KFMB-AM lineup features the team of **Hudson and Bauer** in the morning, **Clark Anthony** in mid-day, **Berns** in the afternoon, and **Bobby Rich** 6-9 p.m., with **Mark Larson** 9 p.m.-1 a.m. "working with program director **Scott Burton** and this staff could very well be as exciting as was working for **Jefferson Kaye** at WKBW in Buffalo in the old days."

I tried to get with old friend **Sam Holman** during the annual convention of the National Radio Broadcasters Assn. in San Francisco the other day, but it never happened. Anyway, Sam is helping launch a

new radio programming consulting and production firm—Consolidated Communications Counselors—in Omaha. The phone number is 1-800-228-2771. The firm will be involved in syndication, jingles production and just everything under the sun.

**Ira Littman** is the president and general manager of KNCN, a new FM operation in Corpus Christi. "Using the old facilities of the defunct KMIO in Sinton, we are programming 24 hours a day with a format which varies from progressive rock by day to jazz in the evening and classical on the overnight. The response has been overwhelming." Staff now includes **Scott Lockwood** 6-11 a.m., **Mando "Armando" Camina Jr.** 11 a.m.-4 p.m., production director **Gary Lee Fried** 4-9 p.m., and program director **Richard Keith Brown** 9-midnight. **Mark Bittner** is the overnight jock and part-timers include **Debbie Hanna**, **James Malins**, and sales manager **Darrell Stange**.

**Jay Stevens**, 11 years of experience, first ticket, is looking for a small to medium market Top 40 position. Stability is more important than salary or shift, he says and you can reach him via 203-334-3291. ... **Chuck Sagash**, 816-376-2160, is looking for air work in a medium market; he'd been with KTGR in Columbia, Mo., doing the afternoon drive show. ... **Buddy Lowe**, one of the great jocks, stopped by recently. He's at KZEN in Salinas, Calif., and recently pulled 1,800 kids to a record hop at North Salinas High School

(who says that hops have died; just depends on who does them) and later that night did a mobile Disco 76 event at Monterey Peninsula College for 750 students.

**Curt Powers** has joined KRIZ, Phoenix; it's his first radio job. ... Southern California Area DXers are meeting Oct. 16-17 in Tustin, Calif., at the Bel Air Motor Hotel. **Stewart MacKenzie**, WDX6AA, 16182 Ballad Lane, Huntington Beach, Calif. 92649, sent me the info. Among the topics for the meeting will be "How Jim Young Logged The Cook Island." That reminds me. I put **Bruce Earle**, now general manager of KPAS in El Paso, with **Wally Johnson** of the FCC together the other evening and you'd be surprised how well the FCC DXs million-watt stations.

## Hard Rock Off Tacoma's KTNT

TACOMA, Wash.—KTNT has dropped hard rock tunes from its programming under new program director **Bill Coleman**. **Carl Sawyer**, music director, says "though basically unchanged, KTNT in serving a 25-to-49-year-old demographic now offers a unique sound to Tacoma through a highly-listenable blend of contemporary music."

The playlist of 40 records, plus anywhere up to seven adds and extras, features songs ranging from "If You Leave Me Now" by Chicago to "Did You Boogie With Your Baby" by Flash Cadillac.

## A New Musical Deal For Pueblo KPUBs

PUEBLO, Colo.—KPUB-FM has changed format to feature separate "current country hits and current country album cuts" programming from KPUB-AM, a daytime country music station.

Program director **Bob Pike** doesn't care for the term progressive country and is calling the FM music "Contemporary Town and Country" music. The 24-hour, 100,000-watt station will also feature two albums a week that will be played in their entirety; one of these will be a new release.

"At one end of the country music scale, we'll play such artists as Crosby & Nash, America, Eagles, Marshall Tucker and Rita Coolidge. On the other end, we'll play Charley Pride, Marty Robbins, Hank Williams Jr., and Don Williams. What we are trying to do is offer our audience a wide range of country music."

The AM station is now billed as "Country Gold" and the format features current country hits interspersed among a lot of country oldies. "We are also playing albums of long established country artists who have had hits along with current album tracks."

Previously, the stations simulcast a country format. The AM station signs on with **Ace Ball** 7-8 a.m., then the "T.T.O. Show" with **Uncle Rex** and news director **Uncle Bill**. Ball does 9-noon, Pike until 5 p.m., and then **Patrick Summers** works until signoff. On FM, **Jeff Orman** does mornings, **Randy Lee** works noon-6 p.m., followed by **Lorrie Conarty** until midnight and **Larry Dean** until 6 a.m.

General manager and owner of the station is **Rex Miller**, who does a "Monday Forum" show simulcast live on both stations to allow the audience to express their opinions on public issues.

### A WORD FROM Fruitbowl

If you had been in the FRUITBOWL family over the last six months, you might have gotten some inspiration from bits and articles contributed by some of our subscribers. We'd like to thank them publicly.

Mike Anthony KIRL, Jim Bain KWIZ, Derek Barton KPTM, Don Bell WSOC, Joseph Benson WDEL, Fred Botica JKZ, Charley Carpenter WJAY, Jim Christoferson KFOX, Dan Daly WSIX, Jim DeAngelo WCRO, Jason Drake KFH, Jack Edwards KOLT, Scott Gilmore WRNN, George Hamberger WKBW, Chuck Harmon KXLY, Gerry Harmon KULF, Bob Helewski WKXY, Jack Hood WJR, Vic Iles KSFO, Steve Kelly WIBG, George Klein WHBQ, Bob Lee KSL, Johnny MacBrown WGVN, Dave Maynard WBZ, Andy McCoy KISD, Jack Mindy WFBL, Paul Mitchell WINDY, Tom Moran WKAP, Harry Nelson KLIF, Joe Nuckols WDNC, Gary Owens KMPC, Gary Persons 14 WK, Dr. Don Rose KFRC, John St. John WKBO, Ed Salamon WHN, Mike Scott KOZA, H.A. Thompson WBT, Bob Walsh WARD, Barry Wilson CKEC, Dave Winarri WDW, David Winter WRFD. Thank, guys, it's great to have you in the FRUITBOWL family!

We don't think you should subscribe to any service simply on the basis of who else does. That's why we want you to try us out for a month — free! FRUITBOWL, Box 382, Fair Oaks, CA 95628.

## Bubbling Under The HOT 100

- 101—YOU AND ME, Tammy Wynette, Epic 8-50264
- 102—GET YOU SOMEBODY NEW, LaBelle, Epic 8-50267
- 103—LIVING TOGETHER (In Sin), Whispers, Soul Train 10773 (RCA)
- 104—LITTLE JOE, Red Sovine, Starday 144 (Gusto)
- 105—UNDISCO KIDD, Funkadelic, Westbound 5029 (20th Century)
- 106—KILL THAT ROACH, Miami, Drive 625 (TK)
- 107—SHE NEVER KNEW ME, Don Williams, ABC/Dot 17658
- 108—DANCIN' MAN, El Chicano, Shady Brook 45032
- 109—MAKES YOU BLIND, Glitter Band, Arista 0207
- 110—SUN, SUN, SUN, Jakki, Pyramid 8004 (Roulette)

## Bubbling Under The Top LPs

- 201—BEST OF ROD STEWART, Mercury SRM-2-7507 (Phonogram)
- 202—CAROL DOUGLAS, Midnight Love Affair, Midland International BLK-1/98 (RCA)
- 203—CHOCOLATE MILK—Comin', RCA APL1-0758
- 204—RUSH, 2112, Mercury SRM-1-10/9 (Phonogram)
- 205—STEELEYE SPAN, Rocket Cottage, Chrysalis CHR 1123
- 206—CURTIS MAYFIELD, Give, Get, Take & Have, Curtom CU 5007 (Warner Bros.)
- 207—VAN MCCOY, Rhythms Of The World, H&L HL 69014
- 208—CHARLES EARLAND, The Great Pyramid, Mercury SRM-1-1113 (Phonogram)
- 209—ESTHER SATTERFIELD, The Need To Be, A&M SP 3411
- 210—MARY KAY PLACE (As Loretta Hagers), Tonight! At The Capri Lounge, Columbia PC 34353

OCTOBER 30, 1976, BILLBOARD

# Billboard Singles Radio Action

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

Based on station playlists through Thursday (10/21/76)

## TOP ADD ONS - NATIONAL

- LEO SAYER—You Make Me Feel Like Dancing (W.B.)
- (D) SPINNERS—Rubberband Man (Atlantic)
- ENGLAND DAN/JOHN FORD COLEY—Nights Are Forever Without You (Big Tree)

### 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.

### KBBC—Phoenix

- KENNY NOLAN—I Like Dreamin' (20th Century)
- 
- ★ GORDON LIGHTFOOT—The Wreck Of The Edmund Fitzgerald (Reprise) 19-13
- ★ LITTLE RIVER BAND—It's A Long Way There (Harvest) 10-5

### KTXT—Tucson

- JOHNNY KALLUM—The Big Debate (Bang)
- 
- ★ PETER FRAMPTON—Do You Feel (A&M) 15-10
- ★ BOSTON—More Than A Feeling (Epic) 27-22

### KQEO—Albuquerque

- MARILYN MCCOO/BILLY DAVIS—You Don't Have To Be A Star (ABC)
- LEO SAYER—You Make Me Feel Like Dancing (W.B.)
- ★ BOSTON—More Than A Feeling (Epic) 29-21
- ★ CAPTAIN & TENNILLE—Muskrat Love (A&M) 15-8

### KENO—Las Vegas

- ALICE COOPER—I Never Cry (W.B.)
- FIREFALL—You Are The Woman (Atlantic)
- ★ ROD STEWART—Tonight's The Night (Gonna Be Alright) (W.B.) 17-9
- ★ LEO SAYER—You Make Me Feel Like Dancing (W.B.) 33-26

## Pacific Northwest Region

### TOP ADD ONS:

- BEE GEES—Love So Right (RSO)
- ALICE COOPER—I Never Cry (W.B.)
- LEO SAYER—You Make Me Feel Like Dancing (W.B.)

### PRIME MOVERS:

- ROD STEWART—Tonight's The Night (Gonna Be Alright) (W.B.)
- (D) BEE GEES—You Should Be Dancing (RSO)
- BOSTON—More Than A Feeling (Epic)

### BREAKOUTS:

- FIREFALL—You Are The Woman (Atlantic)
- BURTON CUMMINGS—Stand Tall (Portrait)
- DAVID DUNDAS—Jeans On (Chrysalis)

### KHJ—Los Angeles

- ALICE COOPER—I Never Cry (W.B.)
- 
- ★ ABBA—Fernando (Atlantic) 15-7
- ★ CAPTAIN & TENNILLE—Muskrat Love (A&M) 23-15

### KIIS—Los Angeles

- D• RITCHIE FAMILY—The Best Disco In Town (Marlin)
- LEO SAYER—You Make Me Feel Like Dancing (W.B.)
- ★ STEVE MILLER BAND—Rock'n Me (Capitol) 10-5
- ★ BAY CITY ROLLERS—I Only Want To Be With You (Arista) 20-15

### KEZY—Anaheim

- DAVID DUNDAS—Jeans On (Chrysalis)
- BURTON CUMMINGS—Stand Tall (Portrait)
- ★ ABBA—Fernando (Atlantic) 16-10
- ★ KISS—Beth (Casablanca) 17-12

### KFXM—San Bernardino

- BEE GEES—Love So Right (RSO)
- D• SPINNERS—Rubberband Man (Atlantic)
- ★ PETER FRAMPTON—Do You Feel (A&M) 22-12
- ★ ROD STEWART—Tonight's The Night (Gonna Be Alright) (W.B.) 11-5

### KCBQ—San Diego

- BEE GEES—Love So Right (RSO)
- CAPTAIN & TENNILLE—Muskrat Love (A&M)
- D★ BEE GEES—You Should Be Dancing (RSO) 26-6
- ★

### KAFY—Bakersfield

- ENGLAND DAN/JOHN FORD COLEY—Nights Are Forever Without You (Big Tree)
- FIREFALL—You Are The Woman (Atlantic)
- ★ ROD STEWART—Tonight's The Night (Gonna Be Alright) (W.B.) 18-10
- ★ BOSTON—More Than A Feeling (Epic) 22-15

### KRIZ—Phoenix

- BEE GEES—Love So Right (RSO)
- 
- ★ GORDON LIGHTFOOT—The Wreck Of The Edmund Fitzgerald (Reprise) 24-14
- ★ JEFFERSON STARSHIP—With Your Love (Grunt) 11-8

## PRIME MOVERS - NATIONAL

- ROD STEWART—Tonight's The Night (Gonna Be Alright) (W.B.)
- BOSTON—More Than A Feeling (Epic)
- GORDON LIGHTFOOT—The Wreck Of The Edmund Fitzgerald (Reprise)

### KYNO—Fresno

- LEO SAYER—You Make Me Feel Like Dancing (W.B.)
- 
- ★ BOSTON—More Than A Feeling (Epic) 24-19
- ★ FIREFALL—You Are The Woman (Atlantic) 21-18

### KJQY—Stockton, Calif.

- ELECTRIC LIGHT ORCHESTRA—Livin' Thing (U.A.)
- FUNKY KINGS—Slow Dancing (Arista)
- ★ LEO SAYER—You Make Me Feel Like Dancing (W.B.) 28-14
- ★ ENGLAND DAN/JOHN FORD COLEY—Nights Are Forever Without You (Big Tree) 27-18

### KGW—Portland

- ALICE COOPER—I Never Cry (W.B.)
- D• SPINNERS—Rubberband Man (Atlantic)
- ★ PETER FRAMPTON—Do You Feel (A&M) 16-6
- ★ ROD STEWART—Tonight's The Night (Gonna Be Alright) (W.B.) HB 22

### KING—Seattle

- NONE
- 
- ★ FIREFALL—You Are The Woman (Atlantic) 27-18
- ★ KISS—Beth (Casablanca) 10-2

### KJRB—Spokane

- ALICE COOPER—I Never Cry (W.B.)
- LEO SAYER—You Make Me Feel Like Dancing (W.B.)
- ★ CAPTAIN & TENNILLE—Muskrat Love (A&M) 13-6
- ★ ROD STEWART—Tonight's The Night (Gonna Be Alright) (W.B.) 23-19

### KTAC—Tacoma

- ALICE COOPER—I Never Cry (W.B.)
- YVONNE ELLIMAN—Love Me (RSO)
- ★ KISS—Beth (Casablanca) 22-14
- ★ BAY CITY ROLLERS—I Only Want To Be With You (Arista) 30-3

### KCPX—Salt Lake City

- D• SPINNERS—Rubberband Man (Atlantic)
- JOHN TRAVOLTA—Whenever I'm Away From You (Midland Int'l.)
- ★ ROD STEWART—Tonight's The Night (Gonna Be Alright) (W.B.) 28-20
- ★ FIREFALL—You Are The Woman (Atlantic) 17-12

### KRSP—Salt Lake City

- ALICE COOPER—I Never Cry (W.B.)
- ELECTRIC LIGHT ORCHESTRA—Livin' Thing (U.A.)
- ★ BOSTON—More Than A Feeling (Epic) 16-11

### D★ SPINNERS—Rubberband Man (Atlantic)

- ENGLAND DAN/JOHN FORD COLEY—Nights Are Forever Without You (Big Tree)

### KTLC—Denver

- ENGLAND DAN/JOHN FORD COLEY—Nights Are Forever Without You (Big Tree)
- JOHNNY KALLUM—The Big Debate (Bang)
- ★ BOSTON—More Than A Feeling (Epic) 28-19
- ★ LEO SAYER—You Make Me Feel Like Dancing (W.B.) 35-27

## North Central Region

### TOP ADD ONS:

- LEO SAYER—You Make Me Feel Like Dancing (W.B.)
- BURTON CUMMINGS—Stand Tall (Portrait)
- ELECTRIC LIGHT ORCHESTRA—Livin' Thing (U.A.)

### PRIME MOVERS:

- ROD STEWART—Tonight's The Night (Gonna Be Alright) (W.B.)
- ALICE COOPER—I Never Cry (W.B.)
- BEE GEES—Love So Right (RSO)

### BREAKOUTS:

- BOSTON—More Than A Feeling (Epic)
- YVONNE ELLIMAN—Love Me (RSO)
- NORMAN CONNORS—You Are My Starship (Buddah)

### CKLW—Detroit

- ELECTRIC LIGHT ORCHESTRA—Livin' Thing (U.A.)
- 
- ★ MARILYN MCCOO/BILLY DAVIS—You Don't Have To Be A Star (ABC) 27-11
- ★ TYRONE DAVIS—Give It Up (Turn It Loose) (Columbia) 23-17

### WTAC—Flint, Mich.

- ERIC CLAPTON—Hello Old Friend (RSO)
- LEO SAYER—You Make Me Feel Like Dancing (W.B.)
- ★ MARILYN MCCOO/BILLY DAVIS—You Don't Have To Be A Star (ABC) 29-20
- ★ COMMODORES—Just To Be Close To You (Motown) 17-10

### WGRD—Grand Rapids

- BOSTON—More Than A Feeling (Epic)
- 
- ★ BEE GEES—Love So Right (RSO) 15-8
- ★ RICK DEES—Disco Duck (RSO) 10-4

### Z.96 (WZZM-FM)—Grand Rapids

- RINGO STARR—A Dose Of Rock & Roll (Atlantic)
- BURTON CUMMINGS—Stand Tall (Portrait)
- ★ BEE GEES—Love So Right (RSO) 17-6
- ★ BOSTON—More Than A Feeling (Epic) 25-15

### WKY—Louisville

- BURTON CUMMINGS—Stand Tall (Portrait)
- LEO SAYER—You Make Me Feel Like Dancing (W.B.)
- ★ ROD STEWART—Tonight's The Night (Gonna Be Alright) (W.B.) 28-10
- ★ ALICE COOPER—I Never Cry (W.B.) 21-8

### WBGW—Bowling Green

- ELECTRIC LIGHT ORCHESTRA—Livin' Thing (U.A.)
- MARY MCGREGOR—Torn Between Two Lovers (Ariola America)
- ★ ALICE COOPER—I Never Cry (W.B.) 25-14
- D★ EARTH, WIND & FIRE—Getaway (Columbia) 17-10

### WGCL—Cleveland

- ERIC CLAPTON—Hello Old Friend (RSO)
- LEO SAYER—You Make Me Feel Like Dancing (W.B.)
- ★ ROD STEWART—Tonight's The Night (Gonna Be Alright) (W.B.) 27-7
- ★ CAPTAIN & TENNILLE—Muskrat Love (A&M) 19-18

### WMGC—Cleveland

- GLADYS KNIGHT & THE PIPS—So Sad The Song (Buddah)
- NORMAN CONNORS—You Are My Starship (Buddah)
- ★ FIREFALL—You Are The Woman (Atlantic) 19-7
- ★ AMAZING RHYTHM ACES—The End Is Not In Sight (ABC) 22-17

### WSAJ—Cincinnati

- ALICE COOPER—I Never Cry (W.B.)
- 
- ★ ROD STEWART—Tonight's The Night (Gonna Be Alright) (W.B.) 20-10
- ★ CAPTAIN & TENNILLE—Muskrat Love (A&M) 15-8

### Q.102 (WKRQ-FM)—Cincinnati

- LEO SAYER—You Make Me Feel Like Dancing (W.B.)
- 
- ★ GORDON LIGHTFOOT—The Wreck Of The Edmund Fitzgerald (Reprise) 10-6
- ★ ROD STEWART—Tonight's The Night (Gonna Be Alright) (W.B.) 13-10

### WCOL—Columbus

- YVONNE ELLIMAN—Love Me (RSO)
- MARILYN MCCOO/BILLY DAVIS—You Don't Have To Be A Star (ABC)
- ★ ROD STEWART—Tonight's The Night (Gonna Be Alright) (W.B.) 30-21
- ★ ALICE COOPER—I Never Cry (W.B.) 19-12

### WCUE—Akron, Ohio

- YVONNE ELLIMAN—Love Me (RSO)
- NORMAN CONNORS—You Are My Starship (Buddah)
- ★ ROD STEWART—Tonight's The Night (Gonna Be Alright) (W.B.) 36-16
- ★ LEO SAYER—You Make Me Feel Like Dancing (W.B.) 40-27

### 13-Q (WKRTQ)—Pittsburgh

- BOSTON—More Than A Feeling (Epic)
- D• SPINNERS—Rubberband Man (Atlantic)
- ★ ROD STEWART—Tonight's The Night (Gonna Be Alright) (W.B.) 25-18
- ★ JOHN TRAVOLTA—Whenever I'm Away From You (Midland Int'l.) 13-10

## BREAKOUTS - NATIONAL

- (D) SPINNERS—Rubberband Man (Atlantic)
- BOSTON—More Than A Feeling (Epic)
- COMMODORES—Just To Be Close To You (Motown)

### WPEZ—Pittsburgh

- NONE
- 
- ★ ROD STEWART—Tonight's The Night (Gonna Be Alright) (W.B.) 23-16
- ★ CAPTAIN & TENNILLE—Muskrat Love (A&M) 18-12

### WRIE—Erie, Pa.

- RINGO STARR—A Dose Of Rock & Roll (Atlantic)
- ALICE COOPER—I Never Cry (W.B.)
- ★ BEE GEES—Love So Right (RSO) 17-10
- ★ STARBUCK—I Got To Know (Private Stock) 18-11

### WIET—Erie, Pa.

- BURTON CUMMINGS—Stand Tall (Portrait)
- LEO SAYER—You Make Me Feel Like Dancing (W.B.)
- ★ BOSTON—More Than A Feeling (Epic) 15-8
- D★ SPINNERS—Rubberband Man (Atlantic) 27-20

## Southwest Region

### TOP ADD ONS:

- ENGLAND DAN/JOHN FORD COLEY—Nights Are Forever Without You (Big Tree)
- LEO SAYER—You Make Me Feel Like Dancing (W.B.)
- (D) SPINNERS—Rubberband Man (Atlantic)

### PRIME MOVERS:

- ROD STEWART—Tonight's The Night (Gonna Be Alright) (W.B.)
- PETER FRAMPTON—Do You Feel (A&M)
- BOSTON—More Than A Feeling (Epic)

### BREAKOUTS:

- BARRY DEVORZON/PERRY BOTKIN JR.—Nadia's Theme (A&M)
- COMMODORES—Just To Be Close To You (Motown)
- LITTLE RIVER BAND—It's A Long Way There (Harvest)

### KILT—Houston

- BURTON CUMMINGS—Stand Tall (Portrait)
- LEO SAYER—You Make Me Feel Like Dancing (W.B.)
- ★ BARRY DEVORZON/PERRY BOTKIN JR.—Nadia's Theme (A&M) 25-12
- ★ BEE GEES—Love So Right (RSO) 33-21

### KRBE—Houston

- COMMODORES—Just To Be Close To You (Motown)
- BARRY DEVORZON/PERRY BOTKIN JR.—Nadia's Theme (A&M)
- ★ CAPTAIN & TENNILLE—Muskrat Love (A&M) 14-5
- ★ RINGO STARR—A Dose Of Rock & Roll (Atlantic) 28-20

### KLIF—Dallas

- ENGLAND DAN/JOHN FORD COLEY—Nights Are Forever Without You (Big Tree)
- D• SPINNERS—Rubberband Man (Atlantic)
- D★ WILD CHERRY—Play That Funky Music (Sweet City) 14-2
- D★ EARTH, WIND & FIRE—Getaway (Columbia) HB-24

### KNUS-FM—Dallas

- BARRY DEVORZON/PERRY BOTKIN JR.—Nadia's Theme (A&M)
- 
- ★ GORDON LIGHTFOOT—The Wreck Of The Edmund Fitzgerald (Reprise) 21-13
- ★ HEART—Magic Man (Mushroom) 12-6

### KFJZ—Ft. Worth

- NONE
- 
- ★ ROD STEWART—Tonight's The Night (Gonna Be Alright) (W.B.) 11-1
- ★ GORDON LIGHTFOOT—The Wreck Of The Edmund Fitzgerald (Reprise) 19-10

### KINT—El Paso

- ENGLAND DAN/JOHN FORD COLEY—Nights Are Forever Without You (Big Tree)
- D• SPINNERS—Rubberband Man (Atlantic)
- ★ ORLEANS—Still The One (Asylum) 18-10
- ★ PETER FRAMPTON—Do You Feel (A&M) HB-17

### WKY—Oklahoma City

- ENGLAND DAN/JOHN FORD COLEY—Nights Are Forever Without You (Big Tree)
- LEO SAYER—You Make Me Feel Like Dancing (W.B.)
- ★ CAPTAIN & TENNILLE—Muskrat Love (A&M) 10-5
- ★ ROD STEWART—Tonight's The Night (Gonna Be Alright) (W.B.) 16-11

### KOMA—Oklahoma City

- ENGLAND DAN/JOHN FORD COLEY—Nights Are Forever Without You (Big Tree)
- LEO SAYER—You Make Me Feel Like Dancing (W.B.)
- ★ BOSTON—More Than A Feeling (Epic) 37-26
- ★ BARRY MANILOW—This One's For You (Arista) 24-19

### KAKC—Tulsa

- ENGLAND DAN/JOHN FORD COLEY—Nights Are Forever Without You (Big Tree)
- D• SPINNERS—Rubberband Man (Atlantic)
- ★ ROD STEWART—Tonight's The Night (Gonna Be Alright) (W.B.) 12-1
- ★ BARRY DEVORZON/PERRY BOTKIN JR.—Nadia's Theme (A&M) 23-17

### KELI—Tulsa

- HALL & OATES—Do What You Want, Be What You Are (RCA)
- ENGLAND DAN/JOHN FORD COLEY—Nights Are Forever Without You (Big Tree)
- ★ ENGELBERT HUMPERDINCK—After The Lovin' (Epic) HB-20
- ★ BOSTON—More Than A Feeling (Epic) 23-15

### WTIX—New Orleans

- JOHN VALENTI—Anything You Want (Midland Int'l.)
- LITTLE RIVER BAND—It's A Long Way There (Harvest)
- ★ PETER FRAMPTON—Do You Feel (A&M) EX-23
- ★ BOSTON—More Than A Feeling (Epic) EX-34

### KEEL—Shreveport

- BURTON CUMMINGS—Stand Tall (Portrait)
- LEO SAYER—You Make Me Feel Like Dancing (W.B.)
- ★ ROD STEWART—Tonight's The Night (Gonna Be Alright) (W.B.) 27-11

## Midwest Region

### TOP ADD ONS:

- ROD STEWART—Tonight's The Night (Gonna Be Alright) (W.B.)
- BARRY DEVORZON/PERRY BOTKIN JR.—Nadia's Theme (A&M)
- KISS—Beth (Casablanca)

### PRIME MOVERS:

- ROD STEWART—Tonight's The Night (Gonna Be Alright) (W.B.)
- BOSTON—More Than A Feeling (Epic)
- PETER FRAMPTON—Do You Feel (A&M)

### BREAKOUTS:

- (D) SPINNERS—Rubberband Man (Atlantic)
- LTD—Love Ballad (A&M)
- RINGO STARR—A Dose Of Rock & Roll (Atlantic)

### WLS—Chicago

- BOSTON—More Than A Feeling (Epic)
- ROD STEWART—Tonight's The Night (Gonna Be Alright) (W.B.)
- ★ PETER FRAMPTON—Do You Feel (A&M) 20-13
- ★ STEVE MILLER BAND—Rock'n Me (Capitol) 12-6

### WDHF—Chicago

- NONE
- 
- ★ ROD STEWART—Tonight's The Night (Gonna Be Alright) (W.B.) 20-14
- ★ RINGO STARR—A Dose Of Rock & Roll (Atlantic) 23-19

### WVON—Chicago

- BARRY WHITE—Don't Make Me Wait Too Long (20th Century)
- SYLVERS—Hot Line (Capitol)
- ★ LTD—Love Ballad (A&M) 35-22
- ★ GLADYS KNIGHT & THE PIPS—So Sad The Song (Buddah) 29-18

(Continued on page 25)

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# Billboard Singles Radio Action

Playlist Top Add Ons •  
Playlist Prime Movers ★

Based on station playlists through Thursday (10/21/76)

Continued from page 24

**WNEI—Indianapolis**

- BARRY DEVORZON/PERRY BOTKIN JR.—Nadia's Theme (A&M)
- ROD STEWART—Tonight's The Night (Gonna Be Alright) (W.B.)

**D★ SPINNERS—Rubberband Man (Atlantic) 30-18**

★ CAPTAIN & TENNILLE—Muskrat Love (A&M) 15-6

**WKY—Milwaukee**

- BARRY DEVORZON/PERRY BOTKIN JR.—Nadia's Theme (A&M)
- LEO SAYER—You Make Me Feel Like Dancing (W.B.)
- ROD STEWART—Tonight's The Night (Gonna Be Alright) (W.B.) 30-20
- ★ FIREFALL—You Are The Woman (Atlantic) 24-18

**WZUW—Milwaukee**

- YVONNE ELLIMAN—Love Me (RSD)
- CAPTAIN & TENNILLE—Muskrat Love (A&M) 8-3
- ★ BLUE OYSTER CULT—(Don't Fear) The Reaper (Columbia) 10-7

**WRL—Peoria, Ill.**

**D★ SPINNERS—Rubberband Man (Atlantic)**

• BARRY DEVORZON/PERRY BOTKIN JR.—Nadia's Theme (A&M) 21-15

★ KISS—Beth (Casablanca) 12-10

**KSQJ—St. Louis**

- LTD—Love Ballad (A&M)
- FLO & EDDIE—Elohere (Columbia)
- ★ BOSTON—More Than A Feeling (Epic) 33-17
- ENGLAND DAN/JOHN FORD COLEY—Nights Are Forever Without You (Big Tree) 38-31

**KYOK—St. Louis**

- RINGO STARR—A Dose Of Rock & Roll (Atlantic)
- COMMODORES—Just To Be Close To You (Motown)
- ★ BOSTON—More Than A Feeling (Epic) 22-15
- ★ BEE GEES—Love So Right (RSD) 17-12

**KIOA—Des Moines**

- ROD STEWART—Tonight's The Night (Gonna Be Alright) (W.B.)
- FIREFALL—You Are The Woman (Atlantic)
- ★ BARRY MANILOW—This One's For You (Arista) 24-13
- ★ BAY CITY ROLLERS—I Only Want To Be With You (Arista) 13-7

**KDWB—Minneapolis**

- KISS—Beth (Casablanca)
- FUNKY KINGS—Slow Dancing (Arista)
- ★ PETER FRAMPTON—Do You Feel (A&M) 25-17

**D★ K.C. & THE SUNSHINE BAND—(Shake, Shake, Shake) Shake Your Booty (TK) 17-12**

**WDGY—Minneapolis**

- BLUE OYSTER CULT—(Don't Fear) The Reaper (Columbia)
- KISS—Beth (Casablanca)
- ★ STEVE MILLER BAND—Rock'n Me (Capitol) 18-13
- ★ HEART—Magic Man (Mushroom) 20-16

**KSTP—Minneapolis**

- NONE
- ROD STEWART—Tonight's The Night (Gonna Be Alright) (W.B.) 18-9
- ★ ALICE COOPER—I Never Cry (W.B.) 28-23

**WHB—Kansas City**

- BARRY DEVORZON/PERRY BOTKIN JR.—Nadia's Theme (A&M)
- BEE GEES—Love So Right (RSD) 15-9
- ★ CHICAGO—If You Leave Me Now (Columbia) 4-1

**KKLS—Rapid City, S.D.**

- D★ SPINNERS—Rubberband Man (Atlantic)**
- KENNY NOLAN—I Like Dreamin' (20th Century)
- ★ DAVID DUNDAS—Jeans On (Chrysalis) 24-17
- ★ ALICE COOPER—I Never Cry (W.B.) 29-24

**KQWB—Fargo, N.D.**

- DAVID DUNDAS—Jeans On (Chrysalis)
- JOHN TRAVOLTA—Whenever I'm Away From You (Midland Int'l)
- ★ BURTON CUMMINGS—Stand Tall (Portrait) 24-14
- ★ ENGLAND DAN/JOHN FORD COLEY—Nights Are Forever Without You (Big Tree) 26-18

## Northeast Region

• TOP ADD ONS:

- (D) SPINNERS—Rubberband Man (Atlantic)
- ENGLAND DAN/JOHN FORD COLEY—Nights Are Forever Without You (Big Tree)
- LEO SAYER—You Make Me Feel Like Dancing (W.B.)

★ PRIME MOVERS:

- ROD STEWART—Tonight's The Night (Gonna Be Alright) (W.B.)
- GORDON LIGHTFOOT—The Wreck Of The Edmund Fitzgerald (Reprise)
- CAPTAIN & TENNILLE—Muskrat Love (A&M)

★ BREAKOUTS:

- COMMODORES—Just To Be Close To You (Motown)
- BURTON CUMMINGS—Stand Tall (Portrait)
- MARILYN MCCOO/BILLY DAVIS—You Don't Have To Be A Star (ABC)

**WABC—New York**

- D★ SPINNERS—Rubberband Man (Atlantic)**
- GORDON LIGHTFOOT—The Wreck Of The Edmund Fitzgerald (Reprise)
- ★ CHICAGO—If You Leave Me Now (Columbia) 6-3
- ★ ORLEANS—Still The One (Asylum) 8-5

**WPJX—New York**

- NONE
- ABBA—Fernando (Atlantic) 15-8
- ★ GORDON LIGHTFOOT—The Wreck Of The Edmund Fitzgerald (Reprise) 27-20

**WVRL—New York**

- KOOL & THE GANG—Open Sesame (Part 1) (Delite)
- AL GREEN—Keep Me Crying (Hi) 24-15
- ★ JACKSONS—Enjoy Yourself (Epic) 14-8

**WPTX—Albany**

- OSMOND BROS.—I Can't Live A Dream (Kolob)
- MARILYN MCCOO/BILLY DAVIS—You Don't Have To Be A Star (ABC)
- ★ BLUE OYSTER CULT—(Don't Fear) The Reaper (Columbia) 14-8
- ★ CAPTAIN & TENNILLE—Muskrat Love (A&M) 15-9

**WTRY—Albany**

- D★ SPINNERS—Rubberband Man (Atlantic)**
- LEO SAYER—You Make Me Feel Like Dancing (W.B.)
- D★ RITCHIE FAMILY—The Best Disco In Town (Marlin) 24-14**
- ★ GORDON LIGHTFOOT—The Wreck Of The Edmund Fitzgerald (Reprise) 12-3

**WKBW—Buffalo**

- YVONNE ELLIMAN—Love Me (RSD)
- BARRY DEVORZON/PERRY BOTKIN JR.—Nadia's Theme (A&M)
- ROD STEWART—Tonight's The Night (Gonna Be Alright) (W.B.) 25-6
- ★ ENGLAND DAN/JOHN FORD COLEY—Nights Are Forever Without You (Big Tree) 19-5

**WYSL—Buffalo**

- D★ TAVARES—Don't Take Away The Music (Capitol)**
- CHER—Long Distance Love Affair (W.B.)
- ★ ROD STEWART—Tonight's The Night (Gonna Be Alright) (W.B.) 26-15
- ★ ABBA—Fernando (Atlantic) 10-6

**WBBF—Rochester, N.Y.**

- HUDSON BROS.—Help Wanted (Arista)
- JERMAINE JACKSON—Let's Be Young Tonight (Motown)
- ★ ROD STEWART—Tonight's The Night (Gonna Be Alright) (W.B.) 18-22
- ★ MICHAEL RAVEN—Love Is Just A Song 28-22

**WRKO—Boston**

- ENGLAND DAN/JOHN FORD COLEY—Nights Are Forever Without You (Big Tree)
- D★ SPINNERS—Rubberband Man (Atlantic)**
- SYLVERS—Hot Line (Capitol) 30-21
- ★ CAPTAIN & TENNILLE—Muskrat Love (A&M) 18-10

**WBZ-FM—Boston**

- ENGLAND DAN/JOHN FORD COLEY—Nights Are Forever Without You (Big Tree)
- LEO SAYER—You Make Me Feel Like Dancing (W.B.)
- ★ BURTON CUMMINGS—Stand Tall (Portrait) 26-18
- ★ BLUE OYSTER CULT—(Don't Fear) The Reaper (Columbia) 15-9

**WVBF-FM—Boston**

- COMMODORES—Just To Be Close To You (Motown)
- BURTON CUMMINGS—Stand Tall (Portrait)
- ★ GORDON LIGHTFOOT—The Wreck Of The Edmund Fitzgerald (Reprise) 16-8
- ★ ROD STEWART—Tonight's The Night (Gonna Be Alright) (W.B.) HB 21

**WORC—Worcester, Mass.**

- BOSTON—More Than A Feeling (Epic)
- NEIL SEDAKA—You Gotta Make Your Own Sunshine (Rocket)
- ★ ROD STEWART—Tonight's The Night (Gonna Be Alright) (W.B.) 28-10
- ★ YVONNE ELLIMAN—Love Me (RSD) 20-12

**WORC—Hartford**

- PETER FRAMPTON—Do You Feel (A&M)
- COMMODORES—Just To Be Close To You (Motown)
- ★ ROD STEWART—Tonight's The Night (Gonna Be Alright) (W.B.) 29-24
- ★ CAPTAIN & TENNILLE—Muskrat Love (A&M) 22-17

**WPRO—Providence**

- BURTON CUMMINGS—Stand Tall (Portrait)
- MARILYN MCCOO/BILLY DAVIS—You Don't Have To Be A Star (ABC)
- ★ ROD STEWART—Tonight's The Night (Gonna Be Alright) (W.B.) 23-8
- D★ SPINNERS—Rubberband Man (Atlantic) 24-14**

## Mid-Atlantic Region

• TOP ADD ONS:

- BARRY DEVORZON/PERRY BOTKIN JR.—Nadia's Theme (A&M)
- ENGLAND DAN/JOHN FORD COLEY—Nights Are Forever Without You (Big Tree)
- (D) SPINNERS—Rubberband Man (Atlantic)

★ PRIME MOVERS:

- ROD STEWART—Tonight's The Night (Gonna Be Alright) (W.B.)
- CAPTAIN & TENNILLE—Muskrat Love (A&M)
- BARRY DEVORZON/PERRY BOTKIN JR.—Nadia's Theme (A&M)

★ BREAKOUTS:

- LEO SAYER—You Make Me Feel Like Dancing (W.B.)
- (D) RITCHIE FAMILY—The Best Disco In Town (Marlin)
- LTD—Love Ballad (A&M)

**WFIL—Philadelphia**

- BARRY DEVORZON/PERRY BOTKIN JR.—Nadia's Theme (A&M)
- D★ SPINNERS—Rubberband Man (Atlantic)**
- ★ CAPTAIN & TENNILLE—Muskrat Love (A&M) 15-8

**D★ RITCHIE FAMILY—The Best Disco In Town (Marlin) 24-18**

**WIBG—Philadelphia**

- D★ RITCHIE FAMILY—The Best Disco In Town (Marlin)**
- NONE
- ★ NONE

**WIFI-FM—Philadelphia**

- D★ TAVARES—Don't Take Away The Music (Capitol)**
- LEO SAYER—You Make Me Feel Like Dancing (W.B.)
- ★ ROD STEWART—Tonight's The Night (Gonna Be Alright) (W.B.) 24-15
- D★ RITCHIE FAMILY—The Best Disco In Town (Marlin) 16-10**

**WPGC—Washington**

- ENGLAND DAN/JOHN FORD COLEY—Nights Are Forever Without You (Big Tree)
- FIREFALL—You Are The Woman (Atlantic)
- ★ ROD STEWART—Tonight's The Night (Gonna Be Alright) (W.B.) 26-13
- ★ BOSTON—More Than A Feeling (Epic) 22-16

**WOL—Washington**

- D★ BRICK—Dazz (Bang)**
- TATA VEGA—Full Speed Ahead (Tamla)
- D★ DEODATO—Peter Gunn (MCA) HB 10**
- D★ ROSE ROYCE—Car Wash (MCA) 6-1**

**WGH—Washington**

- BLUE OYSTER CULT—(Don't Fear) The Reaper (Columbia)
- BOSTON—More Than A Feeling (Epic)
- ★ NONE

**WCRO—Baltimore**

- LTD—Love Ballad (A&M)
- BURTON CUMMINGS—Stand Tall (Portrait)
- ★ BEE GEES—Love So Right (RSD) 18-12
- ★ CAPTAIN & TENNILLE—Muskrat Love (A&M) 15-10

**WYRE—Baltimore**

- ENGELBERT HUMPERDINCK—After The Lovin' (Epic)
- LEO SAYER—You Make Me Feel Like Dancing (W.B.)
- ★ BARRY DEVORZON/PERRY BOTKIN JR.—Nadia's Theme (A&M) 27-18
- ★ CAPTAIN & TENNILLE—Muskrat Love (A&M) 23-16

**WLEE—Richmond, Va.**

- GLADYS KNIGHT & THE PIPS—So Sad The Song (Buddah)
- LEO SAYER—You Make Me Feel Like Dancing (W.B.)
- ★ BARRY DEVORZON/PERRY BOTKIN JR.—Nadia's Theme (A&M) 18-10
- ★ FIREFALL—You Are The Woman (Atlantic) 16-9

## Southeast Region

• TOP ADD ONS:

- ENGELBERT HUMPERDINCK—After The Lovin' (Epic)
- ELECTRIC LIGHT ORCHESTRA—Livin' Thing (U.A.)
- LEO SAYER—You Make Me Feel Like Dancing (W.B.)

★ PRIME MOVERS:

- ROD STEWART—Tonight's The Night (Gonna Be Alright) (W.B.)
- GORDON LIGHTFOOT—The Wreck Of The Edmund Fitzgerald (Reprise)
- COMMODORES—Just To Be Close To You (Motown)

★ BREAKOUTS:

- ALICE COOPER—I Never Cry (W.B.)
- (D) SPINNERS—Rubberband Man (Atlantic)
- BOSTON—More Than A Feeling (Epic)

**WQXI—Atlanta**

- BOSTON—More Than A Feeling (Epic)
- KISS—Beth (Casablanca) 14-6
- ★ HEART—Magic Man (Mushroom) 9-3

**Z-93 (WZGC-FM)—Atlanta**

- ALICE COOPER—I Never Cry (W.B.)
- BURTON CUMMINGS—Stand Tall (Portrait)
- ★ GORDON LIGHTFOOT—The Wreck Of The Edmund Fitzgerald (Reprise) 20-8
- ★ CAPTAIN & TENNILLE—Muskrat Love (A&M) 16-13

**WBBQ—Atlanta**

- ENGELBERT HUMPERDINCK—After The Lovin' (Epic)
- ELECTRIC LIGHT ORCHESTRA—Livin' Thing (U.A.)
- ★ ROD STEWART—Tonight's The Night (Gonna Be Alright) (W.B.) 19-11
- ★ ALICE COOPER—I Never Cry (W.B.) 20-12

**WFOM—Atlanta**

- D★ SPINNERS—Rubberband Man (Atlantic)**
- MARILYN MCCOO/BILLY DAVIS—You Don't Have To Be A Star (ABC)
- ★ ROD STEWART—Tonight's The Night (Gonna Be Alright) (W.B.) 20-9
- ★ GORDON LIGHTFOOT—The Wreck Of The Edmund Fitzgerald (Reprise) 14-6

**WSGA—Savannah, Ga.**

- ELECTRIC LIGHT ORCHESTRA—Livin' Thing (U.A.)
- D★ SPINNERS—Rubberband Man (Atlantic)**
- ★ ROD STEWART—Tonight's The Night (Gonna Be Alright) (W.B.) 21-12
- ★ ALICE COOPER—I Never Cry (W.B.) 25-18

**WQAM—Miami**

- ABBA—Fernando (Atlantic)
- ELTON JOHN—Sorry Seems To Be The Hardest Word (MCA)
- ★ COMMODORES—Just To Be Close To You (Motown) 18-13
- ★ CAPTAIN & TENNILLE—Muskrat Love (A&M) 13-10

**Y-100 (WHYI-FM)—Miami**

- HALL & OATES—She's Gone (Atlantic)
- ROD STEWART—Tonight's The Night (Gonna Be Alright) (W.B.)
- ★ HEART—Magic Man (Mushroom) 11-7
- ★ COMMODORES—Just To Be Close To You (Motown) 18-15

**BJ 105 (WBW-FM)—Orlando**

- FIREFALL—You Are The Woman (Atlantic)
- LEO SAYER—You Make Me Feel Like Dancing (W.B.)
- ★ ROD STEWART—Tonight's The Night (Gonna Be Alright) (W.B.) 29-10
- ★ CAPTAIN & TENNILLE—Muskrat Love (A&M) 7-1

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

- D★ SPINNERS—Rubberband Man (Atlantic)**
- LEO SAYER—You Make Me Feel Like Dancing (W.B.)
- ★ ENGLAND DAN/JOHN FORD COLEY—Nights Are Forever Without You (Big Tree) 23-15
- ★ SYLVERS—Hot Line (Capitol) 25-20

**WQPD—Lakeland, Fla.**

- ALICE COOPER—I Never Cry (W.B.)
- FUNKY KINGS—Slow Dancing (Arista)
- ★ LTD—Love Ballad (A&M) 36-11
- ★ ROD STEWART—Tonight's The Night (Gonna Be Alright) (W.B.) 28-16

**WMFJ—Daytona Beach**

- ENGELBERT HUMPERDINCK—After The Lovin' (Epic)
- LEO SAYER—You Make Me Feel Like Dancing (W.B.)
- NONE
- ★ WAPE—Jacksonville

**WQW—Chattanooga**

- LITTLE RIVER BAND—It's A Long Way There (Harvest)
- FIREFALL—You Are The Woman (Atlantic)
- ★ CAPTAIN & TENNILLE—Muskrat Love (A&M) 17-8
- ★ GORDON LIGHTFOOT—The Wreck Of The Edmund Fitzgerald (Reprise) 17-8

**WAYS—Charlotte**

- NONE
- ★ ROD STEWART—Tonight's The Night (Gonna Be Alright) (W.B.) 20-10
- ★ NORMAN CONNORS—You Are My Starship (Buddah) 23-18

**WGIV—Charlotte**

- D★ TAVARES—Don't Take Away The Music (Capitol)**
- LONNIE JORDAN—Grey Romy Days (U.A.)
- ★ BRENDA & THE TABULATIONS—Home To Myself (Chocolate City) 31-19

**WKIX—Raleigh, N.C.**

- ENGELBERT HUMPERDINCK—After The Lovin' (Epic)
- NORMAN CONNORS—You Are My Starship (Buddah)
- ★ ROD STEWART—Tonight's The Night (Gonna Be Alright) (W.B.) 23-10
- ★ PETER FRAMPTON—Do You Feel (A&M) 18-9

**WHYY—Montgomery**

- LEO SAYER—You Make Me Feel Like Dancing (W.B.)
- STYX—Mademoiselle (A&M)
- ★ ALICE COOPER—I Never Cry (W.B.) 13-9
- ★ PETER FRAMPTON—Do You Feel (A&M) 17-15

**WTOB—Winston/Salem**

- D★ SPINNERS—Rubberband Man (Atlantic)**
- LEO SAYER—You Make Me Feel Like Dancing (W.B.)
- ★ ROD STEWART—Tonight's The Night (Gonna Be Alright) (W.B.) 26-18
- ★ BEE GEES—Love So Right (RSD) 16-13

**WTMA—Charleston, S.C.**

- EMOTIONS—Flowers (Columbia)
- D★ BRICK—Dazz (Bang)**
- ★ FIREFALL—You Are The Woman (Atlantic) 24-16
- ★ ROD STEWART—Tonight's The Night (Gonna Be Alright) (W.B.) HB 17

**WORD—Spartanburg, S.C.**

- MANHATTANS—I Kinda Miss You (Columbia)
- FUNKY KINGS—Slow Dancing (Arista)
- ★ ROD STEWART—Tonight's The Night (Gonna Be Alright) (W.B.) 30-3
- ★ BEE GEES—Love So Right (RSD) 15-8

**WLAC—Nashville**

- OSMOND BROS.—I Can't Live A Dream (Kolob)
- BARRY DEVORZON/PERRY BOTKIN JR.—Nadia's Theme (A&M)
- ★ ROD STEWART—Tonight's The Night (Gonna Be Alright) (W.B.) 29-1
- ★ ORLEANS—Still The One (Asylum) 18-5

**WMAK—Nashville**

- NONE
- ★ PETER FRAMPTON—Do You Feel (A&M) 20-16

**WHBQ—Memphis**

- ENGLAND DAN/JOHN FORD COLEY—Nights Are Forever Without You (Big Tree)
- MARILYN MCCOO/BILLY DAVIS—You Don't Have To Be A Star (ABC)
- ★ COMMODORES—Just To Be Close To You (Motown) 23-7
- ★ TYRONE DAVIS—Give It Up (Turn It Loose) (Columbia) 24-9

**WMPS—Memphis**

- ELECTRIC LIGHT ORCHESTRA—Livin' Thing (U.A.)
- LTD—Love Ballad (A&M)
- ★ COMMODORES—Just To Be Close To You (Motown) 13-6
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# Billboard Album Radio Action

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

Based on station playlists through Thursday (10/21/76)

## Top Add Ons-National

- LED ZEPPELIN—The Song Remains The Same (Swan Song)
- ELECTRIC LIGHT ORCHESTRA—A New World Record (United Artists)
- PHOEBE SNOW—It Looks Like Snow (Columbia)
- JOAN BAEZ—Gulf Winds (A&M)

**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.

### KBFI-FM—Denver (Jean Valdez)

- LED ZEPPELIN—The Song Remains The Same (Swan Song)
- JOAN BAEZ—Gulf Winds (A&M)
- ELTON JOHN—Blue Moves (Rocket)
- ELECTRIC LIGHT ORCHESTRA—A New World Record (United Artists)
- CLIMAX BLUES BAND—Gold Plated (Sire)
- STEVIE WONDER—Songs In The Key Of Life (Tamla)
- LINDA RONSTADT—Hasten Down The Wind (Asylum)
- BOB DYLAN—Hard Rain (Columbia)
- ERIC CLAPTON—No Reason To Cry (RSO)

### KISW-FM—Seattle (Lee Michaels)

- LED ZEPPELIN—The Song Remains The Same (Swan Song)
- THIN LIZZY—Johnny The Fox (Mercury)
- ELTON JOHN—Blue Moves (Rocket)
- JOAN BAEZ—Gulf Winds (A&M)
- PHOEBE SNOW—It Looks Like Snow (Columbia)
- ELECTRIC LIGHT ORCHESTRA—A New World Record (United Artists)
- BOSTON—(Epic)
- LED ZEPPELIN—The Song Remains The Same (Swan Song)
- AL STEWART—The Year Of The Cat (Janus)
- TED NUGENT—Free For All (Epic)

### KOME-FM—San Jose (Dana Jang)

- LED ZEPPELIN—The Song Remains The Same (Swan Song)
- ELECTRIC LIGHT ORCHESTRA—A New World Record (United Artists)
- JOAN BAEZ—Gulf Winds (A&M)
- PHOEBE SNOW—It Looks Like Snow (Columbia)
- THIN LIZZY—Johnny The Fox (Mercury)
- ELTON JOHN—Blue Moves (Rocket)
- AL STEWART—The Year Of The Cat (Janus)
- BOSTON—(Epic)
- MONTROSE—Jump On It (Warner Brothers)
- J.J. CALE—Troubadour (Shelter)

## Western Region

### TOP ADD ONS:

- LED ZEPPELIN—The Song Remains The Same (Swan Song)
- ELECTRIC LIGHT ORCHESTRA—A New World Record (United Artists)
- PHOEBE SNOW—It Looks Like Snow (Columbia)
- JOAN BAEZ—Gulf Winds (A&M)

### TOP REQUEST/AIRPLAY:

- BOSTON—(Epic)
- STEVIE WONDER—Songs In The Key Of Life (Tamla)
- AL STEWART—The Year Of The Cat (Janus)
- ROBERT PALMER—Some People Can Do What They Like (Island)

### BREAKOUTS:

- LED ZEPPELIN—The Song Remains The Same (Swan Song)
- ELECTRIC LIGHT ORCHESTRA—A New World Record (United Artists)
- PHOEBE SNOW—It Looks Like Snow (Columbia)
- JOAN BAEZ—Gulf Winds (A&M)

### KSAN-FM—San Francisco (Don Potoczak)

- PHOEBE SNOW—It Looks Like Snow (Columbia)
- SUTHERLAND BROTHERS & QUIVER—Slipstream (Columbia)
- LED ZEPPELIN—The Song Remains The Same (Swan Song)
- ELECTRIC LIGHT ORCHESTRA—A New World Record (United Artists)
- HOT TUNA—Hopkirk (GrunT)
- ROBB STRANDLUND—(Polydor)
- STEVIE WONDER—Songs In The Key Of Life (Tamla)
- ROBERT PALMER—Some People Can Do What They Like (Island)
- TOMMY BOLIN—Private Eyes (Columbia)
- AL STEWART—The Year Of The Cat (Janus)

### KLOS-FM—Los Angeles (Dabar Moorebeke)

- ELECTRIC LIGHT ORCHESTRA—A New World Record (United Artists)
- PHOEBE SNOW—It Looks Like Snow (Columbia)
- JOAN BAEZ—Gulf Winds (A&M)
- LED ZEPPELIN—The Song Remains The Same (Swan Song)
- THIN LIZZY—Johnny The Fox (Mercury)
- FUNKY BUNCH—(Arista)
- STEVIE WONDER—Songs In The Key Of Life (Tamla)
- BOSTON—(Epic)
- CHICAGO X—(Columbia)
- ERIC CLAPTON—No Reason To Cry (RSO)

### KMET-FM—Los Angeles (Billy Judges)

- ELTON JOHN—Blue Moves (Rocket)
- LED ZEPPELIN—The Song Remains The Same (Swan Song)
- PHOEBE SNOW—It Looks Like Snow (Columbia)
- STANLEY CLARKE—School Days (Nemperor)
- JOAN BAEZ—Gulf Winds (A&M)
- ELECTRIC LIGHT ORCHESTRA—A New World Record (United Artists)
- BOSTON—(Epic)
- JEFFERSON STARSHIP—Spitfire (GrunT)
- ELECTRIC LIGHT ORCHESTRA—A New World Record (United Artists)
- STEVIE WONDER—Songs In The Key Of Life (Tamla)

### KZEW-FM—Dallas (Loretta)

- LED ZEPPELIN—The Song Remains The Same (Swan Song)
- ELECTRIC LIGHT ORCHESTRA—A New World Record (United Artists)
- THIN LIZZY—Johnny The Fox (Mercury)
- ELTON JOHN—Blue Moves (Rocket)
- JOAN BAEZ—Gulf Winds (A&M)
- LA EXPRESS—Shadow Play (Caribou)
- LYNYRD SKYNYRD—One More From The Road (MCA)
- ELTON JOHN—Blue Moves (Rocket)
- LED ZEPPELIN—The Song Remains The Same (Swan Song)
- TED NUGENT—Free For All (Epic)

### KXEL-FM—San Antonio (Tony Dale)

- WENDY WALDMAN—The Main Refrain (Warner Brothers)
- LED ZEPPELIN—The Song Remains The Same (Swan Song)
- ELECTRIC LIGHT ORCHESTRA—A New World Record (United Artists)
- MANFRED MANN'S EARTH BAND—The Roaring Silence (Warner Brothers)
- JOAN ARMSTRADING—(A&M)
- STYX—Crystal Ball (A&M)
- PETER FRAMPTON—Frampton Comes Alive (A&M)
- STEVIE WONDER—Songs In The Key Of Life (Tamla)
- HEART—Dreamboat Annie (Mushroom Records)
- ROB STEWART—A Night On The Town (Warner Brothers)

### KLBJ-FM—Austin (Steve Smith)

- BLACK SABBATH—Technical Ecstasy (Warner Brothers)
- EARTH, WIND & FIRE—Spirit (Columbia)
- ROBBIN THOMPSON—(Nemperor)
- ELECTRIC LIGHT ORCHESTRA—A New World Record (United Artists)
- LED ZEPPELIN—The Song Remains The Same (Swan Song)
- CHUCK MANGIONE—Main Squeeze (A&M)
- STEVIE WONDER—Songs In The Key Of Life (Tamla)
- JOAN ARMSTRADING—(A&M)
- J.J. CALE—Troubadour (Shelter)
- ROBBIN TROWER—Long Misty Days (Chrysalis)

### KOKB-FM—Phoenix (Linda Thompson)

- SAMMY WALKER—(Warner Brothers)
- THE ALPHA BAND—(Arista)
- PHOEBE SNOW—It Looks Like Snow (Columbia)
- MAC GAYDEN—Hymn To The Seeker (ABC)
- LED ZEPPELIN—The Song Remains The Same (Swan Song)
- JOHNNY COUGAR—Maidland (MCA)
- AL STEWART—The Year Of The Cat (Janus)
- BOSTON—(Epic)
- ROBERT PALMER—Some People Can Do What They Like (Island)
- LINDA RONSTADT—Hasten Down The Wind (Asylum)

## Top Requests/Airplay-National

- STEVIE WONDER—Songs In The Key Of Life (Tamla)
- BOSTON—(Epic)
- AL STEWART—The Year Of The Cat (Janus)
- EARTH, WIND & FIRE—Spirit (Columbia)

### KMYR-FM—Albuquerque (Steve Saplin)

- LED ZEPPELIN—The Song Remains The Same (Swan Song)
- ELECTRIC LIGHT ORCHESTRA—A New World Record (United Artists)
- JOAN BAEZ—Gulf Winds (A&M)
- CLIMAX BLUES BAND—Gold Plated (Sire)
- PETER FRAMPTON—Frampton Comes Alive (A&M)
- STEVIE WONDER—Songs In The Key Of Life (Tamla)
- LYNYRD SKYNYRD—One More From The Road (MCA)
- LINDA RONSTADT—Hasten Down The Wind (Asylum)

### WNOE-FM—New Orleans (Scott Segraves)

- STRAWBS—Deep Cuts (Polydor)
- JOAN ARMSTRADING—(A&M)
- ELECTRIC LIGHT ORCHESTRA—A New World Record (United Artists)
- PHOEBE SNOW—It Looks Like Snow (Columbia)
- LED ZEPPELIN—The Song Remains The Same (Swan Song)
- BOSTON—(Epic)
- LYNYRD SKYNYRD—One More From The Road (MCA)
- DAVID BROMBERG—How Late 'll Ya Play 'Til? (Fantasy)
- HEART—Dreamboat Annie (Mushroom Records)

### KMOD-FM—Tulsa (Leisa Johnson)

- RINGO STARR—Ringo's Rotogravure (Atlantic)
- STYX—Crystal Ball (A&M)
- ELECTRIC LIGHT ORCHESTRA—A New World Record (United Artists)
- JAMES GANG—Jesse Come Home (Alco)
- JOAN BAEZ—Gulf Winds (A&M)
- HOT TUNA—Hopkirk (GrunT)
- STEVIE WONDER—Songs In The Key Of Life (Tamla)
- AMBROSIA—Somewhere I've Never Traveled (20th Cent.)
- HULL & GATES—Bigger Than Both Of Us (RCA)
- STILLS/young band—Long May You Run (Warner/Reprise)

### WZMF-FM—Milwaukee (Steve Stevens)

- ELECTRIC LIGHT ORCHESTRA—A New World Record (United Artists)
- LED ZEPPELIN—The Song Remains The Same (Swan Song)
- BLACK SABBATH—Technical Ecstasy (Warner Brothers)
- PATTI SMITH—Radio Ethiopia (Arista)
- THE ALPHA BAND—(Arista)
- JAMES GANG—Jesse Come Home (Alco)
- TED NUGENT—Free For All (Epic)
- ROBBIN TROWER—Long Misty Days (Chrysalis)
- BOSTON—(Epic)
- HEART—Dreamboat Annie (Mushroom Records)

### KADI-FM—St. Louis (Peter Paris)

- LOU REED—Rock & Roll Heart (Arista)
- SUTHERLAND BROTHERS & QUIVER—ShipStream (Columbia)
- JAMES GANG—Jesse Come Home (Alco)
- ELECTRIC LIGHT ORCHESTRA—A New World Record (United Artists)
- PURE PRAIRIE LEAGUE—Dance (RCA)
- MOXY—Moxxy 11 (Mercury)
- RORY GALLAGHER—Calling Card (Chrysalis)
- LED ZEPPELIN—The Song Remains The Same (Swan Song)
- STYX—Crystal Ball (A&M)
- TED NUGENT—Free For All (Epic)

### WABX-FM—Detroit (Ken Colvert)

- PATTI SMITH—Radio Ethiopia (Arista)
- ELECTRIC LIGHT ORCHESTRA—A New World Record (United Artists)
- LED ZEPPELIN—The Song Remains The Same (Swan Song)
- ELTON JOHN—Blue Moves (Rocket)
- KANSAS—Leftover Love (Kirtshner)
- LOU REED—Rock & Roll Heart (Arista)
- RORY GALLAGHER—Calling Card (Chrysalis)
- ROBBIN TROWER—Long Misty Days (Chrysalis)
- STANLEY CLARKE—School Days (Nemperor)
- TED NUGENT—Free For All (Epic)

### WJRL-FM—Elgin/Chicago (Tom Marker, Trudy Fisher)

- ELECTRIC LIGHT ORCHESTRA—A New World Record (United Artists)
- GEORGE DUKE—Liberated Fantasy (MPS/BASF)
- ERIC IDLE & NEIL INNES—Rutland Radio Weekend (Passport)
- JOHN AMBROCROMBE & RALPH TOWNER—Fargazzo (ECM)
- GIL SCOTT-HERON & BRIAN JACKSON—It's Your World (Arista)
- KANSAS—Leftover Love (Kirtshner)
- TOM WAITS—Small Change (Asylum)
- RORY GALLAGHER—Calling Card (Chrysalis)
- BE BOP DELUXE—Modern Music (Harvest)
- DAVID BROMBERG—How Late 'll Ya Play 'Til? (Fantasy)

### WEDN-FM—Cincinnati (Dentin Marr)

- LED ZEPPELIN—The Song Remains The Same (Swan Song)
- ELECTRIC LIGHT ORCHESTRA—A New World Record (United Artists)
- PHOEBE SNOW—It Looks Like Snow (Columbia)
- JOAN BAEZ—Gulf Winds (A&M)
- PURE PRAIRIE LEAGUE—Dance (RCA)
- DINA MARCOWITZ—Jolie De Vire! (Kama Sutra)
- BOSTON—(Epic)
- STEVIE WONDER—Songs In The Key Of Life (Tamla)
- HEART—Dreamboat Annie (Mushroom Records)
- EARTH, WIND & FIRE—Spirit (Columbia)

### WCOL-FM—Columbus (Bob Gooding)

- ELECTRIC LIGHT ORCHESTRA—A New World Record (United Artists)
- LED ZEPPELIN—The Song Remains The Same (Swan Song)
- EARL SLICK BAND—Razor Sharp (Capitol)
- WENDY WALDMAN—The Main Refrain (Warner Brothers)
- PURE PRAIRIE LEAGUE—Dance (RCA)
- LONG JOHN BALDRY—Welcome To Club Casablanca (Casablanca)
- BOSTON—(Epic)
- PETER FRAMPTON—Frampton Comes Alive (A&M)
- STEVIE WONDER—Songs In The Key Of Life (Tamla)
- EARTH, WIND & FIRE—Spirit (Columbia)

### WDFE-FM—Pittsburgh (Pat Sullivan)

- LED ZEPPELIN—The Song Remains The Same (Swan Song)
- ELECTRIC LIGHT ORCHESTRA—A New World Record (United Artists)
- PHOEBE SNOW—It Looks Like Snow (Columbia)
- KANSAS—Leftover Love (Kirtshner)
- ROBERT PALMER—Some People Can Do What They Like (Island)
- ELTON JOHN—Blue Moves (Rocket)
- BLUE OYSTER CULT—Agents Of Fortune (Columbia)
- BOSTON—(Epic)
- PETER FRAMPTON—Frampton Comes Alive (A&M)
- LYNYRD SKYNYRD—One More From The Road (MCA)

### WZMF-FM—Milwaukee (Steve Stevens)

- ELECTRIC LIGHT ORCHESTRA—A New World Record (United Artists)
- LED ZEPPELIN—The Song Remains The Same (Swan Song)
- BLACK SABBATH—Technical Ecstasy (Warner Brothers)
- PATTI SMITH—Radio Ethiopia (Arista)
- THE ALPHA BAND—(Arista)
- JAMES GANG—Jesse Come Home (Alco)
- TED NUGENT—Free For All (Epic)
- ROBBIN TROWER—Long Misty Days (Chrysalis)
- BOSTON—(Epic)
- HEART—Dreamboat Annie (Mushroom Records)

### KADI-FM—St. Louis (Peter Paris)

- LOU REED—Rock & Roll Heart (Arista)
- SUTHERLAND BROTHERS & QUIVER—ShipStream (Columbia)
- JAMES GANG—Jesse Come Home (Alco)
- ELECTRIC LIGHT ORCHESTRA—A New World Record (United Artists)
- PURE PRAIRIE LEAGUE—Dance (RCA)
- MOXY—Moxxy 11 (Mercury)
- RORY GALLAGHER—Calling Card (Chrysalis)
- LED ZEPPELIN—The Song Remains The Same (Swan Song)
- STYX—Crystal Ball (A&M)
- TED NUGENT—Free For All (Epic)

## Southeast Region

### TOP ADD ONS:

- ELECTRIC LIGHT ORCHESTRA—A New World Record (United Artists)
- LED ZEPPELIN—The Song Remains The Same (Swan Song)
- PHOEBE SNOW—It Looks Like Snow (Columbia)
- JOAN BAEZ—Gulf Winds (A&M)

### TOP REQUEST/AIRPLAY:

- STEVIE WONDER—Songs In The Key Of Life (Tamla)
- EARTH, WIND & FIRE—Spirit (Columbia)
- BOSTON—(Epic)
- ERIC CLAPTON—No Reason To Cry (RSO)
- LED ZEPPELIN—The Song Remains The Same (Swan Song)

### BREAKOUTS:

- ELECTRIC LIGHT ORCHESTRA—A New World Record (United Artists)
- LED ZEPPELIN—The Song Remains The Same (Swan Song)
- PHOEBE SNOW—It Looks Like Snow (Columbia)
- BURTON CUMMINGS—(Portrait)

### WRAS-FM—Atlanta (Bob Bailey)

- LED ZEPPELIN—The Song Remains The Same (Swan Song)
- ELECTRIC LIGHT ORCHESTRA—A New World Record (United Artists)
- PHOEBE SNOW—It Looks Like Snow (Columbia)
- MAC GAYDEN—Hymn To The Seeker (ABC)
- CLIMAX BLUES BAND—Gold Plated (Sire)
- BRAND X—Unorthodox Behavior (Passport)
- BOSTON—(Epic)
- LED ZEPPELIN—The Song Remains The Same (Swan Song)
- MIKE GREENE—Midnight Mirage (Mercury)
- MOXY—Moxxy 11 (Mercury)

### WHFS-FM—Washington, D.C. (David Einstein)

- HOT TUNA—Hopkirk (GrunT)
- PHOEBE SNOW—It Looks Like Snow (Columbia)
- LOU REED—Rock & Roll Heart (Arista)
- JOAN BAEZ—Gulf Winds (A&M)
- WENDY WALDMAN—The Main Refrain (Warner Brothers)
- STEVIE WONDER—Songs In The Key Of Life (Tamla)
- ROBERT PALMER—Some People Can Do What They Like (Island)
- TOM WAITS—Small Change (Asylum)
- ERIC CLAPTON—No Reason To Cry (RSO)

## National Breakouts

- LED ZEPPELIN—The Song Remains The Same (Swan Song)
- ELECTRIC LIGHT ORCHESTRA—A New World Record (United Artists)
- PHOEBE SNOW—It Looks Like Snow (Columbia)
- ELTON JOHN—Blue Moves (Rocket)

### WSHE-FM—Fl. Lauderdale (Gary Granger)

- ELTON JOHN—Blue Moves (Rocket)
- ELECTRIC LIGHT ORCHESTRA—A New World Record (United Artists)
- BLACK SABBATH—Technical Ecstasy (Warner Brothers)
- BURTON CUMMINGS—(Portrait)
- STEVIE WONDER—Songs In The Key Of Life (Tamla)
- BOSTON—(Epic)
- GINO VANNELLI—The Gift Of The Gemini (A&M)
- ERIC CLAPTON—No Reason To Cry (RSO)

### WORJ-FM—Orlando (Bill McCathy)

- TIM WEISBURG—Live At Last (A&M)
- AL STEWART—The Year Of The Cat (Janus)
- ROBERT PALMER—Some People Can Do What They Like (Island)
- JOHN KLEMMER—Barefoot Ballet (ABC)
- CATE BROS.—In One Eye And Out The Other (Elektra)
- HARRY CHAPIN—On The Road To Kingdom Come (Elektra)
- ELECTRIC LIGHT ORCHESTRA—A New World Record (United Artists)
- STEVIE WONDER—Songs In The Key Of Life (Tamla)
- RINGO STARR—Ringo's Rotogravure (Atlantic)
- STANLEY CLARKE—School Days (Nemperor)

### WQDA-FM—Nashville (Jack Crawford)

- ELTON JOHN—Blue Moves (Rocket)
- LED ZEPPELIN—The Song Remains The Same (Swan Song)
- ELECTRIC LIGHT ORCHESTRA—A New World Record (United Artists)
- JOAN BAEZ—Gulf Winds (A&M)
- ROBBIN TROWER—Long Misty Days (Chrysalis)
- STEVIE WONDER—Songs In The Key Of Life (Tamla)
- ROD STEWART—A Night On The Town (Warner Brothers)

### WQDR-FM—Raleigh (Bill Hard)

- ROBERT PALMER—Some People Can Do What They Like (Island)
- WENDY WALDMAN—The Main Refrain (Warner Brothers)
- LEON REDBONE—On The Track (Warner Brothers)
- AL STEWART—The Year Of The Cat (Janus)
- ELECTRIC LIGHT ORCHESTRA—A New World Record (United Artists)
- STYX—Crystal Ball (A&M)
- EARTH, WIND & FIRE—Spirit (Columbia)
- STEVIE WONDER—Songs In The Key Of Life (Tamla)
- LED ZEPPELIN—The Song Remains The Same (Swan Song)
- BOSTON—(Epic)

### WQOZ-FM—Boston (Beverly Mire)

- PHOEBE SNOW—It Looks Like Snow (Columbia)
- ELECTRIC LIGHT ORCHESTRA—A New World Record (United Artists)
- LED ZEPPELIN—The Song Remains The Same (Swan Song)
- ELTON JOHN—Blue Moves (Rocket)
- STEVIE WONDER—Songs In The Key Of Life (Tamla)
- BOSTON—(Epic)
- EARTH, WIND & FIRE—Spirit (Columbia)
- PETER FRAMPTON—Frampton Comes Alive (A&M)

### WMMR-FM—Philadelphia (Maria Steiner)

- LEON RUSSELL—Best Of (Shel) (Shel)
- LED ZEPPELIN—The Song Remains The Same (Swan Song)
- ELECTRIC LIGHT ORCHESTRA—A New World Record (United Artists)
- GIL SCOTT-HERON & BRIAN JACKSON—It's Your World (Arista)
- ELECTRIC LIGHT ORCHESTRA—A New World Record (United Artists)
- ELTON JOHN—Blue Moves (Rocket)
- LOU REED—Rock & Roll Heart (Arista)
- STEVIE WONDER—Songs In The Key Of Life (Tamla)
- AL STEWART—The Year Of The Cat (Janus)
- ROBERT PALMER—Some People Can Do What They Like (Island)
- LYNYRD SKYNYRD—One More From The Road (MCA)

### WBRU-FM—Providence (Tracy Roach)

- WENDY WALDMAN—The Main Refrain (Warner Brothers)
- TOM WAITS—Small Change (Asylum)
- THE ALPHA BAND—(Arista)
- GIL SCOTT-HERON & BRIAN JACKSON—It's Your World (Arista)
- ROBERT PALMER—Some People Can Do What They Like (Island)
- AL STEWART—The Year Of The Cat (Janus)
- STEVIE WONDER—Songs In The Key Of Life (Tamla)
- BOSTON—(Epic)
- CRACK THE SKY—Animal Notes (Lifesong)
- EARTH, WIND & FIRE—Spirit (Columbia)

### WHCF-FM—Hartford (Paul Payton)

- ELTON JOHN—Blue Moves (Rocket)
- ELECTRIC LIGHT ORCHESTRA—A New World Record (United Artists)
- PHOEBE SNOW—It Looks Like Snow (Columbia)
- LED ZEPPELIN—The Song Remains The Same (Swan Song)
- JIMMY SPHEERIS—Parts Of The Heart (Epic)
- THIN LIZZY—Johnny The Fox (Mercury)
- AL STEWART—The Year Of The Cat (Janus)
- EARTH, WIND & FIRE—Spirit (Columbia)
- ROBBIN TROWER—Long Misty Days (Chrysalis)
- STEVIE WONDER—Songs In The Key Of Life (Tamla)

### WRNW-FM—New York (Bob Mazzone)

- ELECTRIC LIGHT ORCHESTRA—A New World Record (United Artists)
- LED ZEPPELIN—The Song Remains The Same (Swan Song)
- PHOEBE SNOW—It Looks Like Snow (Columbia)
- TOM WAITS—Small Change (Asylum)
- ELTON JOHN—Blue Moves (Rocket)
- PRELUDE—Back Into The Light (Pye)
- EARTH, WIND & FIRE—Spirit (Columbia)
- STEVIE WONDER—Songs In The Key Of Life (Tamla)
- SANFORD-TOWNSEND BAND—(Warner Brothers)
- BOSTON—(Epic)

### WLIR-FM—New York (Doris MacNameera)

- LED ZEPPELIN—The Song Remains The Same (Swan Song)
- PHOEBE SNOW—It Looks Like Snow (Columbia)
- ELTON JOHN—Blue Moves (Rocket)
- JOAN BAEZ—Gulf Winds (A&M)
- ELECTRIC LIGHT ORCHESTRA—A New World Record (United Artists)
- NED DOHENY—Hard Candy (Columbia)
- STEVIE WONDER—Songs In The Key Of Life (Tamla)
- JEFFERSON STARSHIP—Spitfire (GrunT)
- TOMMY BOLIN—Private Eyes (Columbia)
- OZAR MOUNTAIN DAREDEVILS—Men From Earth (A&M)

### WOUR-FM—Utica/Syracuse (Jeff Chard)

- LED ZEPPELIN—The Song Remains The Same (Swan Song)
- ELECTRIC LIGHT ORCHESTRA—A New World Record (United Artists)
- JOAN BAEZ—Gulf Winds (A&M)
- MAC GAYDEN—Hymn To The Seeker (ABC)
- WENDY WALDMAN—The Main Refrain (Warner Brothers)
- ROBBIN THOMPSON—(Nemperor)
- ROBERT PALMER—Some People Can Do What They Like (Island)
- CRACK THE SKY—Animal Notes (Lifesong)
- BOSTON—(Epic)
- AUTOMATIC MAN—(Island)

### WBUF-FM—Buffalo (Eric Traver)

- LED ZEPPELIN—The Song Remains The Same (Swan Song)
- ELECTRIC LIGHT ORCHESTRA—A New World Record (United Artists)
- JOAN BAEZ—Gulf Winds (A&M)
- VARIOUS ARTISTS—Peter & The Wolf (RSO)
- TOM WAITS—Small Change (Asylum)
- STEVIE WONDER—Songs In The Key Of Life (Tamla)
- ERIC CLAPTON—No Reason To Cry (RSO)
- CRACK THE SKY—Animal Notes (Lifesong)
- AMBROSIA—Somewhere I've Never Traveled (20th Century)

### WQOZ-FM—Boston (Beverly Mire)

- PHOEBE SNOW—It Looks Like Snow (Columbia)
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- LED ZEPPELIN—The Song Remains The Same (Swan Song)
- ELTON JOHN—Blue Moves (Rocket)
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- STEVIE WONDER—Songs In The Key Of Life (Tamla)
- BOSTON—(Epic)
- CRACK THE SKY—Animal Notes (Lifesong)
- EARTH, WIND & FIRE—Spirit (Columbia)

### WHCF-FM—Hartford (Paul Payton)

- ELTON JOHN—Blue Moves (Rocket)
- ELECTRIC LIGHT ORCHESTRA—A New World Record (United Artists)
- PHOEBE SNOW—It Looks Like Snow (Columbia)
- LED ZEPPELIN—The Song Remains The Same (Swan Song)
- JIMMY SPHEERIS—Parts Of The Heart (Epic)
- THIN LIZZY—Johnny The Fox (Mercury)
- AL STEWART—The Year Of The Cat (Janus)
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- EARTH, WIND & FIRE—Spirit (Columbia)
- STEVIE WONDER—Songs In The Key Of Life (Tamla)
- SANFORD-TOWNSEND BAND—(Warner Brothers)
- BOSTON—(Epic)

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From:  
**C.A.P.E.R.**

featuring the hit single  
"When It Hit Me  
(The Hurricane Song)"

The  
Kids From  
**C.A.P.E.R.**  
are taking the  
country by  
storm.

ZS8 4266  
Their single, "When It Hit Me (The Hurricane Song)" is gathering momentum and beginning to sweep from market to market and coast to coast. "The Kids From C.A.P.E.R." network TV show, which we estimated would reach more than 6,300,000 every Saturday morning, is actually being viewed by more than 10,000,000 fans. There are Kids From C.A.P.E.R. dolls, toys, foods, buttons, badges, whistles—a vast array of merchandising tie-ins with some of the biggest American manufacturers.

And this is after just a few weeks. Can you imagine how big The Kids From C.A.P.E.R. are going to become?

**"The Kids From C.A.P.E.R." Stay**  
PZ 34347  
**tuned for future developments.**

**On Kirshner Records and Tapes.**





# the kids C.A.P.



# The kids from: A.P.E.R.

featuring the hit single  
"When It Hit Me  
(The Hurricane Song)"





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**ALLANSON, SUSIE**  
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LP ABC-Impulse ASD-9319 \$6.98  
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**BRIDGEWATER, DEEDEE**  
Dee Dee Bridgewater  
LP Atlantic 18188 \$6.98

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It's A Monster  
LP Pi Kappa PKS 4001 \$6.98

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LP United Artists UA-LA659-G \$6.98

**CASSIDY, DAVID**  
Gettin' It In The Street  
LP RCA APL1-19852 \$6.98  
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**CATE BROTHERS**  
In One Eye And Out The Other  
LP Asylum 7E-1080 \$6.98

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LP RSO RS-1-3004 \$6.98

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LP Warner Bros. 852975 \$6.98

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LP Portrait PR34261 \$6.98

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LP 20th Century T-521 \$6.98

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LP RCA APL1-1986 \$6.98  
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LP ABC ABCD955 \$6.98  
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LP Columbia 34350 \$6.98

**EAST HARLEM BUS STOP**  
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LP D&M Sound DML 4 \$6.98

**EASY STREET**  
Easy Street  
LP Capricorn CPD174 \$6.98

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Life Love & Living  
LP Cotillion SD 9909 \$6.98

**ENCHANTMENT**  
Roadshow  
LP United Artists UA 6821 \$6.98

**ENGLAND DAN & JOHN FORD COLEY**  
I Hear The Music  
LP A&M SP4613 \$6.98  
BT BT4613 \$7.98  
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**FANTASTIC FOUR**  
Night People  
LP Westbound W-226 (20th Century) \$6.98

**FENDER, FREDDY**  
If You're Ever In Texas  
LP ABC-Dot D0SD2061 \$6.98  
BT 8310-2061H (GRT) \$7.95  
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**FERRY, BRYAN**  
Let's Stick Together  
LP Atlantic SD 18187 \$6.98

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Catfish  
LP ABC ABCD968 \$6.98  
BT 8022-968H (GRT) \$7.95  
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**FUNKADELIC**  
Tales of Kidd Funkadelic  
LP Westbound W-227 \$6.98

**GALLAGHER, RORY**  
Calling Card  
LP Chrysalis CHR 1124 \$6.98

**GAYDEN, MAC**  
Hymn To The Seeker  
LP ABC ABCD960 \$6.98  
BT 8022-960H (GRT) \$7.95

**GEORGE, JOEY, & LEWIS MCGHEE**  
Joey George & Lewis McGhee  
LP Lifesong LS 6004 \$6.98

**GOODHAND-TAIT, PHILLIP**  
Oceans Away  
LP Chrysalis CHR1113 \$6.98

**HAMMOND, JOHNNY**  
Forever Taurus  
LP Milestone M-9068 \$6.98

**HARDIN & RUSSELL**  
Ring Of Bone  
LP Demo 512 \$6.98

**HART, FREDDIE**  
That Look In Her Eyes  
LP Capitol ST-11568 \$6.98

**HILL, DAN**  
Hold On  
LP 20th Century T-526 \$6.98

**HOMETOWN BAND**  
Flying  
LP A&M SP4605 \$6.98  
BT BT4605 \$7.98  
CA CS4605 \$7.98

**HUTCH, WILLIE**  
Color Her Sunshine  
LP Motown M6-87151 \$6.98

**JAMES GANG**  
Jesse Come Home  
LP Atco SD 38-141 \$6.98

**JAMES, SONNY**  
When Something Is Wrong With My Baby  
LP Columbia KC-34309 \$5.98

**K.C. & THE SUNSHINE BAND**  
Part 3  
LP TK 605 \$6.98

**LACOSTA**  
Lovin' Somebody  
LP Capitol ST-11569 \$6.98

**LA SALLE, DENISE**  
Second Breath  
LP ABC ABCD966 \$6.98  
BT 8022-966H (GRT) \$7.95  
CA 5022-966H (GRT) \$7.95

**LEWIS, JERRY LEE**  
Country Class  
LP Mercury SRM1-1109 \$6.98

**LISKA, DAVID**  
Startin' All Over Again  
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Thrills  
LP MCA 2232 \$6.98  
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My Sweet Summer Suite  
LP 20th Century T-517 \$6.98

**LYNN, LORETTA**  
Somebody Somewhere  
LP MCA 2228 \$6.98  
BT MCAT2228 \$7.98  
CA MCAC2228 \$7.98

**MANCHESTER, MELISSA**  
Help Is On The Way  
LP Arista 4095 \$6.98  
BT 8301-4095H (GRT) \$7.95  
CA 5301-4095H (GRT) \$7.95

**MARCOVITZ, DIANA**  
Joie De Vivre  
LP Kama Sutra 2614 \$6.98

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Live!  
LP Island ILPS9378 \$6.98

**MATHEWS, DAVID, With WHIRLWIND**  
Shoogie Wanna Boogie  
LP Kudu KU 130 \$6.98

**MCCORD, KAT**  
Baby Come Out Tonight  
LP RCA APL1-2028 \$6.98  
BT APS1-2028 \$7.95  
CA APK1-2028 \$7.95

**MCCOY, VAN**  
Rhythms Of The World  
LP H&L 69014-698 \$6.98

**MCLEAN, DON**  
Solo  
LP United Artists UA-LA652-H2

**MULDAUR, GEOFF**  
Motion  
LP Reprise M5 2255 \$6.98

**MURRAY, ANNE**  
Keeping In Touch  
LP Capitol ST-11559 \$6.98

**NELSON, WILLIE**  
The Troublemaker  
LP Columbia 34112

**NEW BIRTH**  
Reincarnation  
LP RCA APL1-1801 \$6.98  
BT APS1-1801 \$7.95  
CA APK1-1801 \$7.95

**NEWTON, JOHN, OLIVIA**  
Don't Stop Believin'  
LP MCA 2223 \$6.98  
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Live Better Electrically  
LP 20th Century T-518 \$6.98

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Le Pamplemousse  
LP AVI 6003 \$6.98

**PARLIAMENT**  
The Clones of Dr. Frankenstein  
LP Casablanca NBLP 7034 \$6.98

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Street Corner Stuff  
LP United Artists UA-LA655-G \$6.98

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The Valley Of The Temples  
LP RCA TPL1-1175 \$6.98  
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CA TPK1-1175 \$7.95

**PETTY, TOM, & THE HEARTBREAKERS**  
Tom Petty & The Heartbreakers  
LP Shelter 52006 \$6.98  
BT 8309-52006H \$7.95

**PLACE, MARY KAY**  
Tonight At The Capri Lounge—Loretta Haggars  
LP Columbia PC34353 \$6.98

**PRESTON, BILLY**  
Billy Preston  
LP A&M SP4587 \$6.98  
BT BT4587 \$7.98  
CA CS4587 \$7.98

**PRICE, RAY**  
Hank 'N' Me  
LP ABC/Dot D0SD-2062 \$6.98

**PRIDE, CHARLEY**  
Best Of, v.3  
LP RCA APL1-2023 \$6.98  
BT APS1-2023 \$7.95  
CA APK1-2023 \$7.95

**PROTHEROE, BRIAN**  
I/You  
LP Chrysalis CHR 1108 \$6.98

**PURE PRAIRIE LEAGUE**  
Dance  
LP RCA APL1-1924 \$6.98  
BT APS1-1924 \$7.95  
CA APK1-1924 \$7.95

**RAYE, JIMMIE**  
The Soul Thing  
LP Asante ASWJRS-9901 \$6.98

**REED, LOU**  
Rock & Roll Heart  
LP Arista AL4100 \$6.98  
BT 8301-4100H (GRT) \$7.95  
CA 5301-4100H (GRT) \$7.95

**ROBINSON, VICKI SUE**  
Vicki Sue Robinson  
LP RCA APL1-1829 \$6.98  
BT APS1-1829 \$7.95  
CA APK1-1829 \$7.95

**RODRIGUEZ, JOHNNY**  
Reflecting  
LP Mercury SRM-1-1110 \$6.98

**RUSH**  
All The World's A Stage  
LP Mercury SRM-2-7508

**RUSSELL, LEON**  
Best Of Leon  
LP Shelter SRL 52004 \$6.98  
BT 8309-52004H (GRT) \$7.95  
CA 5309-52004H (GRT) \$7.95

**SCOTT-HERON, GILL, & BRIAN JACKSON**  
It's Your World  
LP Arista AL5001 \$6.98  
BT 8301-5001Z (GRT) \$7.95  
CA 5301-5001Z (GRT) \$7.95

**SHEER ELEGANCE**  
Sheer Elegance  
LP ABC ABCD-963 \$6.98  
BT 8022-963H (GRT) \$7.95

**SHEPPARD, T. G.**  
Solitary Man  
LP Hitville H6-40451 \$6.98

**SHYLO**  
Flower Of The South  
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**SILVER CONVENTION**  
Madhouse  
LP Midland Int 18KL1-1824 \$6.98  
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**SILVESTER, TONY, & THE NEW INGREDIENT**  
Magic Touch  
LP Mercury SRM-1-1105 \$6.98

**SMITH, CONNIE**  
I Don't Wanna Talk It Over  
LP Columbia KC-34270 \$5.98

**SMITH, PATTI**  
Radio Ethiopia  
LP Arista AL4097 \$6.98  
BT 8301-4097H (GRT) \$7.95  
CA 5301-4097H (GRT) \$7.95

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Soul Train Gang  
LP Soul Train BVL1-1844 \$6.98  
BT BV51-1844 \$7.95  
CA BVK1-1844 \$7.95

**SPIDERS WEBB**  
I Don't Know What's On Your Mind  
LP Fantasy 9517 \$6.98  
BT 8160-9517H (GRT) \$7.95  
CA 5160-9517H (GRT) \$7.95

**STARR, RINGO**  
Ringo's Rotogravure  
LP Atlantic SD 18193 \$6.98

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Joey Stec  
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**STEELEYE SPAN**  
Rocket Cottage  
LP Chrysalis CHR 1123 \$6.98

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Year Of The Cat  
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Stuff  
LP Warner Bros. 85 2968 \$6.98

**STYX**  
Crystal Ball  
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BT BT4604 \$7.98  
CA CS4604 \$7.98

**SUMMER, DONNA**  
Four Seasons Of Love  
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**TARGET**  
Target  
LP A&M SP 4607 \$6.98  
BT CS4607 \$7.98  
CA CS4607 \$7.98

**TAYLOR, CHIP**  
Somebody Shoot Out The Jukebox  
LP Columbia 34345

**TEE, WILLIE**  
Anticipation  
LP United Artists UA-LA655-G \$6.98

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Goodnight Mrs. Calabash  
LP Chrysalis CHB-1126 \$6.98

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Robbin Thompson  
LP Nipper NE 440 (Atlantic) \$6.98

**TROY, ROGER**  
Roger Troy  
LP RCA APL1-1910 \$6.98  
BT APS1-1910 \$7.95  
CA APK1-1910 \$7.95

**VALENTI, JOHN**  
Anything You Want  
LP Ariola America ST 10012 \$6.98

**VINCENT, JAMES**  
Space Traveler  
LP Caribou PZ34237 \$6.98

**WAILER, BUNNY**  
Blackheart Man  
LP Island ILPS-9415 \$6.98

**WAITS, TOM**  
Small Change  
LP Asylum 7E-1078 \$6.98

**WALDMAN, WENDY**  
The Main Refrain  
LP Warner Bros. 852974 \$6.98

**WARE, LEON**  
Music Message  
LP Gordy G6-97651 \$6.98

**WITHERS, BILL**  
Naked & Warm  
LP Columbia PC 34327 \$6.98

**WONDER, STEVIE**  
Songs In The Key Of Life  
LP Motown T13-34062 (2) \$13.98

## JAZZ

**AMMONS, GENE, & SONNY STITT**  
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A DECADE LATER

## 'It'll Never Work'—But Noise Reduction Grows

By JOHN WORAM

NEW YORK—Some 10 years ago, Decca Records in London helped launch the age of noise reduction when it accepted delivery of five cases of electronics put together by a young American engineer living in England. The engineer's name was Ray Dolby, and he claimed to have devised a system for reducing the amount of noise that comes along with any magnetic tape recording.

As is customary in the best engineering tradition, Dolby's invention was greeted with suspicion, and engineers who should have known better said it just wouldn't work. Noise reduction theories had already been tried out unsuccessfully by others, and Dolby wouldn't have a chance with his new gadget.

Those early years were an uphill struggle against the old "it'll never work" mentality, but Dolby kept pushing, and by early 1969 he had managed to sell almost 300 units. Meanwhile, the multi-track tape recorder was becoming an absolute necessity to the commercial recording studio, and people who had so far managed to ignore noise were now being forced to pay attention, as the number of tracks grew from three or four to eight, and then to 16. By later that same year, Dolby had sold more than 600 units, and at last noise reduction was on its way. In 1973, about 14,000 channels were in service, and today that num-

ber is somewhat more than 20,000.

Dolby's system reduces the noise level by some 10 dB—an impressive reduction, but not a total elimination of the problem. Some critics complained that 10 dB was not enough, and in the early 70s, the rival dbx noise reduction system was introduced, with a claim of up to 40 dB noise reduction capability.

Dbx did not have to face the same problems of industry resistance, since the missionary work done by the Dolby team had opened the way for them. In the last several years, the number of dbx channels has risen to about 17,000.

Although Dolby and dbx are incompatible, both systems adhere to the same general principles of the "comparer," that is, a compressor/expander system. Before recording, low-level signals are boosted by the system's compressor. Therefore, these signals are recorded at a higher-than-normal level, well above the residual noise of the tape. On playback, the system's expander restores the low level signals to their original before-compression amplitude. In the process, the noise level of the tape is also attenuated.

Dolby and dbx approach this basic comparer principle from somewhat different directions, hence the incompatibility. Dolby feels that high level signals are sufficient in

(Continued on page 41)

## 55th AES Is Biggest N.Y. Expo

• Continued from page 1

to traditional sound reinforcement equipment.

The 55th AES, opening a four-day run Friday (29) at the Waldorf Astoria here, has its biggest advance registration, largest number of East Coast exhibitors, and anticipates its most expansive New York turnout ever.

With 85 papers to be presented, they range from the newest concepts in electronic music and signal processing to evolving digital techniques—Dr. Thomas Stockham's Caruso "recreations"—and the unique Elcaset hardware soon to bow in the U.S.

Of 87 exhibitors, 22 or more than 25% are new to the East Coast AES, notes Jacqueline Harvey, exhibits coordinator and managing editor of the Journal of the AES. A record number of 27 demonstration rooms will be utilized as well, with two each by AKG Acoustics, Electro-Voice, Infonics, Technics by Panasonic and Teledyne Acoustic Research.

Additions to the prior exhibit list (Billboard, Oct. 2) include Koss, Inc., Milwaukee; Stramp Studio Equipment, division of Dynacord; K&L Sound, Watertown, Mass.; White Instruments, Austin, Tex.; Audio Services Co., and Ashly Audio, Rochester, N.Y. Late cancellations include Aphex Systems, Arp Instruments and Audico Ltd.

A rundown of exhibitors, with such familiar hi fi-oriented names as Technics by Panasonic, U.S. Pioneer, TEAC, Stanton Magnetics, Koss and Sansui, among others, is indicative of the growth of the semi-pro and disco markets, acknowledged by new product lines and equipment evolving from high end consumer models.

What once was a virtually "ivory tower" technical get-together of engineers in the professional studio, broadcast and duplicating markets has evolved into a cross-section of the music industry today.

The AES is cognizant of the changes in the relationship of artist and producer, and the growth of the semipro crossover area, most notably in the disco hardware boom of the last two years.

W. Rex Isom, retired chief engineer of RCA Records, takes the gavel as president from Dr. Duane Cooper, Univ. of Illinois and co-developer of the UD-4 quad system, at

(Continued on page 37)

### New Austin Studio

LOS ANGELES—Austin, Tex., has a new recording facility called Austin Country Studio which recently opened. Using exclusively 8 and 16-track MCI equipment, the studio is designed to handle the entire process of recording including copywriting, publishing, airplay and promotion.

### Bill Josey Dead

LOS ANGELES—William (Bill) Josey, veteran of the Austin, Tex., recording field, died of cancer at Veteran's Hospital, Temple, Tex.

He produced Austin's first recording studio, using two-track equipment 12 years ago and called it sonobeat. He is also credited with discovering Johnny Winters. Josey was 55.

QUERY AT AES

## Is Music 'Noise'?

By JIM McCULLAUGH

LOS ANGELES—The exploding disco, professional, semi-professional markets, as well as continued interest and activity in the live concert area, have made the whole field of sound reinforcement as it relates to speakers and other electronics an expanding one and one which should garner its share of the spotlight at this week's AES convention kicking off in Manhattan.

Key areas focused on will be loudspeakers and listening levels as well as improved speaker technology. One seminar entitled "Am I Too Loud? A Symposium On Rock Music And Noise-Induced Hearing Loss" is expected to draw much attention as manufacturers wrestle with striking a compatible balance between the latest design in sound reinforcement and the human ear.

Moderating the Saturday morning symposium is Geoffrey Wilson of Penn State Univ. Applied Research Lab, who also will show an instructional television film, "Is Music Noise?" Other presentations include Keith Attenborough, The Open Univ., London; Richard Galbraith, Sandy Brown Assoc., London; Bill Rintelmann, Univ. of Pennsylvania School of Medicine; Gordon Bienvenue, Penn State Univ. Environmental Acoustics Lab, and Jack Shampan, U.S. EPA Office of Noise Abatement and Control.

Additional panelists include Benjamin Harms, New York Renaissance Band; David Klepper, Klepper, Marshall King Ltd.; Stanley Miller, Stanal Sound, and Roy Pritts, Univ. of Colorado, Denver, College of Music.

Some product offerings in the field expected at the various exhibit booths will include Electro-Voice's new Sentry-V speakers; EM Long mixdown monitor loudspeakers, as well as speakers from several manufacturers which employ ferro-fluids, a new damping fluid for improved loudspeaker performance.

Other suppliers slated to show wares are Shure Brothers, exhibiting microphones, microphone mixers, and other sound reinforcement equipment; Quantum Audio, Inc., exhibiting professional sound reinforcement systems; Ivie Electronics, Inc., showing real time analyzers, noise generators and other sound reinforcement equipment; Aphex Systems, Ltd., showing their Aphex aural exciters used for recording, sound reinforcements and related applications, and Philips Audio Video Systems, exhibiting AKG Acoustics microphones, headphones, reverberation units and phono cartridges.

Such other major firms in the sound reinforcement field who will either exhibit, maintain a hotel suite,

(Continued on page 37)

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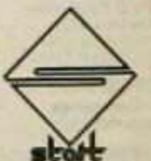
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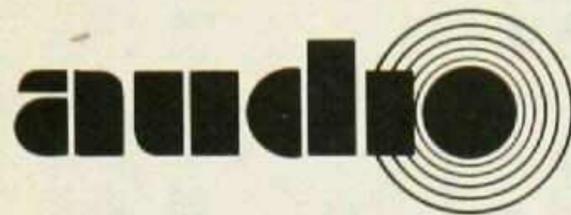
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Studio Track

By JIM McCULLAUGH

LOS ANGELES—Rhythm tracks are being completed at P.S. Recording Studios in Chicago (where they have opened their second 24-track room) for Natalie Cole's next LP. Producers are Marvin Yancey and Chuck Jackson.

At Master Sound Productions, Franklin Sq., Long Island, N.Y., Hokis Pokis has recently completed a new single for TK Records, John Gaeta producing. The Shadow LP was just completed and the Screamin' Jay Hawkins LP is now under way for Vic Chirumbolo's new label VCI. Ben Rizzi at the boards for all.



Paul Klipsch, center, refers to his notebook in showing Rich Adler, left, of the Sound Shop and Jack Tenze, right, of Audio Systems some new acoustic designs during a recent Nashville visit.

Frye completed cutting sides for their upcoming LP at Leon Russell's house studio in Tulsa. Tom Russell handled engineering along with Frye producing for Stone Post.

Nashville's Sound Shop had a recent session by Jody Miller for Epic with Jerry Crutchfield producing, as well as a session for Warner Bros. that Brad Shapiro produced on Hampton & Banks. Ernie Winfrey engineered both.

James R. Boynton has been added to the staff of Studio A Productions, Phoenix, as operations manager.

Artie Traum was at Earth Audio Techniques in Vermont wrapping up his LP. George James producing and Michael Couture engineering.

At Jewel Recording, Cincinnati, the syndicated "Phil Donahue Show" theme was recorded and mixed with Harry Urschel and Gary Griffin engineering.

Roadmaster has finished an LP at Gilfoy Sound Studios, Bloomington, for Indianapolis-based Village Records. Todd Rundgren produced several of the tunes with them at Bears-ville Studios, with Mike Griffin and Kirk Butler handling production.

Michael Nise, former president of Society Hill Sound in Philadelphia, has formed a new office/studio production complex. The complex is located two minutes away from Philadelphia in New Jersey and a Philadelphia office will be maintained. Frank Nise will be chairman of the board with Michael Nise as president. Eileen Cohen will be his assistant and Bob "Bacon" Brubus will be chief engineer.

\*\*\*

Out of town activity: Tanya Tucker's been doing overdubs for her upcoming LP at Sound Shop, Nashville, Jerry Crutchfield producing. Buddy Killen produced Fine As Wine also with Ernie Winfrey at the console.

\*\*\*

A Red Simpson single was recently completed at Ripcord Studios, Vancouver, Wash., with Ellis Miller at the board and Gene Breeden producing.

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## Music City Hosts Klipsch

NASHVILLE—Paul Klipsch the inventor made a rare trip out of his audio laboratory at the Klipsch factory in Hope, Ark., to visit Nashville recording studios and meet with engineering students and retailers.

Hosted by Audio Systems, Klipsch visited with studio engineers on speaker placement and acoustic design and met with Rich Adler, engineer at the Sound Shop, and Craig Deitschmann, president of the studio. Adler had written Klipsch in response to a recent Billboard article about Klipsch designing a studio control room at Secret Sound Studio in New York City. The inventor of the Klipschorn and other loudspeakers ranging from \$248 to \$1,441 also visited Warren Evans at Masterfonics and Bob Sowell at Master Control.

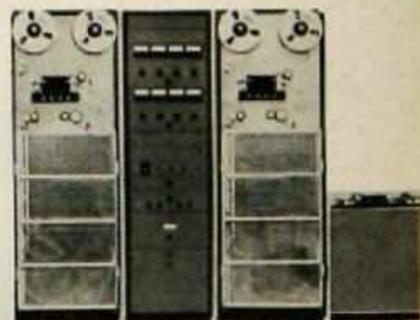
Klipsch, accompanied by his company's president, Bob Moers, spoke to the engineering students at Vanderbilt and addressed the Audio Engineering Society's Middle Tennessee chapter on methods of measuring loudspeaker performance and modulation distortion. Klipsch's Nashville dealer, Audio Systems, also hosted a dinner for Klipsch and 30 recording engineers and Nashville music executives.

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# Digital Audio Developing New Studio Techniques

NEW YORK—In today's modern multi-track studio, the audio signal follows a complex path as it journeys from the microphone to the tape recorder. But no matter how many compressors, equalizers, flangers or other assorted "black boxes" are strewn along the path, the signal remains in a more-or-less recognizable format.

Whether electrical energy, flowing through the console, or magnetic energy stored on tape, it may be thought of as analogous to the acoustic energy from which it came, and to which it will eventually be restored by the loudspeaker. In fact, it is often referred to as an analog signal, thus distinguishing it from digital signals.

The digital signal, on the other hand, is a series of pulses, following each other in rapid succession. They move too fast to be heard, and if they were slowed down, wouldn't be worth hearing anyway; just a series of annoying "beeps" perhaps.

At first glance then, the expression "digital audio" might seem to be some sort of double-talk. For how can an audio signal be represented by a series of on-again/off-again pulses? And, why bother in the first place? But a quick walk around the exhibit floor at this week's AES convention (29-Nov. 1) will reveal that a lot of audio manufacturers are both-ering.

There will be an entire technical session devoted to papers on new developments in digital technology. In short, digital audio is "in," and although it has not yet replaced conventional old analog audio, there are some who feel it may eventually do so.

At the heart of the matter is the analog/digital converter (followed later on by a digital/analog converter). As its name suggests, the converter transforms analog audio signals into a pulse train of ones and zeros. The ones represent pulses, the zeros are the intervals between the pulses.

One advantage of digital audio processing is that while the audio signal is being digitally encoded, tape noise—also an analog signal—is ignored. Then, when the encoded signal is decoded back to analog later on, the noise gets left behind.

During the technical sessions at the convention, some other advantages of digital recording will be described in Richard Warnock's paper, "Longitudinal Digital Tape Recording of Audio." Warnock reports that a digital tape recorder will eliminate

modulation noise, as well as wow and flutter. In addition, low end frequency response may be extended down to D.C. Warnock will demonstrate a two channel digital system developed by the Soundstream Company.

Digital technology has opened up a whole new family of signal processing devices. Delay lines are already well-known, and now digital reverberation systems are becoming available.

At the convention, Gotham Audio Corp. will show the EMT 250 Electronic Reverberator for the first time in this country. The device has four outputs, with delay times of up to 320 milliseconds. Reverberation time may be varied between 0.4 and 4.5 seconds. Details of the EMT 250 design will be discussed in the paper "Design Considerations for Creating Artificial Reverberation."

But digital technology need not be confined to traditional signal processing hardware. Once the audio has been digitally encoded, those ones and zeros may be manipulated to produce all sorts of unusual effects.

Eventide Clock Works has long been a pioneer in innovative digital signal processing devices, such as its H910 Harmonizer. The device incorporates a delay line and a pitch changer with a two octave range, allowing anyone to sing or play two part harmony simultaneously. Eventide's Richard Factor will prove the

*(Continued on page 39)*

## 2 24-Tracks In Nashville

NASHVILLE—Woodland Sound Studios here become the first reported studio in the country to utilize two 24-track Studer recorders. Glen Snoddy, president of Woodland Sound, announces further expansion of facilities with the addition of 24-track service to Studio A.

"We believe in the future of Nashville as a recording center and want to offer producers the best equipment the industry can build," Snoddy says. "We are also adding Studer 2-track A80 recorders for mixdown. The difference in the sound over old recorders is significant."

Woodland is celebrating its ninth year in business and has, in addition to the two studios, two mastering rooms with Neuman Lathes, editing and film activities.

# New Stereo Delta-T

*Give it your  
thin vocals  
your bland  
instrumentals  
your dry  
mono tracks*



Now relax, playfully invite your muse, and transform these tracks, adding body, stereo perspective, flanging, and a host of other time-base effects. Since Lexicon introduced digital delay over six years ago, most studios have come to depend on it at least for doubling and slap. Now, the stereo 102-S with the new VCO module\* produces many other effects, including more natural double tracking, flanging, vibrato, time delay panning, extreme pitch modulation, and signal transformation for special effects. Of course, you can also use the two channels for completely independent processing.

The Lexicon Delta-T has earned an enviable reputation for its 90 dB dynamic range, impeccable audio quality, high reliability, and functional modularity. All this is retained in the new 102-S, while two channel operation, finer delay steps (3 ms), and the VCO have been added. And the 102-S is economical. Its totally modular construction allows you to start with a bare bones mono system and expand later as needs and budget grow. We'll help you define the configuration you need to get started. Call or write Lexicon for further information.

Write on your letterhead for AN-3, *Studio Applications of Time Delay*. A 30-minute demo tape is also available for \$1 in cassette, or \$5 on 7 1/2 ips/2 track tape.

\*The new VCO module also fits any 102-B or C mainframe to enhance its time-base signal processing capability.

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At the recent Jack Berman Co. CB seminar for "clients" SBE and Shure, at left, owner Berman expounds "Don't sell. Help people buy!"; center, Wayne Markis, right, dealer/distributor at the Cactus Patch, Phoenix, gets advice from Kay Inouye of SBE agency D'arcy MacManus & Masius;

at right, Roger Ponto, Shure national sales manager, is flanked by Karl Watts, CB Warehouse, San Luis Obispo, Calif., right, and Gil Schaller, a Berman rep. Both Markis and Watts see the growing viability of 40-channel CB/radio/tape combos.

Billboard photos by Earl Paige

## Interim FCC 40-Ch. CBs' Approval Set

By MILDRED HALL

WASHINGTON—The FCC says it is sticking to its decision to increase the number of CB channels from 23 to 40, and allow interim acceptance of 60 dB harmonic suppression standards, in spite of broadcaster protests that the commission's action of June 27 will mean more interference to tv reception.

In rejecting pleas for reconsideration by the Assn. of Maximum Service Telecasters and the ABC Network last week, the commission said that the expansion of the CB service is required "in the public interest."

The FCC says that if the lighter

(Continued on page 39)

## Impressive CB/Combo Projections Pessimism Overcome At SBE/Shure Rep's Seminar

By EARL PAIGE

(This concludes a two-part report on the Jack Berman Co. CB seminar that began last week with a look at overall 4-channel combination prospects, Shure's new CB mike promotion and the need for more ad support.)

LOS ANGELES—Projected figures are impressive for CB—and the increasingly viable radio/car stereo combinations—despite pessimistic attitudes prevailing now due to the confusion over 4-channel expansion.

This is the basic conclusion of marketing people attending the recent day-long gathering at Jack Berman Co., SBE and Shure rep firm. It is also the key factor in the introduction of the industry's first FCC type-approved prototypes of 40-channel combinations at last week's (19-21) APAA expo in Las Vegas by at least

eight major suppliers (Billboard, Oct. 23).

One of the fastest growing segments is CB accessories, estimated last year at \$170 million and to go to \$222 million. This category includes the antenna business and 40-channel will require antenna adjustments. West says generally small antennas "below 24-inch" won't work well but many current ones will operate adequately.

CB itself already hit \$700 million but no hard prediction on 1977 was made. However, West says there are 6,479 officially licensed now and an expected 10 million will be licensed by year's end. It's estimated there are 13 million CB operators but only 2 million are licensed, a figure including point of purchase licensing.

Other growth curves: 1 of every 20 passenger cars has CB now, ex-

pected to go to 25% by 1981; more than 60% of long-haul trucks have CB; 1 of every 7 recreational vehicles have CB; in five years, 5 of every 7 boats will have it; only 4 of every 100 homes now have CB base station, rising to 15 of every 100 by 1981.

Figures for last year are 14% of sales base, 80% mobile, 6% portable (little toy walkie-talkies are to be phased out as the FCC seeks to ban the five transistor 100-milliwatt toys).

On the subject of why new 40-channel equipment will be higher, it was pointed out that the FCC type approval requires links to three areas. There is a modulation circuit required. More than 68% of all television interference complaints have been from CB. There must be a filter

(Continued on page 40)

## Chi Theater a \$500G A/V 'Showcase'

By ALAN PENCHANSKY

CHICAGO—The transformation of a movie theater into a 10,000 square-foot nightclub housing complete audio and video recording facilities began here this month with construction at the former Town Theater on the near north side.

Conversion of the Town, shuttered now for nearly two years, has been in the planning stages for more than nine months, and backers of the project say they expect to have the refashioned house complete for New Year's Eve.

"What we're trying to do is create a nightclub that will offer the quality of sound and lighting and special effects that young people have come to

(Continued on page 40)



At first Central New York Hi-Fi Show, above, from left, at Garrard exhibit are Harry Paston, Paston-Hunter Co., show group vice president; Cary Gordon, Gordon Electronics, association president; Steve Rosenthal, Garrard field sales coordinator; George Keeler and Bob Hager, Gordon audio manager and general manager, respectively; below, Epic's Southside Johnny & the Asbury Jukes greet fans at the U.S. Pioneer booth: drummer Kenny Pentifallo, Johnny and keyboardist Kevin Kavanaugh.



## 43 Hi Fi Firms Cite Dealer/Rep Effort At 1st Central N.Y. Expo

SYRACUSE, N.Y.—The success of the first Central New York Hi Fi Show Oct. 9-10 at the suburban Sheraton Inn in drawing about 8,500 attendees to the "non-sell" expo is due to the joint efforts of the eight area dealers and six rep firms which combined to produce the event, exhibitors agree.

The 43 participating manufacturers "expressed complete satisfaction with the quality of attendance," notes Harry Paston of the Paston-Hunter Co. rep firm, vice president of the non-profit group set up to organize and produce the show.

A strong advertising campaign was credited with turning out the heavy traffic by Cary Gordon of Gordon Electronics, president of the association. Included were large posters in all retail outlets and on area campuses; large newspaper ads in Syracuse, Watertown, Oswego, Ithaca and Auburn; more than 1,000 radio spots and impressions, and a heavy television ad campaign with professionally created 60-minute spots.

"I doubt if we'll do it the same way again two years in a row," observes Paston. "I would think the association would look to a sales training seminar for dealers, and perhaps a 'selling' show the next time around."

He points out that all eight retailers involved had heavy post-show ads, with Gordon using big newspaper space, and Sounds Great and Clark Music, also in Syracuse, going for radio spots. "They're looking more to long-term benefits than just this Christmas buying season."

Other retailers involved were Tech HiFi, Syracuse; Hi-Fi Specialists, Oswego; E&D Sound Unlimited, Watertown; Carm's Record & Component Center, Auburn, and Stereo Shack, Ithaca. They combined to sponsor a four-page show program, and strategically placed show signs indicated where various demonstrated products were available.

Prizes totaling \$3,100 at "national advertised value" were contributed by participating manufacturers as door prizes, with 27 visitors sharing the awards, according to Jeff Paston, show manager.

(Continued on page 38)



Among industry execs on hand, above from left, are Jorge Montero, TEAC national accounts manager; George Saddler, Fuji audiotape marketing manager; Don Palmquist, Kenwood marketing vice president; Jim Proud, GTE Sylvania audio sales manager, and Ken Furst, Onkyo U.S.A. product manager; below, portion of exhibit setup for 43 participating manufacturers at the Sheraton Inn in suburban Syracuse, with displays, clockwise from left, of Scott; Maxell, which ran tape clinics, Koss, and U.S. Pioneer.



BILLBOARD

# Sound Reinforcement—Key AES Query: Is Music Noise?

• Continued from page 32

participate in seminars, and have personnel in attendance include Altec-Lansing, JBL, and Cerwin-Vega. "I don't think anyone really knows how big the sound reinforcement market is," notes Cerwin-Vega's Gail Martin, "but it's mushroomed into a multimillion-dollar business and become very competitive."

"One of the key areas we are all concerned with," adds Martin, "are the recent ordinances in certain locales governing sound pressure levels, a topic to be explored at AES. That's really the only damper in the field but I think it's something we can obviate as time goes along."

Martin adds that these laws have had the effect of moving more live entertainment away from open areas and into more coliseums and enclosed halls.

"There's no doubt," adds Martin, "that there has been a major trend towards live performances and more clubs are opening up catering to it all the time. I think the really big market now is small clubs and lounges that are using medium priced sound reinforcement systems."

"In addition, more performers are acquiring their own systems. Add to that the growing disco market and it's become very dynamic."

Carl Davis, JBL, adds, "Modern reinforcement systems are a good deal more complex in comparison to the sound column/mixer/microphone p.a. systems of old."

"Today, unbelievably sophisticated sound reinforcement systems have evolved as a direct result of the sound quality and special effects

captured in the recording process.

"Audiences, regardless of their musical preferences, expect their favorite performers to sound the same live as they do on a recording. Given the fact that modern recording stu-

dios cost upwards of \$250,000, at least half of which is spent for recording equipment, one begins to appreciate how difficult it is to faithfully re-create recorded sound to an audience, sometimes numbering

more than 200,000 and located as far as several city blocks from the stage."

Recently introduced by JBL was model 6233 basic stereo amplifier which produces 600 watts with a

special light weight power supply.

Light weight is also a trend since "that's important to the many sound contractors who transport equipment from city to city, often on a daily basis," Davis adds.

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## 55th AES Seen Top N.Y. Expo

• Continued from page 32

the awards banquet Sunday (31). At the same time, two honorary memberships, five fellowships and a publications award will be presented.

In addition to the session on rock music, moderated by Geoffrey Wilson, Penn State Univ., other technical sessions and chairman include architectural acoustics, David Klepper, Klepper, Marshall, King Ltd.; audio in medicine, Phil Kantrowitz, City Univ. of New York; digital techniques, Thomas Stockham, Soundstream; disk recording/reproduction, Arnold Schwartz, Micro-Acoustics; electronic music, Don Voegeli, Electrosonic Studio; measurement and instrumentation, Anthony Schneider, B&K Instruments; magnetic recording/reproduction, Marvin Camras, IIT Research Institute; psychoacoustics, Geoffrey Langdon, AKG Acoustics; signal processing/transmission systems, Barry Roche, Rupert Neve Inc.; sound reinforcement, Robert Lin, Sound Systems, and transducers, R.H. Campbell, Unipolycon.

Special AES seminars will cover "Audio Equipment Interface," part I: circuits and analysis methods and part II: analysis of circuits, with Albert Grundy, Institute of Audio Research, and "Sound Reinforcement," basic design with David Klepper, Klepper, Marshall, King, Ltd., and live entertainment with Stan Miller, Stanal Sound.

The highly successful audiology tests conducted for the last two years on the West Coast will be set up here for the first time. Dr. Donald Dirks and Sam Gilman of UCLA will supervise the tests, using soundproof booths provided by Industrial Acoustic.

CAPITOL DISCO

## Rogers' Bookings Strong At D.C. & Phila. Hi Fi Expos

NEW HOPE, Va.—Advance bookings are strong for the 1977 Washington and Philadelphia HiFi Stereo Music Shows, according to expo producer Teresa Rogers, with larger space units going first. Exhibitors from the successful 1975 shows have priority before new applications, she notes.

Special feature of the D.C. show will be an "X-rated" stereo disco (due to liquor availability and age 18 admittance) and multimedia show produced by Ken Kanzler of Atlantis Sound, who promises "quite an exciting show."

Featuring at least six screens and

videocassette programming, it will be incorporated with disco dance music and other gimmicks. Centerfold girls will be on hand as hostesses, hoping to emulate the Penthouse Pets appeal two years ago.

Both shows will return to previously successful downtown hotel locations, notes co-producer Bob Rogers, who with wife Terry have been High Fidelity Music Show, Inc., since their successful pioneer effort in Washington in 1954.

The Hotel Washington is the site of the Feb. 11-13 Washington event, across the square from the White House, and the Benjamin Franklin again will host the Philadelphia run, March 18-20, with its high-traffic location just two blocks from Independence Square.

HiFi Stereo Music Show is the updated tag used this year, replacing the obsolete High Fidelity Music Show banner.

### New N.Y. Studio

NEW YORK—Celebration Studios, a division of MZH, is this city's latest 24-track Dolby dbx studio with official opening set for Nov. 1.

## Sept. Audio Sales To Dealers Gain

WASHINGTON—For the first time this year, all categories of audio sales to dealers showed gains over the prior year, September figures for auto radios, including tape combinations, and portable, compact and component phonograph systems were solidly ahead, according to the EIA marketing services department.

It was the first month in calendar 1976 that phonograph sales were ahead of last year, cutting the nine-month deficit almost in half. September sales to dealers of 487,929 units were a 37% gain from a year ago, with the January-September total of 2.1 million trimming the decline from 1975 to about 13%, from 24% a month ago.

Auto radios continued their strong sales pace, with nearly 1.35 million units sold to dealers in September, a 31% increase from the same month in 1975. For nine months, more than 9.29 million auto radios, including 8-track and cassette combinations, have been shipped, a big 45% increase from last year.

## 1st Central N.Y. Hi Fi Expo Solid

Continued from page 36

An added plus for exhibitors was the invitation extended by the association to all Upstate New York audio dealers to attend the show and an industry get-together held after the first day's run. More than 25 retailers, together with their personnel, took advantage, with nearly 300 on hand for the gathering.

A bonus feature on Sunday was the appearance of the Epic group Southside Johnny & the Asbury Jukes at the U.S. Pioneer exhibit. Syracuse station WNDR broadcast live from the Sheraton lobby in front of the exhibit area throughout the show, and strong local tv news coverage the first evening brought extra publicity.

Participating exhibitors, who were virtually unanimous in their praise of the non-profit group's efforts, included ADC, ADS, Akai, AR, Audio-Technica, Avid, B&O, B.I.C., Bozak, BSR, Cerwin-Vega, Craig Audio, Discwasher, Dual, Dyanco, ESI, Fuji, Garrard, Genesis, JVC, Jennings, Kenwood, KLH, Koss, Lux Audio, Marantz, Maxell, McIntosh, Onkyo, Philips Hi-Fi, Pioneer, Sansui, Scott, Sony, Soundcraftsman, Stanton, Superscope, Sylvania, Tandberg, TDK, TEAC, Technics and Yamaha.

Other rep firms joining Paston-Hunter in forming the association with the eight dealers in November 1975 include Bishop Enterprises and Kramerson-Randall Sales Corp., both of North Syracuse; Bernard Darmstedter Assoc., Baldwinsville; Al Tounkin Sales, Kenmore, and Robert Van Guilder of North Syracuse, representing R.W. Mitscher Co.

## TDK Cassette, 8-Track Promos

NEW YORK—TDK is repeating two of its most successful promotions through October, a 25% off deal on SD cassettes in C-60, C-90 and C-120 lengths, and on 45 and 90-minute D 8-tracks, marketing manager Ken Kohda announces.

Both cassettes and cartridges are packed together with a sleeve that reads "Save 25%, buy one and get one at 1/2 price."

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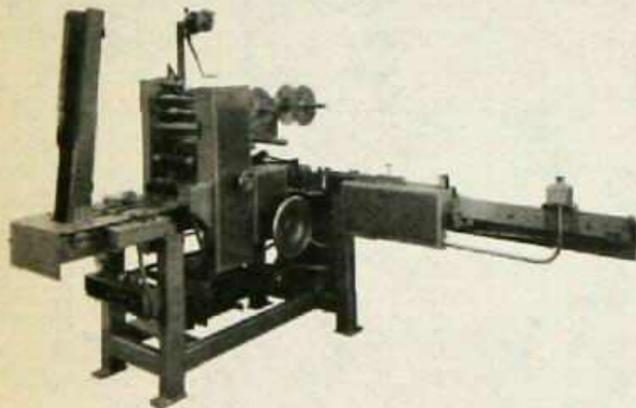
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# AES Convention Tape Duplicator

A full range of the latest in tape duplicating equipment improvements is on view this weekend (29-Nov. 1) at the 55th AES in New York's

Waldorf-Astoria, with at least a dozen major companies represented.

Infonics will use a demonstration room for high-speed cassette duplication runs, and other exhibitors include Audiomatic, international

sales representative for Electro-Sound, Apex, Superscope and Grandy; International Audio Inc.; Liberty/UA Tape Duplicating; Otari Corp.; Pentagon Industries; Pratt-Spector Corp., and Tapemaker Sales.

With the cassette market in particular continuing to show impressive growth, interest in the new duplicating technology is expected to bring heavy traffic to these AES exhibits. Reliance Audio Visual Corp. has appointed

Eliot Hague, Upsala College graduate and freelance video producer, as rental manager. With headquarters at 619 W. 54 St., New York 10019, the firm maintains a National Video Rental Network with locations in 58 cities.

## FCC In CB OK

Continued from page 36

radiation standards recommended by the telecasters group and ABC were required for new class D transmitters, the CB frequency expansion would be delayed, because manufacturers would have to redesign their equipment to meet those specifications. The broadcasters want at least a 205-dB standard.

(At APAA in Las Vegas last week (19-21), the first FCC type-approved 40-channel units, including a number of radio and tape combinations, were previewed for the industry. They are to go on sale Jan. 1, 1977.)

However, the FCC said the 60 dB standard is an "interim" measure, and there will be rulemaking in the near future looking toward the adoption of radiation standards on the order of about 100 dB.

In the meanwhile, manufacturing of class D transmitter models type-accepted prior to Sept. 10, 1976, must end by Aug. 1, 1977, and the marketing of these transmitters must end by Jan. 1, 1978.

If the CB manufacturer wants to go on making and marketing the class D transmitters type-accepted before Sept. 10, 1976, he can assign new model numbers and submit the transmitters to the FCC prior to Aug. 1, 1977, for re-type acceptance under the new technical standards called for in the commission's June 27 announcement.

## Digital Audio Usage Expands

Continued from page 35

point by demonstrating four-part harmony at the Eventide booth, with three H910's completing the quartet.

Digital technology comes to audio largely by way of the computer industry, and many of the components found in audio hardware were originally designed with non-audio applications in mind. Walter Jung's paper, "Application Considerations for IC Data Converters Useful in Audio Signal Processing," will detail some of the methods whereby computer-oriented integrated circuits may be applied to audio devices.

As usual, there are the inevitable performance tradeoffs in digital audio. For example, with a given digital electronics package, frequency response may deteriorate as delay time is increased. So before buying a delay line with an impressively long maximum delay, make sure the frequency response remains adequate for the intended application.

The so-called "sampling rate" is another factor affecting the performance of digital equipment. The analog signal is converted to digital by sampling and measuring the signal at regular intervals. If the interval between samples is relatively long, the eventual re-conversion to audio may yield a poor replica of the original audio input.

These considerations are typical of the "growing pains" that accompany any relatively new technology. In most well-designed equipment, the trade-offs pose no serious problems, and as the technology develops and becomes even more sophisticated, we may count on seeing even more examples of digital audio.

JOHN WORAM

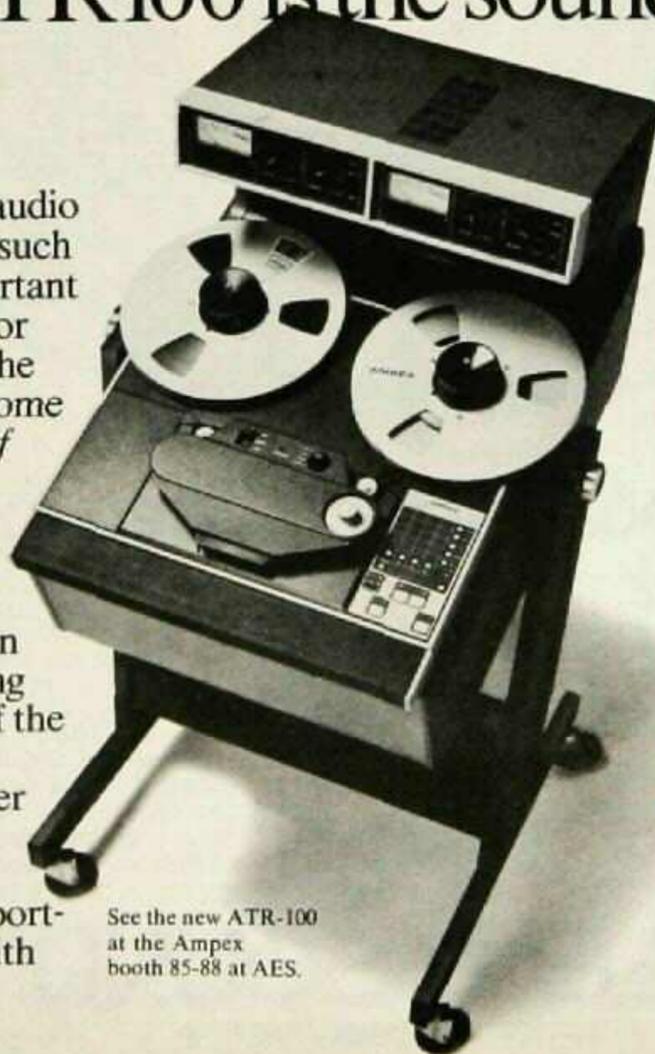
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See the new ATR-100 at the Ampex booth 85-88 at AES.

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# Chi Theater Revamped A/V Showcase

Continued from page 36  
expect from premier rock acts on tour," explains John May, a major

partner of Park West Ltd., formed to purchase and operate the venue. May, who lives adjacent to the the-

ater in the city's Lincoln Park West neighborhood, takes credit for initiating the venture.

The 35-year-old former booking agent, road manager and co-designer of the Faces disco here, says the cost of hardware and renovations on the building will total \$500,000. May says the room will feature tiered, modular seating, with capacity for over 1,000.

With complete audio and video facilities on-site, the club also will be available for trade shows, conventions and showcase functions, he notes. "A couple of ad agencies already are very interested," May says.

In addition to stage lighting that boasts an 18-channel dimming system, chaser and neon lights, and a 9 by 12-foot projection television screen as a backdrop to the "modified thrust" stage, May promises "all the toys that are made," in the way of special effects.

The sound, light and video systems are being designed and installed by Roscor Inc. The initial video investment, Roscor informs, also includes two remote-controlled tv cameras to be mounted at the

## MINI 'CES'

# 2D School Stereo Expo Grows

INDIANA, Pa.—With more manufacturer support, and increased involvement from area audio retailers, the second Indiana Univ. of Pennsylvania Stereo Exposition/Symposium hopes to top last year's 5,000 turnout at its Wednesday (27) campus run.

Major goal of the free "mini CES" remains educational, emphasizes Frank Viggiano Jr., consumer services department instructor and expo coordinator (Billboard, Oct. 2). It is aimed at making students, front of the stage, a high quality switching and effects generating system and a ¼-inch videocassette deck. The system is linked to the big, commercial projection unit.

The sound system will utilize a customized Altec 20-channel console, Altec speakers and monitors, and Crown amplifiers, Roscor indicates.

Booking for the club will be handled here by Beacon Artists Management.

and other visitors, more aware of how to intelligently approach the purchase of various audio equipment, giving them a background via seminar sessions.

Manufacturers involved in both displays and instruction, this year include Dynaco, with a talk on stereo kit building; Fuji Photo Film audiotape, with booklets, test equipment and George Saddler speaking on cassette evaluation; JVC America, with its 4-channel van demonstration; Bose Corp., with a promised new product introduction and Terry Fibish's slide/tape presentation on direct reflecting speakers, and a drawing for a pair of Bose 301 speakers; Sansui, through rep Bill Kruger of the J.B. Parent Co., talking on features as opposed to more power.

Of the six area retailers definitely committed, Sound Shack of nearby Natrons Heights will offer tips on audio basics and car stereo. A BMW sedan will be equipped with a high end Audio Mobile hi fi car stereo system that bowed at the Winter CES, and another car will feature Pioneer Electronics of America's FM Supertuner and Power Play booster unit.

Opus One, Pittsburgh, will offer speaker analysis tests and demonstrate the new Advent 750 Video-Beam projection television unit; Muntz Stereo, Indiana, will cover compact stereo; Quinn's Audio, Indiana, will talk on kits for building speakers; Indiana Audio again will cover how to spend your audio dollars, and The Record Shop, newly opened in town, will offer tips on record and tape care.

## See More CB 40-Ch. Combos

Continued from page 36

to reduce harmonics (this could go down to 70 dB eventually). There must be complete electronic shielding of the oscillator to no more than two nanowatts probably by next year.

While all this is going on and manufacturers of CB are racing to get FCC type approval by Nov. 15, some dealers are wondering why there can't be a speed up. The question of holding 40-channel equipment in bonded warehouses was discussed. Currently, there can be no interstate shipping of CBs with 40 channels. But what about Radio Shack, which according to distributors here, could conceivably bond-warehouse 40-channels right up to its retail counters? Well, there is an investigation into this right now.

Still in the back of people's minds is the question of type specification on the existing 23-channel equipment—i.e., this equipment doesn't meet new FCC guidelines on modulation, etc. There is a grace period. By 1978, all CB will have to be type specified but until then, operation of 23-channel units without rebuild will be legal, it was stated. If they are converted, however, they must be type-accepted via rebuild.

As for further policing of FCC specs, the FCC will after Jan. 1 be purchasing production models off the shelf. This will get away from what West calls "lab clean" models being sent in for type specifications.

He talks about how "sweet" it was once when the FCC just looked at test specifications. Now the actual machine must be sent in. Some factories send in as many as 10 different units. Sometime, the FCC labs hope to type test all this equipment by

## STORAGE CASES

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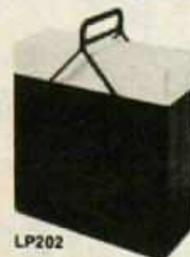
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# Noise Reduction: 1st 10 Years, From Studio To Home

• Continued from page 32 themselves to mask the noise. Therefore, the system has no effect on levels above -20 dB, while lower levels are boosted by up to 10 dB. Dbx compresses the entire dynamic range, so that high level signals are brought down while low level signals are boosted by as much as 40 dB. In either case, the playback expander restores the original dynamic range.

Dolby divides the signal into four separate frequency bands, each of which is treated independently, in an effort to conceal the audible effects of the system itself. On the other hand, dbx treats the whole signal at once, and so its critics claim its action may be more noticeable than Dolby's. But it does offer a greater noise reduction potential, and dbx points out that its high level compression/expansion feature vastly increases the available dynamic range.

For a time, a third contender—Burwen Laboratories—marketed its Model 2000 Noise Eliminator. But at a cost of \$3,800 for a single channel system, it was beyond the reach of most commercial operators. The company has better luck with a series of noise filters. These are a form a dynamic equalizer, which introduce progressively more low- and high-frequency roll-off as the program level is brought down. The idea is that at low levels the filters remove the noise, yet have a minimal effect on the program. The filter is used in playback only, with no pre-recording processing required. Although perhaps not as widely accepted as Dolby or dbx, Burwen's noise filters are nonetheless a handy production tool, especially for cleaning up noisy program sources.

Unfortunately, Burwen was plagued by a run of faulty components from one of its suppliers and recently went out of business. It has since resurfaced as Burwen Research, now a subsidiary of KLH. Former president Richard Burwen remains as a technical consultant to the new company, and reports that Burwen Research is now marketing the Model 1201A Noise Filter, a revised and improved version of the earlier DNF 1201 system.

With the demise of the Burwen Noise Eliminator, Dolby and dbx had the pro market pretty much to themselves. But not for long.

One of the more interesting developments in noise reduction technology is Telefunken's announcement of its Telcom C-4 compander. The Telcom system was introduced at the Los Angeles convention of the AES by Gotham Audio Corp. The system may be described as a unique combination of the principles found in both the Dolby and dbx systems, although it is compatible with neither. Like Dolby, Telcom splits the program into four frequency bands, but the companding action takes place over the entire program dynamic range, as does dbx. Telefunken claims the system provides a gain in dynamic range of 30 dB.

Gotham president Steve Temmer anticipates that Telcom will make a great impact in areas that have not yet fully committed themselves to noise reduction—for example, phone lines, satellite communication systems, and studio-to-transmitter links.

Like dbx's recently introduced K-9 card (Billboard, May 15), Telcom's electronics will be packaged as a plug-in retrofit for Dolby main-

frames. Gotham expects to make a universal mainframe that will accept any of the available systems without modifications.

(At present, the dbx K-9 card will work in a single-channel Dolby system, while the larger Dolby M-16 mainframe requires a minor wiring modification in each channel to make it dbx-compatible.)

Looking into the future, Temmer speculates that noise reduction may eventually become an integral part of the tape recorder, just as pre- and post-emphasis (equalization) is now.

This would of course greatly simplify matters, provided there was some sort of universal agreement on a noise reduction standard. However, this is not likely to happen overnight.

In semi-pro circles, TEAC has already equipped several of its tape recorders with dbx noise reduction. It is available as an option on Tascam 8 and 16 track machines and is built-in to the Model 25-2 quarter-inch machine.

In consumer audio, less-sophisticated noise reduction systems have

been built into cassette recorders for several years, and the Dolby "B" system is widely available in this format. Now, Telefunken has announced the development of its own "B" system. Like the Telcom, it is Dolby-incompatible; however, the company's noise reduction chip may be wired to offer either Telefunken or Dolby "B" at the flip of a switch.

On the other hand, JVC's ANRS (Automatic Noise Reduction System) is Dolby "B"-compatible. Originally developed for quad (CD-4) record production, ANRS is now

built into most of JVC's cassette recorders. Just recently the company stated that Dolby and ANRS tapes are "completely interchangeable," so that programs encoded in one system may be decoded by the other.

In addition to disk recording, noise reduction has found its way into both the broadcasting and film industries, and it is a pretty safe bet that the future will see a noise reduction expansion that perhaps even Ray Dolby did not anticipate when he started the whole thing, just 10 years ago.

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## Windy City Promoters Divorce

### Partners Veer Off, Join Jam And Celebration Firms

By ALAN PENCHANSKY

CHICAGO—A major realignment of concert promotion organizations has taken place here with the breakup of Windy City Productions, the biggest promoter based in this market.

The Windy City organization ceases to exist, with partners in the company splitting between Jam Productions, formerly a part of Windy City, and to Celebration Productions affiliated here with Flip Side Productions, a division of the suc-

cessful five-store Flip Side Record Retail chain.

The Celebration-Flip Side merger represents a joint venture agreement between the two parties for all concerts within a six-county area surrounding Chicago. Larry Rosenbaum, one of the owners of Flip Side, says.

Bruce Kapp, Brian Hansen, Donna Wenrick and Jane Heriot, from Windy City, comprise the Celebration half of the joint undertaking. The new group, which will promote on its own outside the Chicago area, is joined by Chris Schuba, formerly of the Chicago Sun-Times.

Principles of Jam Productions are Army Granat and Jerry Mickelson, both of Windy City. Fred Ordower, production manager, and Ron Stern, stage manager, also move to Jam from the defunct structure.

Jam Productions will retain Windy City's affiliation with the Aragon Ballroom and Riviera and Uptown Theatres here, an affiliation that now becomes exclusive, according to Granat. Jam also will promote in the Auditorium and Arie Crown Theaters here, and in Ohio and Indiana.

Additionally, the Ivanhoe Theater here and B'ginnings in suburban Schaumburg are being booked exclusively by Jam.

The Celebration-Flip Side alliance will exploit Flip Side's exclusive access to the 11,500-seat International Amphitheatre here, along with the Arie Crown and Auditorium Theatres.

On Thursday (9) the group is staging Nils Lofgren and Robert Palmer at the Varsity Theater in Evanston. It will be the first concert ever booked in that movie house.

"There are a few other suburban halls we are also negotiating with," Rosenbaum states.

"Bruce Kapp's primary function is booking of acts, although everything is coordinated," Rosenbaum says. Celebration too will handle "logistics," while contact with halls and the media, and advertising falls to Flip Side.

"It will allow us to be full-time concert promoters without having to pay less attention to our stores," Rosenbaum observes, referring to the five Flip Side disk, tape paraphernalia and Tickertron outlets.

## Stability The Goal Of Aladdin Theatre

By HANFORD SEARL

LAS VEGAS—After three months of operation, the new \$10-million Aladdin Performing Arts Theatre has recorded a stable concert output as a more cautious, diversified booking effort takes effect.

Out of about 50 shows produced in the plush, 7,500-capacity facility, nine rock productions have been sellouts and five events—of various types—have been considered losses, officials report.

Neil Diamond, who sold out five shows July 2-5, opened the innovative concert hall. Chicago, which followed Diamond's record-setting dates, filled the theatre once in three nights.

More recently, the Doobie Brothers-Silver package sold out the double-tiered hall Oct. 16, preceded by

a one-night SRO date of Jefferson Starship backed by Heart Oct. 3. Yes and Renaissance pulled a capacity audience in August.

The five concerts which attracted small turnouts include Dave Mason-Cate Brothers, James Taylor, the Al Hirt dixieland show, a Disco explosion show and a big band bash series.

James Tamer, executive show director, says "It's been a slow, growing process but we are now pleased and feel we're going in the right direction."

Recent booking changes include reduction of admission prices for rock concerts from \$12.50 and \$10 to \$10 and \$8.50. Tamer is presently contracting to curtain down the hall to 2,500 seats as needed for certain acts.

Tamer agrees the new theatre cannot make it depending on local clientele only and maintains the regular 2½ day turnover of 80,000 tourists and attraction of Southern California customers count heavily in future success of the facility.

Frank Sinatra will do a benefit there Jan. 5, says Tamer. And the hall is now booking about five rock

(Continued on page 50)

## Signings

Peter Anders, writer-singer, to 20th Century. ... Tom Fogerty, formerly of Credence Clearwater Revival, to PBR International Records of LA. with his new group, Ruby. ... Onyx to ATV Records. ... Stephen Burrows, fashion designer, to be managed by Bob Ellis who plans to use rock royalty and production techniques for the client.

Susan Haney to Jan Mar Records. ... Marty Martel to Record Productions of America. ... Little Joe Shaver to Baskerville Records.

Ersel Magitt, also known as Mama Coco, to Express Records. ... Ben Thomas, writer-singer, to London impresario Robert Paterson for management. ... Meatloaf, known in New York underground as "the Ethel Merman of rock 'n' roll," to Utopia Records. ... Pepper, who backed Ruth Copeland on "Take Me To Baltimore" LP to RCA. ... Also to RCA, keyboard artist Lonnie Liston Smith. ... Gospel singers William Brothers to Savoy Records. ... Puerto Rican group Alborada to Graffiti. ... Persuasions and the Buckeye Politicians to Somerset Talent for management.

Pilot to Arista. This English group, comprised of co-writers and guitarists David Paton and Ian Bairnston, had a hit single with "Magic" ... Bobby Womack to Columbia. New LP is scheduled for mid-November. ... Lola Falana to WMOT Records with first LP due in January.



Alice Contest: Alice Cooper (front row, third from left) is surrounded by winners of a national radio contest were his guests at the "Rock Music Awards" television show, which he co-emceed. There are a few radio personalities in the picture too.

## Alice Cooper Takes Glance Into Future

By NAT FREEDLAND

LOS ANGELES—Alice Cooper's act isn't mellowing, it's just expanding. So says the man himself, at an afternoon session typical of his image—Alice was barefoot, shirtless and drinking beer in front of his television set in the Hollywood Hills.

Cooper is completing vocal tracks on his next Warner Bros. LP, "Lace & Whisky," which he hopes to have released before Christmas.

He is also writing a dozen songs for a top-secret project with Elton John's lyricist Bernie Taupin and mulling an offer to star in a stage tour as the late evangelist Billy Sunday for the producer of "Give 'Em Hell, Harry."

Beyond that, Alice can't firm up his plans too much because he is committed to play dramatic roles in two movies scheduled to start sometime in 1977. He'll be portraying a cocktail lounge pianist in Robert ("Nashville") Altman's film of the Kurt Vonnegut novel "Breakfast Of Champions." And he was the first male lead announced for Mae West's movie, "Sextette."

Meanwhile, Alice's original group, also named Alice Cooper, is close to its own record contract under the name "Billion Dollar Babies."

As Alice describes the split-up, it was friendly enough despite the legal settlements involved. "I couldn't write lyrics for the group's melodies anymore," he says. "They were coming up with good, pretty tunes but I was heading for the direction of rock-Broadway."

Cooper feels strongly that rock star attractions that don't put theatrical spectacle into their concerts are short-changing the audience. "We invested \$400,000 for production on the 'Welcome To My Nightmare' tour but we sold out every date because the kids knew they could expect a big show from Alice Cooper."

"I don't see how a headliner rock group that just stands in front of the amplifiers and plays its hits can get away with charging \$8 for a ticket."

Whenever Alice has a new record out, he says he phones seven or eight radio stations a day whether he's at home or on the road. "I think it makes sense to call the program directors to thank them for playing a record, and maybe tape a little phone interview spot," he says.

"If you're out on the road, you might as well accomplish something constructive while you're hanging around your hotel room."

## Talent In Action

### TEMPTATIONS DRAMATICS JEANNIE REYNOLDS

Forum, Los Angeles

Given the landmark significance of its past hits, it's little wonder that the highlight of the Temptations' set Oct. 1 was a chronological medley of hits from the group's 1964-1972 glory years.

That 10-minute spot included the group's breakthrough hit, "The Way You Do The Things You Do" and its first Grammy-winner, "Cloud Nine," in addition to the much-covered rock classics "Get Ready" and "Ain't Too Proud To Beg," and four No. 1 pop and soul hits, "My Girl," "I Can't Get Next To You," "Just My Imagination" and "Papa Was A Rolling Stone."

While the newer material couldn't measure up to those mighty standards, some of the more notable efforts included the Oriental-tinged "China Doll," the rocker "Glass House," the "Happy People" closer and the mellow, smoothly harmonized "Firefly," in which steam enveloped the stage in the group's only bow to the more dramatic stage presentations brought in by acts like Earth, Wind & Fire.

Other familiar efforts included the group's most recent top 20 pop hit, the 1973 patchwork "Masterpiece," and an intense "A Song For You," in which veteran Temptation Dennis Edwards was so wrapped up in the song he soulfully sang, "I wish they would stop the hum" when sound problems persisted.

The set began impressively with an L.A. Symphony. (Continued on page 47)

## 2 Argent Hotels Reopen Lounges

LAS VEGAS—Two Argent Corp. hotels, the Stardust along the Strip and the downtown Fremont Hotel, have recently reopened new, modern lounges plus the only Casino Center disco after-hours club.

The \$1-million, 650-seat Starlight Lounge celebrated opening night events Oct. 1 with the return of Fats Domino to Las Vegas lounge action.

Board chairman Allen Glick says, "Argent spent millions remaking the Stardust, Fremont and Hacienda into finer hotels growing with Las Vegas."

The Stardust's new lounge features 9,000 square feet in area with a

revolving stage replete with the latest in lighting and sound equipment. Joining Domino in the first engagement was Mac Davis's group Strutt and the Kenny Davis Road Show.

A two-drink minimum covers lounge patrons from 8 p.m. until dawn weekly. The mammoth lounge is still attracting good crowds since opening night at 450 customers on slow weeknights and is filled week-ends.

Future headliners include B.B. King, Fabian, the Treniers, Slappy White and the Mickey Finn Show.

The downtown Fremont Hotel reopened the 300-capacity Carnival

Room Aug. 31 with Wayne Newton, who began his Vegas career there years ago, participating in opening night events.

The remodeled lounge features the London Theme Disco which follows the lounge acts after a 9 p.m.-2 a.m. schedule.

The room converts into a disco within 15 minutes with special mirrors assembled, tables removed, overhead flashing banks of lights exposed and a dance floor set down.

English DJ Tom Bush and Paul York operate the disco which functions from 3 a.m.-7 a.m. daily except for Monday. HANFORD SEARL

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## New On The Charts



**ROSE ROYCE**  
"Car Wash"—82



**WHIRLWIND**  
"Full Time Thing (Between Dusk & Dawn)"—97



**BRICK**  
"Dazz"—★

## Talent In Action

• Continued from page 42

phony Orchestra overture accompanying a three-minute film montage of the Temptations, at the conclusion of which the five group members walked through previously unseen slits in the screen. But there was so little real enthusiasm for the show that, even though it was less than an hour from start to finish, an encore attempt fizzled.

After a 10-minute spot by the Dramatic Players, the instrumental unit that backed both the Dramatics and Jeannie Reynolds, the five-man ABC group emerged to offer a 50-minute performance that included its recent hits like "Me and Mrs. Jones," "The Stars In Your Eyes," "You're Fooling You" and the new "Finger Fever."

The group's show features flashy choreography and classy soul vocals that range from sweet, smooth harmonies to intense, gospelly solos. Volt hit "In The Rain" was included, but the group's super-charged breakthrough smash from five years ago, "Whatcha See Is Whatcha Get," was not, perhaps because the group expected a second encore that failed to materialize.

After an opening instrumental by the Dramatic Players, Casablanca's Jeannie Reynolds, the sister of the Dramatics' lead singer L.T. Reynolds, appeared to offer a well-balanced but too brief 22-minute set. She did "The Fruit

Song" from her "Cherries, Bananas And Other Fine Things" LP, and also four other less gimmicky numbers that showed off her gritty, powerful soulfulness. **PAUL GREIN**

**JIMMIE SPHEERIS**  
*Ebbets Field, Denver*

Spheeris returned to this popular Rocky Mountain showcase Sept. 24, playing before an enthusiastic sold-out crowd which came to witness one of Denver's strongest attractions.

Devoid of his shoulder-length hair in favor of a shorter, neatly groomed cut, Spheeris interchanged tunes on the guitar and keyboards, playing both with precision during his 13-song set. He performed songs from his Columbia and more recent Epic LPs, each registering applause from the crowd, which undoubtedly was familiar with all his work. Between tunes, he joked with his fans by way of some clever one-liners, appearing quite at ease.

He opened on guitar with "Let It Flow," and proceeded into "Gardens Of Wake," "Seeds Of Spring," "Hills In My Head," and "Emerald And The Dance Dream," all mellow rockers and ballads.

Spheeris' backup rhythm section was competent, adding the needed rock touch to complement his laid-back style.

Other popular selections were "It's All In The (Continued on page 50)

LOS ANGELES—All four of the acts which achieved their first Hot 100 single last week point to the increasing ability of product to break by way of the discos and without heavy radio play.

Before discos emerged two years ago as an exposure alternative to radio, it would have been most difficult for new, unknown soul acts to cross over to the Hot 100 unless their hits were close to the top of the soul chart.

But Rose Royce's "Car Wash" on MCA, Whirlwind's "Full Time Thing" on Roulette, Brick's "Dazz" on Bang, and El Coco's "Let's Get It Together" on AVI all made the Hot 100 before they had so much as made the top 50 on soul.

These records were able to cross to the pop market so quickly because they are all major top 20 items on Billboard's disco action chart.

The Rose Royce hit, "Car Wash," first made Billboard's disco chart a month ago due to response in L.A. and Phoenix. The following week it spread to Baltimore-Washington discos and moved onto the soul chart, where it is now up to number 52. In the past few weeks it has picked up disco response in Boston, Miami, San Francisco, Chicago, Houston and New York to bring its disco placement up to number 11.

"Car Wash" is from the hit Universal movie of the same name, which features George Carlin, Richard Pryor and the Pointer Sisters. It is also the title song to an MCA double-pocket soundtrack which is number 130 after four weeks on the LP chart. Rose Royce performs most of the songs on the album, which was produced and mostly composed by Norman Whitfield.

The group was signed three months ago to Whitfield's Warner Bros. distributed label. The director of artist relations of the Burbank-based Whitfield label, Tony Jones (213) 846-9090, is the prime contact for information about the group.

Whirlwind's "Full Time Thing (Between Dusk And Dawn)" has been on Billboard's disco chart since it was initiated nine weeks ago; it is now number 13. It broke in Baltimore-Washington and quickly spread to Houston, New York, Chicago, L.A., Philadelphia, Miami, Pittsburgh, Detroit, San Francisco and Boston.

Whirlwind is a trio consisting of Sandie Anrum and her two older brothers Charles and Eddie. After singing together in their early years in church choirs, the trio got together professionally in early 1973 and two years later joined Roulette.

Management for the act is by Phil Braxton of New York, who also handles Ecstasy, Passion & Pain. His number is (212) 978-1952. The booking agent is Norby Walters also of New York, (212) 235-3939.

The five-man Atlanta-based group Brick is doing its bit to make Atlanta "the next great music city" with its funky cross between disco and jazz which it calls "Dazz," also the name of its first Hot 100 single.

"Dazz" broke in Pittsburgh and Atlanta discos a month ago, to bring its current disco ranking to 20. On the soul chart it is number 30 after four weeks.

The members of Brick got together in 1973, have toured heavily through Southeastern colleges and clubs, and were signed to Bang this past January. A debut album, "Good High," was released in July, which contains this single and the earlier "Music Matic."

The group is based in Atlanta, as is Bang itself, and also the group's management firm, Mainstreet Management Associates, (404) 768-0057. Because of the boost these local artists have given Atlanta and the Southern disco scene generally, they were invited to participate in Atlanta's Kool Jazz Festival in June and even had Brick Day proclaimed in their honor by Mayor Maynard Jackson.

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—PAUL ANKA

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—DIANA ROSS

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# Talent In Action

• Continued from page 47

Game," "Rain In The Mirror" and the title cut from his last album, "The Dragon Is Dancing." Following the set closer, "The Nest," an aroused audience applauded until Speeris returned for an encore of "The Original Tap Dancing Kid," a handclapping pleaser.

While Speeris' popularity wanes in other major markets, he is assured of a following here. His music and stage personality work well to produce a pleasant array of unobtrusive rock and compelling ballads. It's a wonder why he hasn't caught on nationally. **ED HARRISON**

## STAN KENTON

Community Center,  
Noord-Brabant, Holland

"I hope when you like the music you'll applaud and if you don't like it you will still applaud." So said Stan Kenton before his second and final Dutch concert—a performance set for recording by the mobile recording studio of Decca, London.

The concert consisted of two 45-minute sets and was a solid demonstration of orchestral power in all its facets—dynamics, timing and drive. Kenton doesn't have the brilliant soloists of his early bands but a big impression was made by trombonists Dick Shearer and Jeff Usitalo, the latter a newcomer of 21; trumpet players Tim Hagans and high-note man Steve Campos, tenorist Roy Reynolds and lead altoist Terry Layne.

With numbers such as "Granada Smoothy," "Body And Soul," "Love For Sale," "Lush Life," "My Old Flame," "Fools Rush In," and an arranging staff of Dave Barduhn, Pete Rugolo, Allan Yankee, Dee Barton, Hank Levy, Bill Russo and Marty Paich, the eventual album "Stan Kenton Live In Europe" promises to offer a wide and colorful range of music.

**JUUL ANTHONISSEN**

## GATO BARBIERI CHAMBERS BROTHERS

Beacon Theatre, New York

It was a stormy night outside, but the hall was filled with the haunting poignancy of Barbieri's music.

Aided by New York session musicians Eddie Martinez on keyboards, Eddie Rivera on bass, Cachete on percussion, Joe Caro on guitar and Bernard Purdie on drums, Barbieri's Oct. 9 set was composed mostly of material from his new A&M album, "Caliente."

Though touring with a new band different from the one with which he recorded "Caliente," the styles of Barbieri and his men complimented one another.

The band knew its business, forming a solid musical foundation upon which Barbieri could create his own Latin magic. It has had only a few performances with Barbieri as a unit, but will continue with him on his tour until late November.

The focus was on Barbieri and his tenor saxophone, with long extended solos weaving around and through his accompaniment. It was a powerful, yet tender, 45-minute performance.

Also appearing at the concert were the Chambers Brothers. One of the first black psychedelic bands in the sixties, the Chambers Brothers did not do as well before a crowd more into the mellow sounds of Barbieri and headliner Norman Connors, who was reviewed recently.

The Chambers Brothers played basic hard rock and blues, to which they added their own strong gospel-tinged vocal harmonies. It is music fresh as ever, and before a younger crowd it could be as existing as it was 10 years ago.

**ROMAN KOZAK**

## OUTLAWS OZARK MOUNTAIN DAREDEVILS RUSTY WEIR

Palladium, New York

The bars and stars of the dixie flag should have been flying outside this recently refurbished music hall to welcome this trio of Southern bands Oct. 1. While loosely sharing a common geographic identity their musical identities are each distinctive.

Coming from Austin, Tex., it is not surprising that opening act Rusty Weir emphasized the western side of what used to be called country & western and does it with a rock flavor. Given such a limited time to play 35 minutes, this six-man group came up with a credible perform-

Billboard SPECIAL SURVEY For Week Ending 10/17/76

# Top Boxoffice

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Rank	ARTIST—Promoter, Facility, Dates *DENOTES SELLOUT PERFORMANCES	Total Ticket Sales	Ticket Price Scale	Gross Receipts
<b>Arenas (6,000 To 20,000)</b>				
1	<b>TED NUGENT/MONTROSE/JAY FERGUSON</b> —Rick Kay, Cobo Arena, Detroit, Mich., Oct. 14, 15 (2)	18,792	\$6.50-\$7.50	\$131,024
2	<b>THE WHO/MOTHER'S FINEST</b> —John Bauer Concerts, Coliseum, Seattle, Wash., Oct. 14	15,000	\$8.25	\$119,808*
3	<b>THE WHO/MOTHER'S FINEST</b> —John Bauer Concerts, Coliseum, Portland, Ore., Oct. 13	11,000	\$8.50	\$93,160*
4	<b>BLUE OYSTER CULT/MANFRED MANN'S EARTH BAND/ANGEL</b> —Electric Factory Concerts, Spectrum, Philadelphia, Pa., Oct. 15	15,000	\$5.50-\$6.50	\$91,000
5	<b>GRATEFUL DEAD</b> —Wolf & Rissmiller/FM Productions, Shrine Audit., L.A., Calif., Oct. 14, 15 (2)	12,000	\$5.50-\$7.50	\$80,068*
6	<b>JEFFERSON STARSHIP/AMBROSIA</b> —Feyline, McNichols Sports Arena, Denver, Colo., Oct. 14	10,463	\$4.50-\$6.50	\$65,315
7	<b>CHICAGO</b> —Mid-South Concerts, Mid-South Coliseum, Memphis, Tenn., Oct. 14	8,900	\$6-\$7	\$59,880
8	<b>TED NUGENT/MONTROSE/JAY FERGUSON</b> —Sunshine Promotions, Coliseum, Indianapolis, Ind., Oct. 16	9,124	\$5.50-\$6.50	\$52,051
9	<b>SPINNERS/DONALD BYRD &amp; THE BLACKBYRDS/MICHAEL HENDERSON/PHYLLIS HYMAN</b> —DiCesare-Engler Prod., Civic Arena, Pittsburgh, Pa., Oct. 15	7,000	\$5-\$7	\$43,000
10	<b>LYNYRD SKYNYRD/POINT BLANK</b> —Feyline, Univ. Of Denver Arena, Denver, Colo., Oct. 12	6,530	\$6.50-\$7.50	\$42,812*
11	<b>EARTH, WIND &amp; FIRE/EMOTIONS</b> —Sunshine Promotions, Athletic & Convocation Center, Notre Dame, Ind., Oct. 15	6,453	\$5.50-\$6.50	\$38,925
12	<b>JACKSON BROWNE/ORLEANS</b> —Cornucopia Prod., Coliseum, New Haven, Conn., Oct. 13	5,600	\$5.50-\$7	\$35,000
13	<b>FRANK ZAPPA</b> —Alex Cooley, Omni Theater, Atlanta, Ga., Oct. 17	4,600	\$6-\$7	\$30,000
<b>Auditoriums (Under 6,000)</b>				
1	<b>JACKSON BROWNE/ORLEANS/VALERIE CARTER</b> —Cedric Kushner, Broome County Arena, Binghamton, N.Y., Oct. 14	5,974	\$5.50-\$6.50	\$34,473*
2	<b>DOOBIE BROS./SILVER</b> —Wolf & Rissmiller, Memorial Audit., Sacramento, Calif., Oct. 17	4,335	\$5.65-\$6.65	\$27,088*
3	<b>JESSE COLIN YOUNG/STEPHEN STILLS</b> —Bill Graham, Civic Audit., San Jose, Calif., Oct. 17	3,425	\$5.50-\$7.50	\$23,458*
4	<b>HEART/PARIS</b> —DiCesare-Engler Prod., Syria Mosque, Pittsburgh, Pa., Oct. 17	3,800	\$6-\$6.50	\$21,000*
5	<b>JEFF BECK/RED SPEEDWAGON</b> —Cornucopia Prod., Palace Theater, Waterbury, Conn., Oct. 12	3,100	\$6.50	\$20,500
6	<b>STEELEYE SPAN/ANDY PRATT</b> —Electric Factory, Concerts, Tower Theater, Philadelphia, Pa., Oct. 16	3,108	\$4.50-\$6.50	\$18,812*
7	<b>GEORGE BENSON/JOHN KLEMMER</b> —Contemporary Prod., Kiel Opera House, St. Louis, Mo., Oct. 17	2,318	\$5-\$7	\$14,165
8	<b>TIM WEISBERG/LEON REDBONE</b> —Feyline, Mackey Audit., Boulder, Colo., Oct. 17	1,758	\$5-\$5.50	\$9,499
9	<b>ANDRAE CROUCH</b> —Memphis State University, Center Ballroom, Memphis, Tenn., Oct. 13	1,350	\$3-\$5	\$4,800

ance. The band's style of dealing with traditional and contemporary western influences resulted in a diverse, well-paced set that accentuated its Texas origins without restricting the appeal to only those of the "cowboy persuasion."

Weir himself handles lead guitar and vocals with equal aplomb. Weir's and the group's efforts earned the respect of the usually rude crowd and that in itself is quite a compliment.

The Ozark Mountain Daredevils came on like gangbusters and with eight musicians playing a variety of instruments, used its great flexibility to maintain that momentum for a 13-song set. The Daredevils scored heavily with songs from its repertoire like "Standing On The Rock," "If You Want To Get To Heaven," and "Jackie Blue."

The Daredevils also lived up to the name by feeding two ballads, sung by Larry Lee, to the boogie starved lions in the audience and pulling it off. There are no individual stars in the Daredevils, it's just a good group who played a fine set.

The Outlaws, headliners of the show, are hard Southern rockers who play in that genre as well or better than anyone around today. The lead guitars of Billy Jones and Huey Thomasson, either individually or in tandem, were excellent; playing well-developed flowing lines that for once were free of the excess that bogs down so many other groups of this type. Vocals of the group are a little weak but that hardly disturbed anyone, particularly when ex-Allman Brothers guitarist Dickie Betts came out for a guest appearance. This surprise not only ignited the crowd but the Outlaws as well and even though the band was really flying after Betts left the stage it still kept things under control. The great guitar work, coupled with a sense of when a song has been picked apart long enough, places the Outlaws a cut above others in its field.

**LAWRENCE FROST**

## Stability the Goal Of Aladdin Theatre

• Continued from page 42

concerts a month through former Detroit promoter Gerald Graham.

Previous executive producer, Stuart Allen, resigned July 19 under pressure after several small turnouts. The five disappointing concerts were booked by Allen, whose last signed act played Sept. 4.

The elusive, changeable sound system has resulted in a present strain between the hotel and designer Bill Wyatt of Long Beach, Calif. A hotel source says only 80% of the in-house system is completed to specifications and has caused sporadic difficulties.

Many groups bring their sound and lighting equipment, although the hotel now leases local material to reach full capacity when needed. Litigation may be forthcoming since Wyatt has not been reimbursed \$20,000 for the final sound work.

Tamer insists the theatre runs separately from the casino and that the usual Vegas pressure to empty concertgoers to the gambling tables is not a prime concern. "We will run the theatre on its own profits. We're not concerned with casino profits," he says. If the artist want to play for three hours, he can.

# Campus

BROADCAST FOCUS

## New Org To Help Students Of Radio

• Continued from page 1

vention chairman of the Intercollegiate Broadcasting System (IBS), is geared towards campus radio personnel seeking to enter professional radio upon graduation.

Tarlton decided to begin the foundation after numerous disagreements with the IBS board of directors over the route it should pursue.

"I felt the IBS conventions were geared more toward how to do it, instead of how to personally apply logic, so I started working out the details for this new organization," he says. "Although our yearly meetings will be similar in structure to the IBS, they will be much more career-oriented."

According to Tarlton, each of the three networks (ABC, NBC and CBS) offered to support such an organization until it could become self-sufficient. In addition, the networks agreed to help with the planning of a national convention and to supply the necessary speakers.

The first confab, tentatively scheduled to be held here Feb. 25-26, will be known as "Interface '77" and Tarlton is now assembling a staff for this outing.

"The most important feature of this organization is the fact that it's a mixed organization composed of individuals instead of member stations," he states. "We have sent out membership letters to most of the top college radio stations in the country and expect a very good response from their personnel."

The combination of students and professional broadcasting people is the key to success for Broadcast FOCUS, according to Tarlton. He says many professional people have expressed a desire in helping to coordinate the activities of the organization.

One of these activities will be the setting up of a placement service, "Broadcast Opportunities," that was recently dropped by the IBS. Under this service, students will be able to find part-time and summer jobs through the use of a resume bank.

ASCAP is the sponsor for this placement service and every college broadcaster is eligible, whether or not a member of the new organization.

Tarlton emphasizes that Broadcast FOCUS deals primarily with the question of professionalism and

## Ragtime Virtuosi For Post College

NEW YORK—Collegiate ingenuity in programming has done it once again in the form of a once-in-a-lifetime meeting of seven ragtime musicians at nearby C.W. Post College in Greenville, N.Y., Saturday (30).

Brought together by ragtime pianist Dave Jasen, who is also a professor of music at the school, the seven musicians will perform as a benefit for Post's School of the Arts.

Also appearing will be Joe "Fingers" Carr, Neville Dickie (who's being imported from England), the St. Louis Ragtimers, Dick Hyman, Dick Wellstood and Bob Seeley. Each will present his interpretation of ragtime and the evening will culminate in a "ragtime jam session."

According to Jasen, the last such event took place in 1900 at the National Ragtime Piano Contest here.

the preparation for the next step in a collegiate broadcaster's career.

"The networks have promised to bring in the right people for the Interface '77 conference and thus far we are working with Walt Sabo (general manager of ABC's FM Network) and Russ Tornabene (vice president of public affairs for NBC)," he says. "Because of their help and encouragement, we are expecting to draw as many people as the past IBS convention (which drew close to 600 students)."

According to Tarlton, the intention of his organization is to work in tandem with the IBS, not against it. Because of this, he has scheduled his February convention to be held two months before IBS' April gathering.

"We are really kind of a middle ground between the IBS and the IRTS (International Radio and Television Society)," Tarlton claims. "For each session of our inaugural convention, we're looking for speakers who are in touch with the campus radio scene, in some cases professionals who have only recently graduated college."

In order to better serve every member of the new organization, Tarlton plans to tape each session and transcribe it for delegates.

Although the initial thrust of Broadcast FOCUS is toward careers in professional broadcasting, Tarlton says he has had bites from several record companies inquiring into their role and participation.

"I would like to have the record industry attend and conduct professional seminars, because many students are also interested in record company jobs after graduation," he says.

At present, Tarlton is working out of his Long Island home and can be reached nights at 516-883-2897.

**JIM FISHEL**

## Sidran Seminars Will Start Dec. 1

CHICAGO—Jazz keyboardist Ben Sidran will combine the roles of entertainer and educator during his winter/spring tour by offering an advanced seminar in record production at all college dates.

The seminar, to be held the afternoon preceding the performance, will utilize a syllabus created by Sidran for a course he teaches at the Univ. of Wisconsin, says Bill Traut of Creative Direction Inc., Sidran's tour management.

Traut says all students who attend the seminars will receive a copy of the syllabus. The tour begins Dec. 1.

## Paradise Opens At Northwestern Univ.

CHICAGO—Paradise, a coffee house on the campus of Northwestern Univ. in suburban Evanston, opened here Oct. 1 with performances by Corky Siegel.

The 200-seat venue, the first coffee house on the Evanston campus in two years, is owned by the university and booked by students on the university's activities and organizations board. No alcoholic beverages are served.

Open Wednesday and Friday nights, the club also has hosted bluesman Luther Allison, folksinger Larry Rand, the Special Consensus Bluegrass Band and the group Redwood Landing.

# Discos

## POSH INTL DISCO EXPANDS

### Regine's Eyes Houston & L.A.

• Continued from page 1

a gourmet restaurant and the discotheque, in which Italian deejay, Jonata Garauagliis dispenses the music ranging from Frank Sinatra and Regine (she is also a chanteuse who has played Carnegie Hall), to Gloria Gaynor and Van McCoy.

Some of the more than 100 records on a revolving list from which Jonata plays are supplied by the New York record pool; some enterprising record labels service the club directly, some of the disks are acquired through exchange with Regine's other clubs in Paris, Monte Carlo and Brazil; and Jonata buys some out of his own pocket.

Whoever the artist, the music remains low-keyed, conducive to conversation, and in keeping with the elegant mood of the room. Jonata points out that he has total autonomy in his selection of music.

Jonata's expertise as a disco deejay goes back seven years to when he got his start in Milan. Since then he has played clubs in Germany, Switzerland, France and England, finally matching up with Regine two years ago, and being airlifted from Paris to New York to spin his own brand of disco magic for Manhattan socialites.

Regine's is not a cheap club. Corporate membership costs \$1,000 a year, with individual memberships going at \$600. There is also a strict dress code that requires dark coats and ties for men, and full-length dresses for women. For the membership fee (Regine prefers to call it a card club) the \$10 cover charge is waived, and members are allowed seven guests. Reservations are a must.

The club's main door does not have a handle. Entry is permitted by sliding one's membership card through a slot in the door, or through unsophisticatedly rapping with one's knuckles to attract the attention of the maitre d' who carefully appraises the individual before deciding to let him in. Membership

applications are carefully screened by an advisory committee before a decision on acceptance is made.

The club itself was underwritten at a cost of about \$700,000, \$500,000 of which was invested by a large French insurance company, with the rest coming through a firm owned by the Rothschild bank. The Beverly Hills and Houston clubs will probably be capitalized through the same sources.

On her ambitious gamble to open a palatial playground in the heart of Manhattan in the middle of an economic crunch, Regine says simply, "People are dying to dance and to have fun and be happy. They are passionate about being in an environment of fantasy, because it offers

them needed escape from the real world. And what's more, they are willing to pay for their good times."

Regine, who includes fashion-designing among her many talents, has also added a full line of specially designed dance garments, aimed at the discotheque market, to her spring 1977 collection. The clothes, of which a limited edition went on display at Bloomingdale's here earlier this year, are being previewed in Paris this month under the trade name Zoa. Average price of a matte jersey gown with butterfly sleeves is about \$300. Additionally, Elizabeth Arden, working in cooperation with Regine, has created a line of coordinated makeup called, "Ready To Dance."

## Disco Mix

By TOM MOULTON

NEW YORK—Esther Phillips has a new LP on Kudu Records titled, "Capricorn Princess" and there are four good cuts. Three of the four are remarks but they are all done exceptionally well. "Magic's In The Air," was originally done by Ronnie Walker.

Phillips' version is much stronger rhythm-wise and more soulful. With a strong melody written by Vincent Montana Jr. the song comes out strong. "Boy, I Really Tied One On," is funky and has two good breaks. The rhythm is up and there is a nice synthesizer solo. "All The Way Down," originally recorded by Ella James, is more of a soul/jazz sound. "Higher & Higher" is done a lot slower than the original Jackie Wilson version. The style is that of Betty Wright's classic, "Clean Up Woman." "Dream," the Johnny Mercer standard, is done in the same vein so Phillips' last big hit.

Old Town Records has released its first 12-inch (45 r.p.m.) disco disk of Arthur Prysock's "When Love Is New." Originally done by Billy Paul, the tune now has new meaning and life. With arrangements and production by John "The Monster" Davis and his orchestra, there are several good breaks. The Philadelphia/Latin sound created by Davis is also featured.

Amherst Records will release a Shawn Elliott LP next week. In addition to the cover version of Jesse Green's "Nice & Slow," there is one other strong cut. It is "Mr. Love" which has many of the qualities that made "Nice & Slow" a monster disco hit, and will probably be the best single.

WMOT Records (distributed by Atlantic Records) will release the debut LP by Fat Larry's Band. There are several strong cuts. "Fascination" is the most melodic as well as the most pop-sounding cut. The group has strong vocal and horn sounds and "Fascination" which grows on the listener sounds like it was recorded live.

"Night Time Boogie" is probably the most commercial, and is more into the group's sound with a funky r&b beat. Here again is a strong horn reminiscent of the Brass Construction. "Music Maker" is a bit faster but in the same vein. It features a strong synthesizer throughout.

"We Just Want To Play," is uptempo and has more of the New York sound with shades of Kool & the Gang and Fatback Band. The LP represents a totally different direction for producer Montana. It was recorded at Sigma Sound and has the makings of a big commercial LP.

TK Productions has released several records on its subsidiary labels. On Chimneyville is King Floyd's "Body English." It is a marriage of the TK sound with heavy r&b. The combination is strong and commercial. Out of Philadelphia comes a new group of girls called Wild Honey. Their debut single on Drive Records is the old Philadelphia classic, "At The Top Of The Stairs" in two parts. The song is bright and will have to be slowed to work.

The musicians on this record are the same as featured on all the top hits that come out of Philadelphia. The sound is distinct and easy to recognize. Ron Kersey did this fine production.

TK Productions has also released the new K.C. & the Sunshine Band LP titled, "Part 3." The album contains the group's big hit, "Shake, Shake, Shake Your Booty," plus several other good cuts. They include "Baby I Love You (Yes I Do)" which features more percussion than usual. However, there is a good rhythm feel and a good break.

"Wrap Your Arms Around Me" is more in the r&b vein with a much stronger horn over the basic riff. "I Like To Do It" sound like a followup to the group's latest hit. It has all the ingredients and magic which consistently give the group No. 1 records.

"I'm Your Boogie Man," also sounds like a hit. It is very funky with a strong melodic hook. "Keep It Coming Love" is pop sounding, and is slightly different from the group's usual sound with vocals dominating. "Come On In" is an interesting cut with haunting vocals in the introduction.

SMI Records, based in Manhattan, has released "No, No, No My Friend," by Devoshun on a 45 r.p.m. 12-inch disco disk. The label has had some minor success in the past, but this looks like the record that will make a name for them.

The group has a commercial pop sound with a lot of percussion instruments. At times there is a strong Latin feel and the sound is white vocal while the track is more funky. There is also a vocal break that is much like the Crown Heights Affair.

## Noise Level Too High, Exec Warns

NEW YORK—The president of Roctronics Lighting Co., Cambridge, Mass., has warned the discotheque industry that unless it lowers the sound levels in clubs, OSHA (Federal Occupational Safety Hazard Act) inspectors will inevitably begin levying stiff fines against them for noise pollution.

In cryptic comments on the excruciating levels to which disco sound is rising, Dr. Richard Iacobucci told a capacity audience at the recent Disco II convention held here, that as professionals they should be aware that today's technology had made possible the production of kilowatts of distortion-free sound reproduction.

"Yet," he chided, "audio exhibitors at this forum have been cramming their sight-square-foot booths with enough equipment to service the largest discotheque, then cranking up the output to unbearable levels."

Dr. Iacobucci continued, "Nature had endowed most of us with hearing so sensitive we can easily hear the milliwatt sound of a single falling drop of water, or the crackle of a single snapping twig, why is it then that so many sound equipment manufacturers, installation engineers and disk jockeys find it necessary to subject us all to excruciatingly loud sound?"

Dr. Iacobucci added that people going to a club find it difficult to whisper sweet nothings into each other's ears when the signal-to-noise ratio on sound is up to 1/100. He continued: "Now that technology has given our industry virtually unlimited sound power, it is about time we grew out of the abuses of our audio adolescence into the maturity of discreetly controlled audio quality, or the government will step in and do it."

## Sha Na Na Pilot

LOS ANGELES—Pierre Cossette Productions has firmed an exclusive deal with Procter & Gamble and Sha Na Na for the creation of a half hour television pilot. Production begins Oct. 29.

## U.S., U.K. Cos. Clarify Status

NEW YORK—InterVision Distributors of the U.S. has clarified the limited involvement of Video Disco and its parent U.K. company, InterVision Ltd. of London (Billboard, Oct. 9).

Back in March, Video Disco's Tom Bengimina acquired several demo program cassettes from InterVision in London, with the caution from that firm's F. Moore that the videocassettes "are for your use for demonstration purposes only, and in supplying them to you we have conferred no rights whatsoever to you."

InterVision Distributors of the U.S.A. Inc. was formed in June with exclusive rights to distribute the software here, and has never had any business arrangement with Video Disco, emphasizes president Bill Hodges.

"If Video Disco is supplying InterVision programs to discotheques, and if these programs are being used, it is being done illegally," Hodges says. "InterVision Ltd. of London and InterVision Distributors of the USA Inc. intend to take all possible legal steps to see that the matter is resolved."

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OCTOBER 30, 1976, BILLBOARD

# Rock Singles Best Sellers

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As Of 10/18/76

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

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|--|--|
| 1 DISCO DUCK—Rick Dees—RSO 857   | 21 FERNANDO—Abba—Atlantic 3346   |
| 2 IF YOU LEAVE ME NOW—Chicago—Columbia 3-10390   | 22 THIS ONE'S FOR YOU—Barry Manilow—Arista 0205                                    |
| 3 PLAY THAT FUNKY MUSIC—Wild Cherry—Epic 8-50225   | 23 I'D REALLY LOVE TO SEE YOU TONIGHT—England Dan & John Ford Coley—Big Tree 16069 |
| 4 DEVIL WOMAN—Cliff Richard—Rocket 40574   | 24 MORE THAN A FEELING—Boston—Epic 8-50266   |
| 5 ROCK 'N' ME—Steve Miller—Capitol 4323  | 25 (Don't Fear) THE REAPER—Blue Oyster Cult—Columbia 3-10384                       |
| 6 I ONLY WANT TO BE WITH YOU—Bay City Rollers—Arista 0205                                    | 26 (Shake, Shake Shake) SHAKE YOUR BOOTY—K.C. & The Sunshine Band—TK 1019          |
| 7 A FIFTH OF BEETHOVEN—Walter Murphy & The Big Apple Band—Private Stock 45073                | 27 LOWDOWN—Boyz Scaggs—Columbia 3-10367  |
| 8 MUSKRAT LOVE—Captain & Tennille—A&M 1870   | 28 A DOSE OF ROCK & ROLL—Ringo Starr—Atlantic 3361                                 |
| 9 MAGIC MAN—Heart—Mushroom 7011  | 29 YOU ARE THE WOMAN—Firefall—Atlantic 3335  |
| 10 STILL THE ONE—Orleans—Asylum 45336  | 30 GETAWAY—Earth, Wind & Fire—Columbia 3-10373                                     |
| 11 NADIA'S THEME (The Young & The Restless)—Barry DeVorzon & Perry Botkins Jr.—A&M 1856      | 31 WHAM BANG SHANG-A-LANG—Silver—Arista 0189                                       |
| 12 THE WRECK OF THE EDMUND FITZGERALD—Gordon Lightfoot—Reprise 3169                          | 32 TONIGHT'S THE NIGHT (Gonna Be Alright)—Rod Stewart—Warner Bros. 8262            |
| 13 A LITTLE BIT MORE—Dr. Hook—Capitol 4280   | 33 I GOT TO KNOW—Starbuck—Private Stock 45104                                      |
| 14 THAT'LL BE THE DAY—Linda Ronstadt—Asylum 45340  | 34 THE BEST DISCO IN TOWN—Ritchie Family—Marlin 3306                               |
| 15 BETH—Kiss—Casablanca 863  | 35 LAST CHILD—Aerosmith—Columbia 3-10359   |
| 16 DO YOU FEEL—Peter Frampton—A&M 1867   | 36 I NEVER CRY—Alice Cooper—Warner Bros. 8228                                      |
| 17 SHE'S GONE—Hall & Oates—Atlantic 3332   | 37 JUST TO BE CLOSE TO YOU—Commodores—Motown 1402                                  |
| 18 DON'T GO BREAKING MY HEART—Elton John & Kiki Dee—Rocket 40585                             | 38 HEAVEN MUST BE MISSING AN ANGEL (Part 1)—Tavares—Capitol 4270                   |
| 19 LOVE SO RIGHT—Bee Gees—RSO 859  | 39 WITH YOUR LOVE—Jefferson Starship—Grunt 10746                                   |
| 20 DID YOU BOOGIE (With Your Baby)—Flash Cadillac & The Continental Kids—Private Stock 45079 | 40 THIS MASQUERADE—George Benson—Warner Bros. 8209                                 |

# Rock LP Best Sellers

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As Of 10/18/76

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

- |  |  |
|--|--|
| 1 FRAMPTON COMES ALIVE—Peter Frampton—A&M SP 3703                | 21 FIFTH OF BEETHOVEN—Walter Murphy Band—Private Stock PS2015                                  |
| 2 FLEETWOOD MAC—Reprise MS2225                                   | 22 SPITFIRE—Jefferson Starship—Grunt BFL1-1557   |
| 3 FLY LIKE AN EAGLE—Steve Miller Band—Capitol 11516              | 23 HARD RAIN—Bob Dylan—Columbia PC 34349   |
| 4 CHICAGO X—Columbia PC 34200                                    | 24 HISTORY—AMERICA'S GREATEST HITS—America—Warner Bros. BS 2894                                |
| 5 DREAMBOAT ANNIE—Heart—Mushroom MRS 5005                        | 25 BEAUTIFUL NOISE—Neil Diamond—Columbia PC 33965  |
| 6 THEIR GREATEST HITS 1971-1975—Eagles—Asylum 7E-1052            | 26 BREEZIN'—George Benson—Warner Bros. BS 2919   |
| 7 SPIRIT—John Denver—RCA APL1-1694                               | 27 ALIVE!—Kiss—Casablanca NBLP 7020  |
| 8 SONG OF JOY—Captain & Tennille—A&M SP 4570                     | 28 DIANA ROSS' GREATEST HITS—Motown M6-969S1   |
| 9 SILK DEGREES—Boyz Scaggs—Columbia PC 33920                     | 29 WILD CHERRY—Epic PE 34195   |
| 10 CHILDREN OF THE WORLD—Bee Gees—RSO RS-1-3003                  | 30 BOSTON—Epic PE 34188  |
| 11 HASTEN DOWN THE WIND—Linda Ronstadt—Asylum 7E-1072            | 31 CHICAGO IX CHICAGO'S GREATEST HITS—Columbia PC 33900  |
| 12 SUMMERTIME DREAM—Gordon Lightfoot—Reprise MS 2249             | 32 A NIGHT ON THE TOWN—Rod Stewart—Warner Bros. BS 2938  |
| 13 SONGS IN THE KEY OF LIFE—Stevie Wonder—Tamla T13-340C2        | 33 BEST OF B.T.O. (So Far)—Bachman-Turner Overdrive—Mercury SRM-1-1001                         |
| 14 ONE MORE FOR THE ROAD—Lynyrd Skynyrd—CA 2-6001                | 34 WINGS AT THE SPEED OF SOUND—Capitol SW 11525  |
| 15 SPIRIT—Earth, Wind & Fire—Columbia PC 34241                   | 35 DREAMWEAVER—Gary Wright—Warner Bros. BS 2868  |
| 16 THIS ONE'S FOR YOU—Barry Manilow—Arista AL 4090               | 36 DONNY & MARIE FEATURING SONGS FROM THEIR TELEVISION SHOW—Donny & Marie Osmond—Kolob PD 6068 |
| 17 GREATEST HITS—War—United Artists UA-LA648-G                   | 37 ALICE COOPER GOES TO HELL—Warner Bros. BS 2896  |
| 18 ROCKS—Aerosmith—Columbia PC 34165                             | 38 DESTROYER—Kiss—Casablanca NBLP 7025   |
| 19 ENDLESS SUMMER—Beach Boys—Capitol SVBO 11307                  | 39 DEDICATION—Bay City Rollers—Arista AL 4093  |
| 20 LOVE WILL KEEP US TOGETHER—The Captain & Tennille—A&M SP 3405 | 40 BIGGER THAN BOTH OF US—Daryl Hall & John Gates—RCA APL1-1467                                |

## New Piano Playorr Has Mini-Computer

NEW YORK—CVC Corp. of Opelika, Ala., is marketing a new model of the Digital 88 Piano Playorr. The Piano Playorr is a device that converts any upright piano into a player piano as well as a standard instrument.

One of the key figures in the development of this product has been

John Herbert Orr, pioneer in the field of magnetic recording.

The Playorr Piano combines the technology of digital tape and the mini-computer, using tape cassettes rather than piano rolls. Thus any piano can record and play back anything that was played on it, as well as prepackaged compositions.

## Discos

### HEALTH CLUB, TOO

# Chicago Complex Hosts 5,000

By ALAN PENCHANSKY

CHICAGO—A 17,000 square-foot, two-tiered discotheque-ballroom, part of an envisioned entertainment complex that will encompass a health club of equal size, is scheduled to open here in November.

The newly built structure, located in the heart of Chicago's Newtown, already has hosted crowds of up to 5,000 at three private showings of the room.

Yet, you could drive Newtown's streets for a month and never see the mammoth venue, which has been set down in a hidden pocket of land, created by the intersection of two of the city's main thoroughfares, Broadway and Clark.

One reaches the new club, called The Flight Of The Phoenix, at the end of a small, unobtrusive shopping mall on Broadway, or by entering the Phoenix bar and disco down the street, to which the new complex connects. The effect of passing into the giant room, down angled corridors, is quite unexpected and carries a certain maze-like fascination.

Jim Boukas, sole owner and designer of the posh balconied hall, puts its price tag at \$750,000. Boukas, who has owned the street-fronting Phoenix for less than two years, says he contemplated a disco room on the order of his grandiose addition more than 10 years ago.

When the adjoining health spa is added, Boukas says he intends for the complex to be a "country club in

the city," geared to affluent young adults and business people.

The 32-year-old veteran bar owner sketches a typical afternoon and evening as it might be passed within the confines of his projected entertainment-recreation city: a game of racketball or handball, followed by steam or sauna, and a drink or snack from the health bar; lounging in a television room or one of a number of private sleep rooms; followed by gourmet dining in the restaurant (to be ready for the November opening); afterwards, disco in the main ballroom, with its numerous antique bars pulled from old hotels and mansions, and adjoining couples bar.

Four or five times a month, Boukas says, he will book big-name "Las Vegas type" entertainers in the room, whose elevated dance floor has been rigged to accommodate stage lighting and sound equipment. He also proposes to become a Ticketron outlet, as a service to club members.

"While being large, it's also one of the most sophisticated rooms I've ever seen," notes Lee Windmiller, whose Windmiller Custom Sound will install the audio system.

"We'll use a great deal of the equipment that was there initially," Windmiller says, referring to the existing disco in the rear of the Phoenix. That disco and its bar and enclosed garden will remain open to the public.

Along with Technics turntables, a Sound And Light Company mixer, Soundcraftsman equalizer and JBL speakers, Windmiller says the complex will mandate "four or five Dynaco amps to power all the different areas," and a custom board to control levels in each of these rooms.

Prior to its opening, Flight Of The Phoenix memberships are being solicited with large invitation-only parties. The price of membership, \$100, will double after the official debut, Boukas says.

"During the summer when we had bare walls, the price was \$50."

\*

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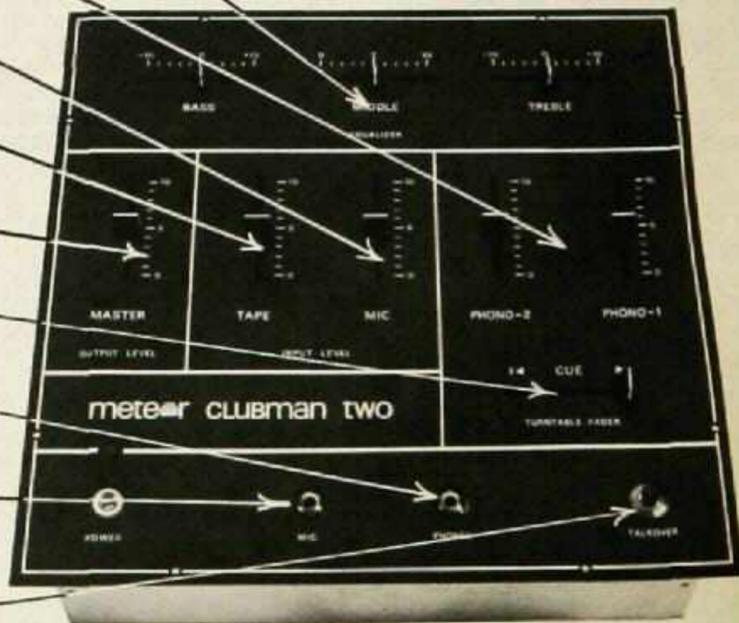
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# Billboard's Disco Action

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## National Disco Action Top 40

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- 1 DOWN TO LOVE TOWN—Originals—Motown (12-inch)
- 2 MY SWEET SUMMER SUITE / BRAZILIAN LOVE SONG—Love Unlimited Orchestra—20th Century (12-inch/LP)
- 3 NICE & NAASTY—Salsoul Orchestra—Salsoul (LP all cuts)
- 4 CHERCHEZ LA FEMME / SOUR & SWEET / I'LL PLAY THE FOOL—Dr. Buzzard's Original Savannah Band—RCA (LP)
- 5 MIDNIGHT LOVE AFFAIR—Carol Douglas—Midland International (LP)
- 6 MAKES YOU BLIND—Glitter Band—Arista
- 7 YOU + ME = LOVE—Undisputed Truth—Whitfield (12-inch)
- 8 FOUR SEASONS OF LOVE—Donna Summer—Oasis (LP all cuts)
- 9 I DON'T WANNA LOSE YOUR LOVE—Emotions—Columbia (LP)
- 10 CALYPSO BREAKDOWN—Ralph McDonald—Marlin (LP)
- 11 CAR WASH—Rose Royce—MCA (LP)
- 12 DAYLIGHT / SHOULD I STAY / HOW ABOUT ME—Vicki Sue Robinson—RCA (LP/12-inch)
- 13 FULL TIME THING—Whirlwind—Roulette (12-inch)
- 14 GOIN' UP IN SMOKE / MUSIC MAN / THANKS FOR THE MEMORIES—Eddie Kendricks—Tama (LP)
- 15 NIGHT PEOPLE / LIVES DIVIDED BY JIVE—Fantastic Four—Westbound (LP)
- 16 ANOTHER STAR / I WISH / SIR DUKE / ISN'T SHE LOVELY—Stevie Wonder—Tama (LP)
- 17 LET'S GET IT TOGETHER / FAIT LA CHAT—El Coco—AVI (12-inch)
- 18 RUBBERBAND MAN—Spinners—Atlantic (LP)
- 19 YOU SHOULD BE DANCING—Bee Gees—RSO (12-inch)
- 20 DAZZ—Brick—Bang
- 21 SOUL CHA-CHA / SWAHILI BOOGIE—Van McCoy—H&L (LP)
- 22 PETER GUNN—Deodato—MCA (LP)
- 23 GETAWAY—Earth, Wind & Fire—Columbia (12-inch)
- 24 I'M YOUR BOOGIE MAN / KEEP IT COMIN' LOVE—K.C. & The Sunshine Band—TK (LP)
- 25 DO THE WALK—Heart & Soul—P.I.P. (12-inch)
- 26 RUN TO ME—Candi Staton—Warner Bros. (12-inch)
- 27 FULL SPEED AHEAD—Tata Vega—Motown (12-inch)
- 28 LOVE BITE—Richard Hewson Orchestra—Splash
- 29 LET'S MAKE A DEAL / I'VE GOT YOU UNDER MY SKIN / LOVER BE MINE—Gloria Gaynor—Polydor (LP)
- 30 I'VE GOT TO DANCE TO KEEP FROM CRYING—Destinations—Master Five
- 31 BEST DISCO IN TOWN—Ritchie Family—Marlin (LP)
- 32 LIKE HER—Gentlemen & Their Lady—Roulette (12-inch)
- 33 STUBBORN KIND OF FELLOW—Buffalo Smoke—RCA (12-inch)
- 34 THAT'S THE TROUBLE—Grace Jones—Beam Junction (12-inch)
- 35 LIVE & LEARN—Ace Spectrum—Atlantic
- 36 PLAY THAT FUNKY MUSIC—Wild Cherry—Sweet City/Epic
- 37 COME ON AND RIDE—Enchantment—Desert Moon
- 38 HEAVEN MUST BE MISSING AN ANGEL / DON'T TAKE AWAY THE MUSIC / BEING WITH YOU—Tavares—Capitol (LP)
- 39 SUN, SUN, SUN—Jaxxi—Pyramid (12-inch)
- 40 DOIN' IT—Herbie Hancock—Columbia (LP)

### PITTSBURGH

- This Week**
- 1 DAZZ—Brick—Bang
  - 2 DAYLIGHT / HOW ABOUT ME / SHOULD I STAY—Vicki Sue Robinson—RCA (LP)
  - 3 DO THE WALK—Heart & Soul—P.I.P. (12-inch)
  - 4 MAKES YOU BLIND—Glitter Band—Arista
  - 5 I'VE GOT TO DANCE TO KEEP FROM CRYING—Destinations—Master Five
  - 6 LET'S GET IT TOGETHER—El Coco—AVI (12-inch)
  - 7 MIDNIGHT LOVE AFFAIR—Carol Douglas—Midland International (LP)
  - 8 I DON'T WANNA LOSE YOUR LOVE—Emotions—Columbia (LP)
  - 9 RUBBERBAND MAN—Spinners—Atlantic (LP)
  - 10 HEAVEN MUST BE MISSING AN ANGEL / DON'T TAKE AWAY THE MUSIC / BEING WITH YOU—Tavares—Capitol (LP)
  - 11 BEST DISCO IN TOWN—Ritchie Family—Marlin (LP)
  - 12 YOU SHOULD BE DANCING—Bee Gees—RSO (12-inch)
  - 13 LOVE HUSTLE—Family Affair—Pye (12-inch)
  - 14 DISCO MAGIC—T Connection—Media
  - 15 REGGAE DISCO—Arthur Adams—Fantasy (LP)

### SAN FRANCISCO

- This Week**
- 1 DOWN TO LOVE TOWN—Originals—Motown (12-inch)
  - 2 DAYLIGHT / SHOULD I STAY / I WON'T LET YOU GO—Vicki Sue Robinson—RCA (LP)
  - 3 CALYPSO BREAKDOWN—Ralph McDonald—Marlin (LP)
  - 4 FULL TIME THING—Whirlwind—Roulette (12-inch)
  - 5 MAKES YOU BLIND—Glitter Band—Arista
  - 6 CHERCHEZ LA FEMME / SOUR & SWEET / I'LL PLAY THE FOOL—Dr. Buzzard's Original Savannah Band—RCA (LP)
  - 7 GOIN' UP IN SMOKE / MUSIC MAN—Eddie Kendricks—Tama (LP)
  - 8 NIGHT PEOPLE / LIVES DIVIDED BY JIVE—Fantastic Four—Westbound (LP)
  - 9 ANOTHER STAR / I WISH / SIR DUKE—Stevie Wonder—Tama (LP)
  - 10 MIDNIGHT LOVE AFFAIR—Carol Douglas—Midland International (LP)
  - 11 RUBBERBAND MAN—Spinners—Atlantic (LP)
  - 12 FOUR SEASONS OF LOVE—Donna Summer—Oasis (LP all cuts)
  - 13 CAR WASH—Rose Royce—MCA (LP)
  - 14 MY SWEET SUMMER SUITE / BRAZILIAN LOVE SONG—Love Unlimited Orchestra—20th Century (12-inch/LP)
  - 15 SHAKE IT DOWN—Mud—Private Stock

### MIAMI AREA

- This Week**
- 1 CHERCHEZ LA FEMME / SOUR & SWEET / I'LL PLAY THE FOOL—Dr. Buzzard's Original Savannah Band—RCA (LP)
  - 2 NICE & NAASTY—Salsoul Orchestra—Salsoul (LP all cuts)
  - 3 MY SWEET SUMMER SUITE / BRAZILIAN LOVE SONG—Love Unlimited Orchestra—20th Century (12-inch/LP)
  - 4 MIDNIGHT LOVE AFFAIR—Carol Douglas—Midland International (LP)
  - 5 LET'S GET IT TOGETHER / FAIT LA CHAT—El Coco—AVI (12-inch)
  - 6 DOWN TO LOVE TOWN—Originals—Motown (12-inch)
  - 7 FULL TIME THING—Whirlwind—Roulette (12-inch)
  - 8 YOU SHOULD BE DANCING—Bee Gees—RSO (12-inch)
  - 9 MAKES YOU BLIND—Glitter Band—Arista
  - 10 YOU + ME = LOVE—Undisputed Truth—Whitfield (12-inch)
  - 11 I DON'T WANNA LOSE YOUR LOVE—Emotions—Columbia (LP)
  - 12 FOUR SEASONS OF LOVE—Donna Summer—Oasis (LP all cuts)
  - 13 DAYLIGHT—Vicki Sue Robinson—RCA (12-inch)
  - 14 SOUL CHA-CHA—Van McCoy—H&L (LP)
  - 15 I'M YOUR BOOGIE MAN—K.C. & The Sunshine Band—TK (LP)

### NEW YORK

- This Week**
- 1 DOWN TO LOVE TOWN—Originals—Motown (12-inch)
  - 2 CALYPSO BREAKDOWN—Ralph McDonald—Marlin (LP)
  - 3 CHERCHEZ LA FEMME / SOUR & SWEET / I'LL PLAY THE FOOL—Dr. Buzzard's Original Savannah Band—RCA (LP)
  - 4 MY SWEET SUMMER SUITE—Love Unlimited Orchestra—20th Century (12-inch)
  - 5 YOU + ME = LOVE—Undisputed Truth—Whitfield (12-inch)
  - 6 CAR WASH—Rose Royce—MCA (LP)
  - 7 NICE & NAASTY—Salsoul Orchestra—Salsoul (LP all cuts)
  - 8 MAKES YOU BLIND—Glitter Band—Arista
  - 9 FOUR SEASONS OF LOVE—Donna Summer—Oasis (LP all cuts)
  - 10 GOIN' UP IN SMOKE / MUSIC MAN / THANKS FOR THE MEMORIES—Eddie Kendricks—Tama (LP)
  - 11 ANOTHER STAR / I WISH / SIR DUKE—Stevie Wonder—Tama (LP)
  - 12 MIDNIGHT LOVE AFFAIR—Carol Douglas—Midland International (LP)
  - 13 LET'S GET IT TOGETHER—El Coco—AVI (12-inch)
  - 14 FULL TIME THING—Whirlwind—Roulette (12-inch)
  - 15 PROPHECY—Marge Joseph—Cotillion (LP)

### PHILADELPHIA

- This Week**
- 1 FOUR SEASONS OF LOVE—Donna Summer—Oasis (LP all cuts)
  - 2 DOWN TO LOVE TOWN—Originals—Motown (12-inch)
  - 3 FULL TIME THING—Whirlwind—Roulette (12-inch)
  - 4 I DON'T WANNA LOSE YOUR LOVE—Emotions—Columbia (LP)
  - 5 YOU SHOULD BE DANCING—Bee Gees—RSO (12-inch)
  - 6 MAKES YOU BLIND—Glitter Band—Arista
  - 7 CHERCHEZ LA FEMME / SOUR & SWEET / I'LL PLAY THE FOOL—Dr. Buzzard's Original Savannah Band—RCA (LP)
  - 8 LOVE BUG—Bumblebee Unlimited—Red Greg (12-inch)
  - 9 SOUL CHA-CHA—Van McCoy—H&L (LP)
  - 10 NICE & NAASTY—Salsoul Orchestra—Salsoul (LP all cuts)
  - 11 MY SWEET SUMMER SUITE—Love Unlimited Orchestra—20th Century (12-inch)
  - 12 LET'S GET IT TOGETHER—El Coco—AVI (12-inch)
  - 13 MIDNIGHT LOVE AFFAIR—Carol Douglas—Midland International (LP)
  - 14 CALYPSO BREAKDOWN / WHERE IS THE LOVE—Ralph McDonald—Marlin (LP)
  - 15 YOU + ME = LOVE—Undisputed Truth—Whitfield (12-inch)

### PHOENIX

- This Week**
- 1 MAKES YOU BLIND—Glitter Band—Arista
  - 2 MY SWEET SUMMER SUITE / BRAZILIAN LOVE SONG—Love Unlimited Orchestra—20th Century (12-inch/LP)
  - 3 DAYLIGHT / SHOULD I STAY—Vicki Sue Robinson—RCA (LP)
  - 4 FOUR SEASONS OF LOVE—Donna Summer—Oasis (LP)
  - 5 NICE & NAASTY—Salsoul Orchestra—Salsoul (LP all cuts)
  - 6 PETER GUNN—Deodato—MCA (LP)
  - 7 DOWN TO LOVE TOWN—Originals—Motown (12-inch)
  - 8 MIDNIGHT LOVE AFFAIR—Carol Douglas—Midland International (LP)
  - 9 NIGHT PEOPLE / LIVES DIVIDED BY JIVE—Fantastic Four—Westbound (LP)
  - 10 GOIN' UP IN SMOKE / MUSIC MAN—Eddie Kendricks—Tama (LP)
  - 11 CAR WASH—Rose Royce—MCA (LP)
  - 12 RUBBERBAND MAN—Spinners—Atlantic (LP)
  - 13 GIMME WHAT YOU GOT—Le Pommelan—AVI (12-inch)
  - 14 I WISH / SIR DUKE / ISN'T SHE LOVELY—Stevie Wonder—Tama (LP)
  - 15 HOT LINE / SHARE 'EM UP / MISTA GUITAR MAN—Sylvers—Capitol (12-inch/LP)

### SEATTLE

- This Week**
- 1 DOIN' IT—Herbie Hancock—Columbia (LP)
  - 2 GETAWAY—Earth, Wind & Fire—Columbia (12-inch)
  - 3 NICE & NAASTY—Salsoul Orchestra—Salsoul (12-inch)
  - 4 LIVE & LEARN—Ace Spectrum—Atlantic
  - 5 RUBBERBAND MAN—Spinners—Atlantic (LP)
  - 6 I DON'T WANNA LOSE YOUR LOVE / FLOWERS—Emotions—Columbia (LP)
  - 7 PLAY THAT FUNKY MUSIC—Wild Cherry—Sweet City/Epic
  - 8 SOUR & SWEET—Dr. Buzzard's Original Savannah Band—RCA (LP)
  - 9 TEN PERCENT—Double Exposure—Salsoul (12-inch)
  - 10 IT'S ALRIGHT—Farragher Brothers—ABC
  - 11 ENJOY YOURSELF—Jacksons—Epic
  - 12 RUN TO ME—Candi Staton—Warner Bros. (LP)
  - 13 CRAZY DANCIN'—Bottom Line—Greedy (12-inch)
  - 14 LET'S MAKE A DEAL / I'VE GOT YOU UNDER MY SKIN / LOVER BE MINE—Gloria Gaynor—Polydor (LP)
  - 15 BEST DISCO IN TOWN—Ritchie Family—Marlin (LP)

### MONTREAL

- This Week**
- 1 LOVE BUG—Bumblebee Unlimited—Trans Canada
  - 2 MIDNIGHT LOVE AFFAIR—Carol Douglas—RCA
  - 3 MAKES YOU BLIND—Glitter Band—Capitol
  - 4 RUN TO ME—Candi Staton—Warner Bros.
  - 5 DISCO DUCK—Paul Vincent—Trans Canada
  - 6 FUTURE WOMAN—Rockets—London
  - 7 I'M CRYING—Mike Harper—RCA
  - 8 SUNSHINE LOVE—Metal Weeds—RCA
  - 9 DON'T STOP THE MUSIC—Bay City Rollers—Arista
  - 10 DANCE LITTLE LADY DANCE—Tina Charles—CBS
  - 11 DISCO TRAIN—Jerry Roe—CBS
  - 12 NICE & NAASTY—Salsoul Orchestra—RCA
  - 13 IL VELLERO—Lucio Battisti—RCA
  - 14 KILL THAT ROACH—Miami—RCA
  - 15 MY SWEET SUMMER SUITE—Love Unlimited Orchestra—G.R.T. (12-inch)

### DENVER

- This Week**
- 1 NICE & NAASTY—Salsoul Orchestra—Salsoul (LP)
  - 2 MY SWEET SUMMER SUITE—Love Unlimited Orchestra—20th Century (12-inch)
  - 3 PLAY THAT FUNKY MUSIC—Wild Cherry—Sweet City/Epic
  - 4 YOU SHOULD BE DANCING—Bee Gees—RSO (12-inch)
  - 5 MIDNIGHT LOVE AFFAIR—Carol Douglas—Midland International (LP)
  - 6 HEAVEN MUST BE MISSING AN ANGEL—Tavares—Capitol (LP)
  - 7 (Shaka, Shaka, Shake) SHAKE YOUR BOOTY—K.C. & The Sunshine Band—TK
  - 8 GETAWAY—Earth, Wind & Fire—Columbia (12-inch)
  - 9 RUBBERBAND MAN—Spinners—Atlantic (LP)
  - 10 DAYLIGHT—Vicki Sue Robinson—RCA (12-inch)
  - 11 LOWDOWN—Boyz Scaggz—Columbia (LP)
  - 12 SOUR & SWEET / I'LL PLAY THE FOOL—Dr. Buzzard's Original Savannah Band—RCA (LP)
  - 13 YOU + ME = LOVE—Undisputed Truth—Whitfield (12-inch)
  - 14 I WANNA FUNK WITH YOU TONIGHT—Gorgio—Oasis (LP)
  - 15 I DON'T WANNA LOSE YOUR LOVE—Emotions—Columbia (LP)

### DETROIT

- This Week**
- 1 ANOTHER STAR / I WISH / SIR DUKE / ISN'T SHE LOVELY—Stevie Wonder—Tama (LP)
  - 2 SOUL CHA-CHA—Van McCoy—H&L (LP)
  - 3 DOWN TO LOVE TOWN—Originals—Motown (12-inch)
  - 4 RUBBERBAND MAN—Spinners—Atlantic (LP)
  - 5 I DON'T WANNA LOSE YOUR LOVE—Emotions—Columbia (LP)
  - 6 FULL TIME THING—Whirlwind—Roulette (12-inch)
  - 7 LET'S GET IT TOGETHER—El Coco—AVI (12-inch)
  - 8 GOIN' UP IN SMOKE—Eddie Kendricks—Tama (LP)
  - 9 COME ON AND RIDE—Enchantment—Desert Moon
  - 10 DANCE—Paul Jabara—A&M
  - 11 CALYPSO BREAKDOWN—Ralph McDonald—Marlin (LP)
  - 12 CHERCHEZ LA FEMME / SOUR & SWEET / I'LL PLAY THE FOOL—Dr. Buzzard's Original Savannah Band—RCA (LP)
  - 13 MY SWEET SUMMER SUITE—Love Unlimited Orchestra—20th Century (12-inch)
  - 14 KEEP SMILIN'—Gabor Szabo—Mercury (12-inch)
  - 15 DAYLIGHT—Vicki Sue Robinson—RCA (LP)

### HOUSTON

- This Week**
- 1 MIDNIGHT LOVE AFFAIR—Carol Douglas—Midland International (LP)
  - 2 MY SWEET SUMMER SUITE—Love Unlimited Orchestra—20th Century (12-inch)
  - 3 RUN TO ME—Candi Staton—Warner Bros. (12-inch)
  - 4 DOWN TO LOVE TOWN—Originals—Motown (12-inch)
  - 5 CAR WASH—Rose Royce—MCA (LP)
  - 6 MAKES YOU BLIND—Glitter Band—Arista
  - 7 NIGHT PEOPLE / LIVES DIVIDED BY JIVE—Fantastic Four—Westbound (LP)
  - 8 I'M YOUR BOOGIE MAN / KEEP IT COMIN' LOVE—K.C. & The Sunshine Band—TK (LP)
  - 9 LOVE BITE—Richard Hewson Orchestra—Splash
  - 10 DO THE WALK—Heart & Soul—P.I.P. (12-inch)
  - 11 MUSIC, MUSIC, MUSIC—California—Warner/Orb (12-inch)
  - 12 CHERCHEZ LA FEMME / SOUR & SWEET—Dr. Buzzard's Original Savannah Band—RCA (LP)
  - 13 I DON'T WANNA LOSE YOUR LOVE—Emotions—Columbia (LP)
  - 14 DAYLIGHT—Vicki Sue Robinson—RCA (12-inch)
  - 15 PETER GUNN—Deodato—MCA (LP)

### LOS ANGELES / SAN DIEGO

- This Week**
- 1 FOUR SEASONS OF LOVE—Donna Summer—Oasis (LP all cuts)
  - 2 MY SWEET SUMMER SUITE / BRAZILIAN LOVE SONG—Love Unlimited Orchestra—20th Century (12-inch/LP)
  - 3 I DON'T WANNA LOSE YOUR LOVE—Emotions—Columbia (LP)
  - 4 CAR WASH—Rose Royce—MCA (LP)
  - 5 NICE & NAASTY—Salsoul Orchestra—Salsoul (LP all cuts)
  - 6 ANOTHER STAR / I WISH / SIR DUKE / ISN'T SHE LOVELY—Stevie Wonder—Tama (LP)
  - 7 DOWN TO LOVE TOWN—Originals—Motown (12-inch)
  - 8 MIDNIGHT LOVE AFFAIR—Carol Douglas—Midland International (LP)
  - 9 YOU + ME = LOVE—Undisputed Truth—Whitfield (12-inch)
  - 10 PETER GUNN—Deodato—MCA (LP)
  - 11 NIGHT PEOPLE / LIVES DIVIDED BY JIVE—Fantastic Four—Westbound (LP)
  - 12 I'M YOUR BOOGIE MAN / KEEP IT COMIN' / BABY I LOVE YOU—K.C. & The Sunshine Band—TK (LP)
  - 13 MAKES YOU BLIND—Glitter Band—Arista
  - 14 WHAT'S YOUR SIGN—Pratt & McClain—Warner/Reprise (12-inch)
  - 15 CHERCHEZ LA FEMME / SOUR & SWEET / I'LL PLAY THE FOOL—Dr. Buzzard's Original Savannah Band—RCA (LP)

### ATLANTA

- This Week**
- 1 NICE & NAASTY—Salsoul Orchestra—Salsoul (LP all cuts)
  - 2 CHERCHEZ LA FEMME / SOUR & SWEET / I'LL PLAY THE FOOL—Dr. Buzzard's Original Savannah Band—RCA (LP)
  - 3 DAYLIGHT / SHOULD I STAY / HOW ABOUT ME—Vicki Sue Robinson—RCA (LP)
  - 4 DAZZ—Brick—Bang
  - 5 NIGHT PEOPLE / LIVES DIVIDED BY JIVE / HIDEAWAY—Fantastic Four—Westbound (LP)
  - 6 FOUR SEASONS OF LOVE—Donna Summer—Oasis (LP all cuts)
  - 7 RUBBERBAND MAN—Spinners—Atlantic (LP)
  - 8 GETAWAY—Earth, Wind & Fire—Columbia (12-inch)
  - 9 MY SWEET SUMMER SUITE—Love Unlimited Orchestra—20th Century (12-inch)
  - 10 CALYPSO BREAKDOWN / WHERE IS THE LOVE—Ralph McDonald—Marlin (LP)
  - 11 DOWN TO LOVE TOWN—Originals—Motown (12-inch)
  - 12 GOIN' UP IN SMOKE / MUSIC MAN / SWEET TENDERLOIN—Eddie Kendricks—Tama (LP)
  - 13 YOU + ME = LOVE—Undisputed Truth—Whitfield (12-inch)
  - 14 YOU SHOULD BE DANCING—Bee Gees—RSO (12-inch)
  - 15 BEST DISCO IN TOWN—Ritchie Family—Marlin (LP)

### BALT. / WASH., D.C.

- This Week**
- 1 MY SWEET SUMMER SUITE—Love Unlimited Orchestra—20th Century (12-inch)
  - 2 DOWN TO LOVE TOWN—Originals—Motown (12-inch)
  - 3 NICE & NAASTY—Salsoul Orchestra—Salsoul (LP all cuts)
  - 4 YOU + ME = LOVE—Undisputed Truth—Whitfield (12-inch)
  - 5 I DON'T WANNA LOSE YOUR LOVE—Emotions—Columbia (LP)
  - 6 CHERCHEZ LA FEMME / SOUR & SWEET / I'LL PLAY THE FOOL—Dr. Buzzard's Original Savannah Band—RCA (LP)
  - 7 CAR WASH—Rose Royce—MCA (LP)
  - 8 MIDNIGHT LOVE AFFAIR—Carol Douglas—Midland International (LP)
  - 9 FULL SPEED AHEAD—Tata Vega—Motown (12-inch)
  - 10 CALYPSO BREAKDOWN—Ralph McDonald—Marlin (LP)
  - 11 THAT'S THE TROUBLE—Grace Jones—Beam Junction (12-inch)
  - 12 RHYTHMS OF THE WORLD / SWAHILI BOOGIE / SOUL CHA-CHA—Van McCoy—H&L (LP)
  - 13 NIGHT PEOPLE / LIVES DIVIDED BY JIVE—Fantastic Four—Westbound (LP)
  - 14 LIKE HER—Gentlemen & Their Lady—Roulette (12-inch)
  - 15 FOUR SEASONS OF LOVE—Donna Summer—Oasis (LP all cuts)

### BOSTON

- This Week**
- 1 MY SWEET SUMMER SUITE—Love Unlimited Orchestra—20th Century (12-inch)
  - 2 NICE & NAASTY—Salsoul Orchestra—Salsoul (LP all cuts)
  - 3 YOU + ME = LOVE—Undisputed Truth—Whitfield (12-inch)
  - 4 MIDNIGHT LOVE AFFAIR—Carol Douglas—Midland International (LP)
  - 5 DOWN TO LOVE TOWN—Originals—Motown (12-inch)
  - 6 I DON'T WANNA LOSE YOUR LOVE—Emotions—Columbia (LP)
  - 7 LET'S GET IT TOGETHER—El Coco—AVI (12-inch)
  - 8 CHERCHEZ LA FEMME / SOUR & SWEET / I'LL PLAY THE FOOL—Dr. Buzzard's Original Savannah Band—RCA (LP)
  - 9 MAKES YOU BLIND—Glitter Band—Arista
  - 10 FOUR SEASONS OF LOVE—Donna Summer—Oasis (LP all cuts)
  - 11 LET'S MAKE A DEAL / I'VE GOT YOU UNDER MY SKIN / LOVER BE MINE—Gloria Gaynor—Polydor (LP)
  - 12 CALYPSO BREAKDOWN—Ralph McDonald—Marlin (LP)
  - 13 GOIN' UP IN SMOKE / MUSIC MAN / THANKS FOR THE MEMORIES—Eddie Kendricks—Tama (LP)
  - 14 FULL TIME THING—Whirlwind—Roulette (12-inch)
  - 15 LIKE HER—Gentlemen & Their Lady—Roulette (12-inch)

### CHICAGO

- This Week**
- 1 YOU + ME = LOVE—Undisputed Truth—Whitfield (12-inch)
  - 2 MY SWEET SUMMER SUITE—Love Unlimited Orchestra—20th Century (12-inch)
  - 3 CHERCHEZ LA FEMME / SOUR & SWEET / I'LL PLAY THE FOOL—Dr. Buzzard's Original Savannah Band—RCA (LP)
  - 4 MAKES YOU BLIND—Glitter Band—Arista
  - 5 FULL TIME THING—Whirlwind—Roulette (12-inch)
  - 6 DOWN TO LOVE TOWN—Originals—Motown (12-inch)
  - 7 NICE & NAASTY—Salsoul Orchestra—Salsoul (LP all cuts)
  - 8 GOIN' UP IN SMOKE—Eddie Kendricks—Tama (LP)
  - 9 YOU SHOULD BE DANCING—Bee Gees—RSO (12-inch)
  - 10 STUBBORN KIND OF FELLOW—Buffalo Smoke—RCA (12-inch)
  - 11 MIDNIGHT LOVE AFFAIR—Carol Douglas—Midland International (LP)
  - 12 LOVE BITE—Richard Hewson Orchestra—Splash
  - 13 SUN, SUN, SUN—Jaxxi—Pyramid (12-inch)
  - 14 LET'S GET IT TOGETHER—El Coco—AVI (12-inch)
  - 15 CAR WASH—Rose Royce—MCA (LP)

Compiled by telephone from Disc-o-J Top Audience Response Playlists representing key discotheques in the 16 major U.S. Disco Action Markets.

OCTOBER 30, 1976, BILLBOARD

# 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	4	6	<b>MUSKRAT LOVE</b> Captain & Tennille, A&M 1870 (Washbone, ASCAP)
2	1	9	<b>FERNANDO</b> Abba, Atlantic 3346 (Artwork, ASCAP)
3	6	7	<b>THIS ONE'S FOR YOU</b> Barry Manilow, Arista 0206 (Kamikazi, BMI)
4	5	7	<b>DON'T THINK ... FEEL</b> Neil Diamond, Columbia 3-10405 (Stonebridge, ASCAP)
5	3	12	<b>IF YOU LEAVE ME NOW</b> Chicago, Columbia 3-10390 (Big Elk/Polish Prince, ASCAP)
6	10	10	<b>YOU ARE THE WOMAN</b> Firefall, Atlantic 3335 (Rick Roberts, BMI)
7	8	8	<b>AFTER THE LOVIN'</b> Engelbert Humperdinck, Epic 8-50270 (Silver Blue, ASCAP/Oceans Blue, BMI)
8	2	9	<b>LIKE A SAD SONG</b> John Denver, RCA 10774 (Cherry Lane, ASCAP)
9	9	10	<b>NADIA'S THEME (The Young &amp; The Restless)</b> Barry DeVorzon & Perry Botkin Jr., A&M 1856 (Screen Gems-Columbia, BMI)
10	7	8	<b>YOU GOTTA MAKE YOUR OWN SUNSHINE</b> Neil Sedaka, Rocket 40514 (MCA) (Don Kirshner, BMI)
11	13	9	<b>I GOT TO KNOW</b> Starbuck, Private Stock 45014 (Brother Bills, ASCAP)
12	12	8	<b>THINGS</b> Anne Murray, Capitol 4329 (Hudson Bay, BMI)
13	14	7	<b>THE WRECK OF THE EDMUND FITZGERALD</b> Gordon Lightfoot, Reprise 1369 (Warner Bros.) (Moose, CAPAC)
14	15	5	<b>BETH</b> Kiss, Casablanca 863 (Cafe Americana/Kiss Songs, ASCAP/All By Myself, BMI)
15	17	8	<b>YOU DON'T HAVE TO BE A STAR (To Be In My Show)</b> Marilyn McCoo & Billy Davis Jr., ABC 12208 (Groovesville, BMI)
16	16	5	<b>LOVE ME</b> Yvonne Elliman, RSO 858 (Polydor), (Stigwood/Unichappell, BMI)
17	27	4	<b>YOU'RE THE ONE</b> Blood, Sweat & Tears, Columbia 3-10400 (Lady Casey/Patra, BMI)
18	28	4	<b>SO SAD THE SONG</b> Gladys Knight & The Pips, Buddah 544 (Screen Gems-Columbia, BMI, (Print St., ASCAP)
19	37	3	<b>NIGHTS ARE FOREVER</b> England Dan & John Ford Coley, Big Tree 16079 (Atlantic) (Dawnbreaker, BMI)
20	26	4	<b>CALIFORNIA DAY</b> Starland Vocal Band, Windsong 10785 (RCA) (Cherry Lane, ASCAP)
21	19	11	<b>THAT'LL BE THE DAY</b> Linda Ronstadt, Asylum 45340 (MPL Communications, BMI)
22	22	4	<b>LOVE SO RIGHT</b> Bee Gees, RSO 859 (Polydor) (Casserole/Unichappell, BMI)
23	23	11	<b>THE END IS NOT IN SIGHT (The Cowboy Tune)</b> Amazing Rhythm Aces, ABC 12202 (Fourth Floor, ASCAP)
24	11	10	<b>GOOFUS</b> Carpenters, A&M 1859 (Leo Feist, ASCAP)
25	25	6	<b>HERE'S SOME LOVE</b> Tanya Tucker, MCA 40598 (Screen Gems-Columbia, BMI)
26	39	2	<b>BREEZIN'</b> George Benson, Warner Bros. 8268 (Unart/Tracebob, BMI)
27	36	5	<b>I ONLY WANT TO BE WITH YOU</b> Bay City Rollers, Arista 0205 (Chappell, ASCAP)
28	31	5	<b>MR. MELODY</b> Natalie Cole, Capitol 4238 (Jay's Enterprises/Chappell, ASCAP)
29	32	5	<b>DO ME WRONG</b> Johnny Mathis, Columbia 310404 (Edwin H. Morris & Co./Zapata, ASCAP)
30	30	6	<b>MY SWEET SUMMER SUITE</b> The Love Unlimited Orchestra, 20th Century 2301 (Sa Vette/January, BMI)
31	40	3	<b>STAND TALL</b> Burton Cummings, Portrait/CBS 7001 (Shillelagh, BMI)
32	24	9	<b>HEART ON MY SLEEVE</b> Gallagher & Lyle, A&M 1850 (Irving, BMI)
33	33	10	<b>STILL THE ONE</b> O'Jays, Asylum 45336 (Siren, BMI)
34	45	3	<b>I NEVER CRY</b> Alice Cooper, Warner Bros. 8228 (Ezra/Early Frost, BMI)
35	NEW ENTRY		<b>EVERY FACE TELLS A STORY</b> Olivia Newton-John, MCA 40462 (Chrysalis/Bruce Welch, BMI/Dejamus, ASCAP)
36	46	3	<b>EVERY NOW AND THEN</b> Mac Davis, Columbia 3-10418 (Screen Gems-Columbia/Song Painter, BMI)
37	38	4	<b>SAD COUNTRY LOVE SONG</b> Tom Bresh, Farr 009 (Screen Gems-Columbia, BMI)
38	49	2	<b>GROOVY PEOPLE</b> Lou Rawls, Philadelphia International 2604 (Epic) (Mighty Three, BMI)
39	41	4	<b>I CAN'T LIVE A DREAM</b> Osmonds, Kolob 14348 (Polydor) (Silver Blud/Arnold Jay, ASCAP)
40	48	3	<b>SING YOUR OWN SONG</b> Mark Lindsay, Greedy 106 (Anheuser, ASCAP)
41	43	5	<b>I TAKE A LOT OF PRIDE IN WHAT I AM</b> Paul Delicato, Artists Of America 127 (Blue Book Music, BMI)
42	47	4	<b>CAST YOUR FATE TO THE WIND</b> Roger Williams, MCA 40625 (Unichappell, BMI)
43	35	7	<b>YOU AND ME</b> Tammy Wynette, Epic 8-50264 (Algee, BMI)
44	42	4	<b>GOODNIGHT &amp; GOOD MORNING</b> Jim Capaldi, Island 067 (Young Ideas/Chappell, ASCAP)
45	NEW ENTRY		<b>A DOSE OF ROCK &amp; ROLL</b> Ringo Starr, Atlantic 3361 (Millmerran/Bloomsbury, BMI)
46	NEW ENTRY		<b>TONIGHT'S THE NIGHT (Gonna Be Alright)</b> Rod Stewart, Warner Bros. 8262
47	NEW ENTRY		<b>WHENEVER I'M AWAY FROM YOU</b> John Travolta, Midland International 10780 (RCA) (Midsong, ASCAP)
48	NEW ENTRY		<b>NEVER GET YOUR LOVE BEHIND YOU</b> Farragher Brothers, ABC 12210 (Brintree/Farflap, BMI)
49	50	2	<b>ANYTHING YOU WANT</b> John Valenti, Ariola America 7625 (Capitol) (Minta, BMI)
50	NEW ENTRY		<b>DON'T FIGHT THE HAND</b> Hamilton, Joe Frank & Dennis, Playboy 6088 (EeeCee, BMI)

## Soviet Artists To Record For EMI Under New Deal

LONDON—EMI has reached an agreement with the foreign trade authority of the U.S.S.R., Mezhdunarodnaya Kniga (MK), which gives it exclusive rights to record a select group of younger Soviet artists in the West.

It is the first time that arrangements to record Russian artists have been granted on an exclusive basis.

The first group of artists covered in the plan include the pianists Dmitri Alexeev and Andrei Gavrilov, and the violinists Vladimir Spivakov and Viktor Tretyakov. Some of these performers have already appeared in concert here and in the U.S. It is also planned to add young conductors at a later time.

Conversations leading to the agreement were held between EMI's Peter Andry, Tony Locantro, Douglas Pudney and John Patrick, and MK's Yuri Leonov and Lev Ershov.

Andry describes the pact with MK as a "real breakthrough."

He says, "We are all agreed that a new generation of artists has to be built up, recorded and publicized in order to maintain the health of our classical business."

## SOUND WINS KUDOS

### Fisher 'Surgery' Pays Off

Continued from page 3

in 1962 it was universally damned for its poor sound by the classical community. Periodic attempts to improve it through the years were only marginally successful. And, in recent years, visiting orchestras, the

## G. Schirmer Adds Soft Cover Scores

NEW YORK—G. Schirmer is stepping up its program of publishing softbound editions of opera scores in piano and vocal reductions, with its current catalog of 23 volumes due to grow to a total of 50 by the end of next year.

The scores, containing original-language texts and singable English translations, list at \$6.95. Cloth-bound editions, at \$15 each, will continue to be made available.

## HOROWITZ SIGNATURE DRAWS FANS

NEW YORK—Vladimir Horowitz came to Korvettes' Fifth Ave. store here to autograph albums Oct. 8 and attracted more fans than any past store appearance by a classical artist Korvettes' David Rothfeld could recall.

The promotion, preceded by a full-page ad in the New York Times, received heavy media coverage with three local tv stations airing segments on news shows.

A large area on Korvettes' fourth floor, normally devoted to women's fashions, was the scene of the three-hour signing session, with special displays of Horowitz albums on RCA Records. But some fans also stopped off at the lower level record department to pick up Columbia disks by the pianist for that valued signature.

## Classical Arts Bill 'Challenge' Clause Will Prime Funding Pump

By MILDRED HALL

WASHINGTON—A new "challenge grants" program with government money providing leverage to boost private funding of symphony orchestras, opera companies, professional theaters, community arts centers, and other cultural institutions in financial trouble, is part of the National Foundation on the Arts bill signed by President Ford recently.

The President had promised (if re-elected) to ask Congress for a \$50 million challenge grants fund, authorized for use over a three-year period. Under the plan private fund raising has to come up with \$3 for every \$1 in government money. This could mean an ultimate total of \$200 million in government and private funding for the program over a three-year period, the White House points out.

Nancy Hanks, chairman of the National Endowment for the Arts and a skilled campaigner for funding of the arts in the White House and on the Hill, says her office will ask Congress in January for a \$12 million supplemental appropriation for the challenge grants program for fiscal 1977. The endowment bill authorizes \$18 million in fiscal 1978,

and \$20 million in fiscal 1979 for the program.

National Arts Endowment funds appropriated for fiscal 1977 total \$85 million. The legislative authorization for 1976 was \$126 million, but the actual appropriation from Congress amounted to \$82 million, according to Arts Endowment figures. Additional money from private funding was \$7.5 million, making a total of \$89.5 million.

The federal cultural endowment began in 1966 with an authorization of only \$5 million, with arts and humanities each allotted \$2.5 million.

Hanks (who made the strong case or performer and musician royalty on commercial play of recordings during Sen. Hugh Scott's hearings on his record royalty copyright bill last year) points out that while \$50 million may sound like a lot, it is well within any congressional "austerity" program. It amounts to only 7 or 8 cents per American per year.

She says the beauty of the pilot program they have tried out under challenge grant is that it works in small as well as large communities. "The fact that they will get federal money seems to put a seal of approval on the program," giving it more impetus.

Rep. John Brademas (D-Ind.), chief sponsor of the arts bill on the House side, called President Ford's endorsement an "election eve" conversion. He said the President failed to endorse a challenge grants bill when a politically bipartisan group of senators was sponsoring it.

## Settle Strike At N.Y. City Opera

NEW YORK—Members of Local 802 of the American Federation of Musicians have ended their 18-day strike against the New York City Opera. Performances of the opera resumed Tuesday (19).

The opera musicians ratified a new agreement calling for a \$75 a week increase in base pay, which will be staggered over three years, with \$30 the first year, \$25 the second, and \$20 the third. This will raise the base weekly pay from \$340 to \$415.

The musicians are also promised about 70 hours of rehearsal time in the first year, and two other paid rehearsal weeks. Rehearsal pay will go from \$10 to \$12.50 an hour in the three years.

Among the causes of the strike was a demand by the musicians that the opera company guarantee them 11 weeks employment beyond the regular season. A compromise was reached where the opera agreed to be liable for \$43,000 to be distributed among the musicians, if the opera could not find them additional work.

## BMI Cites Students, Awards Cash Prizes

NEW YORK—The 15 winners who shared the 24th annual BMI Awards to Student Composers competition received their cash rewards and citations at a Sept. 9 reception here. This year's awards bring the total to 214 young people honored in the Western Hemisphere, according to Edward Cramer, BMI president.

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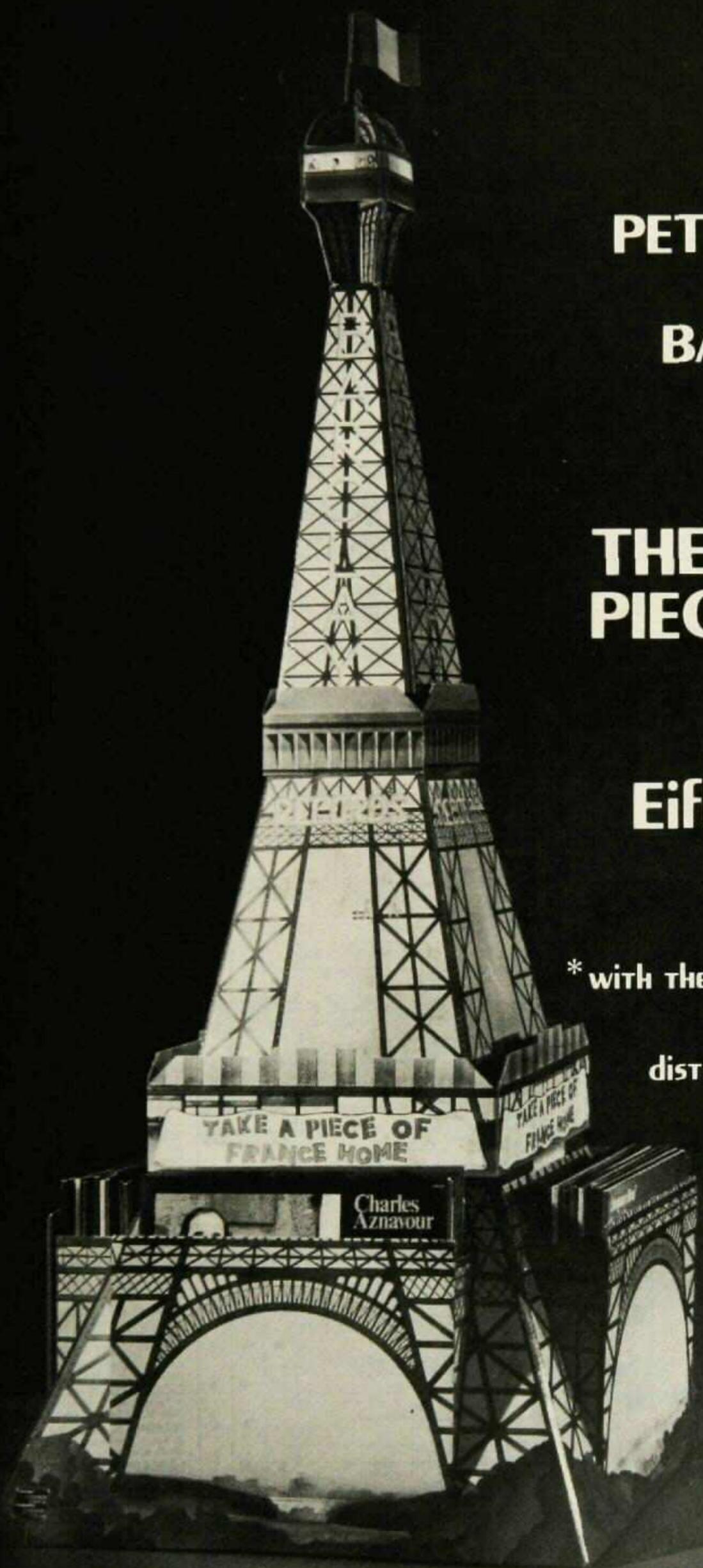
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# Billboard Hot Soul Singles

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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	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))
1	2	9	★ MESSAGE IN OUR MUSIC—O'Jays (K. Gamble, L. Huff), Philadelphia International 3601 (Epic) (Mighty Three, BMI)	42	6	67	68	2	★ LAID BACK LOVE—Major Harris (B. Eli, L. Barry), WMOT 4002 (Atlantic) (Muscle Yuff, BMI)		
2	1	9	★ THE RUBBERBAND MAN—Spinners (L. Creed, T. Bell), Atlantic 3355 (Mighty Three, BMI)	35	17	★ NEW ENTRY	★ JUST CAN'T BE THAT WAY—Weapones Of Peace (C. Franklin, F. Henderson Jr.), Playboy 6082 (After Dark/Evans, BMI)				
3	4	10	★ LOVE BALLAD—LTD (S. Scarborough), A&M 1847 (Unichappell, BMI)	36	41	6	69	70	5	★ HOME TO MYSELF—Brenda & The Tabulations (Manchester, Sager), Chocolate City 004 (Casablanca) (Rumanian Pickeworks/Little Max/ New York Times, BMI)	
4	5	10	★ YOU ARE MY STARSHIP—Norman Connors (M. Henderson), Buddah 542 (Electroad, ASCAP)	47	3	★ 70	★ 80	2	★ BREEZIN'—George Benson (B. Womack), Warner Bros. 8258 (Unart/Tracbob, BMI)		
5	3	9	★ JUST TO BE CLOSE TO YOU—Commodores (L. Richie, Commodores), Motown 1402 (Jobete/Commodores Entertainment, ASCAP)	★ 27	55	3	★ 71	4	★ YOU OUGHT TO BE HAVIN' FUN—Tower Of Power (H. Tubbs, E. Castillo, S. Napka), Columbia 3-10406 (Kaptlin, ASCAP)		
6	6	11	★ GIVE IT UP (Turn It Loose)—Tyrone Davis (L. Graham), Columbia 3-10388 (New York Times/Content/Little Bear's, BMI)	★ 28	4	★ 72	★ 87	2	★ DON'T WALK AWAY—General Johnson (General Johnson), Arista 0303 (Music In General, BMI)		
7	18	7	★ YOU DON'T HAVE TO BE A STAR (To Be In My Show)—Marilyn McCoo & Billy Davis Jr. (J. Dean, J. Glover), ABC 12208 (Groovesville, BMI)	★ 29	59	5	★ 73	62	7	★ GET UP '76—Eskimo (G. Moore, B. Shepard), Ju-Par 104 (Big 7, BMI)	
8	8	17	★ LOWDOWN—Boyz n the City (B. Scaggs, D. Paris), Columbia 3-10367 (Boyz n the City/Hudmar, ASCAP)	★ 30	50	5	★ 74	★ NEW ENTRY	★ WHO ARE YOU—Temptations (D. English, G. Leonard, D. Williams, B. Wright, Gordy 7152 (Motown) (Jobete, ASCAP)		
9	13	11	★ 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) (Barkay, BMI)	★ 31	56	3	★ 75	85	3	★ FIND 'EM, FOOL 'EM & FORGET 'EM—Dobie Gray (G. Jackson, R. Hall), Capricorn 0259 (Warner Bros.) (Fame, BMI)	
10	11	12	★ ANYTHING YOU WANT—John Valenti (J. Valenti, J. Spinzola), Anata America 7525 (Capitol) (Minta, BMI)	★ 32	43	7	★ 76	88	2	★ BUMP DE BUMP YO BOODIE—Muscle Shoals (H. Callaway), Bang 729 (Muscle Shoals Sound/CETS, BMI)	
11	10	9	★ MR. MELODY—Natalie Cole (C. Jackson, M. Yancy), Capitol 4328 (Jay's Enterprises/Chappell, ASCAP)	★ 33	44	36	★ 77	81	3	★ KEEP SMILIN'—Gabor Szabo (B. Sigler, A. Felder), Mercury 73840 (Phonogram) (Blackwood/Golden Fleece, BMI)	
12	12	11	★ THE BEST DISCO IN TOWN—Ritchie Family (J. Morah, R. Rome, H. Belolo, P. Hurff), Martin 3306 (TK) (Can't Stop, BMI)	★ 34	73	2	★ 78	★ NEW ENTRY	★ DON'T TAKE AWAY THE MUSIC—Tavares (K. St. Lewis, F. Perren, Torsan), Capitol 4348 (Bull Pen/Perren Vibes, ASCAP)		
13	9	12	★ GET THE FUNK OUT MA FACE—Brothers Johnson (O. Jones, G. Johnson, L. Johnson), A&M 1851 (Kidada/Goulgris, BMI)	★ 35	46	15	★ 79	★ NEW ENTRY	★ ON AND OFF—David Ruffin (V. McCoy), Motown 1405 (Warner-Tamerlane/Van McCoy, BMI)		
14	7	17	★ (Shake, Shake, Shake) SHAKE YOUR BOOTY—K.C. & The Sunshine Band (H.W. Caser, R. Finch), TK 1019 (Sheryl, BMI)	★ 36	47	46	★ 80	★ NEW ENTRY	★ DON'T MAKE ME WAIT TOO LONG—Barry White (B. White), 20th Century 2309 (Sa Vette/January, BMI)		
15	14	12	★ A FIFTH OF BEETHOVEN—Walter Murphy & The Big Apple Band (W. Murphy), Private Stock 45073 (RFT, BMI)	★ 37	48	6	★ 81	79	5	★ YOU GOTTA LET ME SHOW YOU—Esther Williams (A. Walker, E. Williams, A. Walker), Friends & Co. 129 (Dimit, BMI)	
16	24	9	★ CATFISH—Four Tops (L. Payton, F. Bridges, M. Farrow), ABC 12214 (ABC/Dunhill & Ral, BMI)	★ 38	49	27	★ 82	86	2	★ EVERYTHING IS BEAUTIFUL TO ME—Jimmy Castor Bunch (E. Henderson Jr.), Atlantic 3362 (Empire, BMI)	
17	33	3	★ ENJOY YOURSELF—The Jacksons (K. Gamble, L. Huff), Epic 8-50285 (Mighty Three, BMI)	★ 39	50	52	★ 83	83	3	★ DOIN' IT—Herbie Hancock (M. Ragin, R. Parker, Jr., H. Hancock), Columbia 3-10408 (Wah Wagon/Hancock, BMI)	
18	31	4	★ SO SAD THE SONG—Gladys Knight & The Pips (M. Masser, G. Goffin), Buddah 544 (Screen Gems-Columbia, BMI/Print St., ASCAP)	★ 40	63	3	★ 84	90	2	★ EVERYMAN (Has To Carry His Own Weight)—Double Exposure (A. Felder, B. Sigler), Salsoul 2013 (Caytronics) (Lucky Three/Mighty Three/Top Bound, BMI)	
19	19	9	★ LET'S BE YOUNG TONIGHT—Jermaine Jackson (M. L. Smith, D. Daniels), Motown 1401 (Jobete, ASCAP/Stone Diamond, BMI)	★ 41	52	7	★ 85	89	4	★ AIN'T NUTHIN' SPOOKY—Rudy Love & The Love Family (R. Love), Galla 112 (ATV) (JAMF/Luv-Fam, BMI)	
20	23	6	★ JUMP/HOOKED ON YOUR LOVE—Aretha Franklin (C. Mayfield), Atlantic 45-3358 (Warner-Tamerlane, BMI)	★ 42	53	53	★ 86	32	13	★ IF I EVER DO WRONG—Betty Wright (B. Wright, W. Clarke, Alton 3722 (TK) (Sheryl, BMI)	
21	20	10	★ NICE 'N NAASTY—Salsoul Orchestra (V. Montano Jr.), Salsoul 2011 (Caytronics) (Lucky Three/Anatom, BMI)	★ 43	54	9	★ 87	75	5	★ SHOORA SHOORA—Jenny Jackson (A. Toussaint), Farr 005 (Warner-Tamerlane/Marsant, BMI)	
22	21	9	★ QUEEN OF MY SOUL—Average White Band (H. Stuart), Atlantic 3354 (Average, ASCAP)	★ 44	56	8	★ 88	★ NEW ENTRY	★ SUPERMAN LOVER—Johnny Guitar Watson (J. Watson), DJM 1019 (Vi-John, BMI)		
23	26	10	★ UNDERGROUND MUSIC/IT'S JUST A MATTER OF TIME—Peabo Bryson (P. Bryson), Bullet 91 (Web IV) (Web IV, BMI)	★ 45	57	51	★ 89	★ NEW ENTRY	★ GREEDY (For Your Love)—Donny Gerrard (H.G. Marx, R. Buchanan), Greedy 107 (Joyfully Sad, BMI)		
24	34	4	★ HOT LINE—Sylvers (K. St. Lewis, F. Perren), Capitol 4336 (Bull Pen, BMI/Perren Vibes, ASCAP)	★ 46	58	★ NEW ENTRY	★ 90	91	4	★ FULL SPEED AHEAD—Teta Vega (D. H. Jones Jr., W. Brown Jr.), Tamla 54271 (Motown) (Jobete, ASCAP)	
25	25	10	★ I'D RATHER BE WITH YOU—Bootsy's Rubber Band (W. Collins, G. Clinton, G. Cooper), Warner Bros. 8246 (Backstage, BMI)	★ 47	59	76	★ 91	95	5	★ FULL TIME THING (Between Dusk And Dawn)—Whirlwind (Mystro & Lynch), Roulette 7195 (Big Seven/Steals Bros., BMI)	
26	30	7	★ RUN TO ME—Candi Staton (D. Crawford), Warner Bros. 8249 (DaAnn, ASCAP)	★ 48	★ 74	3	★ 92	★ NEW ENTRY	★ AND THEN THERE WAS THE BLUES—Crossaders (ABC/Blue Thumb 270)		
27	16	11	★ HARVEST FOR THE WORLD—Isley Brothers (E. Isley, M. Isley, C. Jasper, R. Isley, O. Isley, R. Isley), T-Neck 2261 (Epic) (Bovina, ASCAP)	★ 49	61	13	★ 93	93	4	★ DOWN TO LOVE TOWN—Originals (D. Daniels, M.B. Sutton, K. Wakefield), Soul 35119 (Motown) (Jobete, ASCAP)	
28	17	18	★ PLAY THAT FUNKY MUSIC—Wild Cherry (R. Parson), Epic 8-50225 (Bema/Blaze, ASCAP)	★ 50	61	13	★ 94	96	3	★ THAT'S THE WAY TO GO—The Bottom Line (D. Foster, J. Graydon, J. Conrad), Greedy 103 (Darnoc/Wayne Art/Ganga B.V./Colaba, BMI)	
29	28	8	★ MY SWEET SUMMER SUITE—Love Unlimited Orchestra (B. White), 20th Century 2301 (Sa Vette/January, BMI)	★ 51	77	2	★ 95	39	8	★ ENERGY TO BURN—B.T. Express (S. Taylor, T. Howard), Columbia 3-10395 (Triple O/Jeff-Mar/B.T. Express, BMI)	
30	58	4	★ DAZZ—Beck (R. Ransom, R. Hargis, E. Irons), Bang 727 (Web IV) (Silver Cloud/Trelley, ASCAP)	★ 52	63	69	★ 96	35	10	★ CHANGIN'—Brass Construction (R. Muller), United Artists 537 (Desert Moon/Jeff-Mar, BMI)	
31	37	5	★ DISCO DUCK (Part 1)—Rick Dees & His Cast Of Idiots (R. Dees), RSO 857 (Polydor) (Stahke, BMI)	★ 53	★ 64	★ NEW ENTRY	★ 97	100	3	★ I FEEL LOVE IN THIS ROOM TONIGHT—Be Kirkland & Ruth Davis (B. Kirkland, C. Guthrie, R. L. Kirkland, H. Powell) Danzig 421 (Clanage/Bokirk, ASCAP)	
32	38	6	★ UNDISCO KID—Funkadelic (G. Clinton, W. Collins, B. Worrell), 20th Century/Westbound 5029 (Bridgeport, BMI)	★ 54	82	2	★ 98	71	8	★ GHETTOS OF THE MIND—Pleasure (D. Hepburn, Pleasure), Fantasy 774 (Funky P.D./At Home, ASCAP)	
33	29	15	★ LEAN ON ME—Melba Moore (V. McCoy), Buddah 535 (Van McCoy/Warner-Tamerlane, BMI)	★ 55	★ 82	2	★ 99	★ NEW ENTRY	★ AIN'T NUTHIN' WRONG WITH MAKIN' LOVE THE FIRST TIME—Jimmy Jones (Conchillo)		
				★ 56	★ 82	2	★ 100	84	3	★ THE BEST THING—Billy Eckstine (Dino, Sembello, Leibet, Stoller), A&M 1858 (Kasada, ASCAP)	

## Soul Sauce

### Boulding Is Chosen At Chi WVON

By JEAN WILLIAMS

LOS ANGELES—Veteran radio programmer Jerry Boulding has been tapped by WVON in Chicago to be operation manager.

Boulding, who most recently operated as program consultant to WDKX, New York; WCHB, Inkster, Mich., and others, formerly served as program director of WWRL, the flagship station of the Sounderling Broadcast group in New York.

Walter "Baby" Love, who formerly held the post left Sept. 15. According to Bernadine Washington, general manager of the station, she scouted the entire country to come up with an operations manager suited to the Chicago market.

As reported here a couple of months ago that Temptations' lead singer Dennis Edwards had plans for leaving the group, it's now official. Edwards will pursue a separate career. The group is auditioning for a new lead vocalist.

Vivian Reed, star of the Broadway musical "Bubbling Brown Sugar," has been in the recording studio for more than three months working on her debut album for H&L Records. Although the LP will be coming shortly, no release date has been set.

Jerry Martini, former horn player and arranger for Sly Stone, has formed Rubicon, a rock oriented group from the San Francisco area and has signed with Marsel Records, an r&b oriented label. . . . TK Productions artist percussionist Ralph MacDonald will appear at Avery Fisher Hall in Lincoln Center, New York, Nov. 7. This marks MacDonald's first headline engagement.

Accompanying the musician will be 7 singers, 6 dancers and 32 musicians including session men Richard Tee and Eric Gale. Also on hand will be CTI vocalist Patti Austin and others who appeared with MacDonald on his LP "Sound Of A Drum."

MacDonald is author of Rod Stewart's "Trade Winds," Roberta Flack's "Where Is The Love" and Grover Washington's "Mister Magic."

The concert is being presented by TK Productions, in association with Don Friedman and WRVR, New York.

Former RCA recording artists the 21st Century, with a couple of hits, "Child" and "Remember The Rain," have signed with Motown with a single expected by the end of the month.

The group, consisting of five young male singers ranging in age 14 to 21, is recording several tunes reminiscent of the early Jackson Five material, according to Walter Dale, executive vice president of Golden Tone Productions to which the group is signed.

He notes that the ensemble is also recording country and pop tunes. Reggie Sykes, president of Golden Tone Productions in Chicago, is the group's personal manager.

It's now final. ABC recording artists Marilyn McCoo and Billy Davis have been signed to star in their own CBS-TV variety series next summer.

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(Continued on page 57)

# 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	1	3		SONGS IN THE KEY OF LIFE Steve Wonder, Tamla T13-340C2 (Motown)	32	33	24	NATALIE Natalie Cole, Capitol ST 11517
2	3	3	★	SPIRIT Earth, Wind & Fire, Columbia PC 34241	33	36	21	SKY HIGH! Tavares, Capitol ST 11533
3	4	5	★	MESSAGE IN THE MUSIC O'Jays, Philadelphia International PZ 34245 (Epic)	42	42	2	JOY RIDE Dramatics, ABC ABCD 955
4	5	4		BICENTENNIAL NIGGER Richard Pryor, Warner Bros. BS 2960	35	35	3	THE POWER OF MUSIC Miracles, Tamla T6-34451 (Motown)
5	2	17		HOT ON THE TRACKS Commodores, Motown M6-867 51	36	28	14	HAPPINESS IS BEING WITH THE SPINNERS Atlantic SD 18181
6	7	17		AIN'T THAT A BITCH Johnny "Guitar" Watson, DJM OILPA 3 (Amberst)	37	38	20	MUSIC FROM THE MOTION PICTURE SPARKLE Aetha Franklin, Atlantic SD 18176
7	20	2	★	THE CLONES OF DR. FUNKENSTEIN Parliament, Casablanca NBLP 7034	46	46	2	CATFISH Four Tops, ABC ABCD 968
8	8	25		YOU ARE MY STARSHIP Warren Commission, Buddah BDS 5655	39	39	3	VICKI SUE ROBINSON RCA APL1 1829
9	9	14		LOVE TO THE WORLD LTD, A&M SP 4589	40	29	6	MY NAME IS JERMAINE Jermaine Jackson, Motown M6-842 51
10	NEW ENTRY			PART 3 K.C. & The Sunshine Band, TK 605	41	41	13	ARABIAN NIGHTS Ritchie Family, Marlin 2201 (TK)
11	10	12		FLOWERS Emotions, Columbia PC 34163	42	30	7	PASS IT ON The Staples, Warner Bros. BS 2945
12	13	5		LOVE AND TOUCH Tyrone Davis, Columbia PC 34268	43	34	8	SECRETS Herbie Hancock, Columbia PC 34280
13	6	16		SOUL SEARCHING Average White Band (AWB), Atlantic SD 18179	44	44	3	RHYTHMS OF THE WORLD Van McCoy, H&L HL 69014
14	12	8		THE TEMPTATIONS DO THE TEMPTATIONS Gordy G6-975 51 (Motown)	45	45	4	THIS IS NIECY Deniece Williams, Columbia PC 34242
15	22	5	★	TALES OF KIDD FUNKADELIC Funkadelic, Westbound W 227 (20th Century)	46	49	7	DR. BUZZARD'S ORIGINAL SAVANNAH BAND RCA APL1 1504
16	16	5		I HEARD THAT! THE MUSICAL WORLD OF QUINCY JONES A&M SP 3705	47	NEW ENTRY		MY SWEET SUMMER SUITE Love Unlimited Orchestra, 20th Century T 517
17	18	4		MARVIN GAYE'S GREATEST HITS Marvin Gaye, Tamla T6-348 51 (Motown)	48	50	5	PEABO Peabo Bryson, Bullet BT 7000 (Web-IV)
18	11	15		WILD CHERRY Epic PE 34195	49	NEW ENTRY		NAKED AND WARM Bill Withers, Columbia PC 34327
19	17	29		BREEZIN' George Benson, Warner Bros. BS 2919	50	52	2	FRIEND OF MINE Little Milton, Glades 1588 (TK)
20	19	21		ALL THINGS IN TIME Leo Rawls, Philadelphia International PZ 33957 (Epic)	51	51	34	LOOK OUT FOR #1 Brothers Johnson, A&M SP 4567
21	21	7		CHAMELEON Labele, Epic PE 34789	52	47	21	CONTRADICTION Ohio Players, Mercury SRM 1 1088 (Phonogram)
22	25	4		GOIN' UP IN SMOKE Eddie Kendricks, Tamla T6-346 51 (Motown)	53	43	4	SOUND OF THE DRUM Ralph MacDonald, Marlin 2202 (TK)
23	23	5		CHILDREN OF THE WORLD Bee Gees, RSO RS1 3003 (Polydor)	54	53	7	I HOPE WE GET TO LOVE IN TIME Marilyn McCoo & Billy Davis, Jr., ABC ABCD 952
24	27	5		FEELING GOOD Walter Jackson, Chi-Sound CH-LA 656 (United Artists)	55	NEW ENTRY		ANYTHING YOU WANT John Valenti, Ariola America ST 50012 (Capitol)
25	31	4	★	NICE 'N' NAASTY Salsoul Orchestra, Salsoul S25 5502 (Caytunes)	56	48	7	AIN'T NOTHIN' STOPPIN' US NOW Tower Of Power, Columbia PC 34302
26	14	12		EVERYBODY LOVES THE SUNSHINE Roy Ayers Ubiquity, Polydor PD-1 6070	57	57	9	WINDJAMMER Freddie Hubbard, Columbia PC 34166
27	15	11		SILK DEGREES Boyz n the DG, Columbia PC 33920	58	54	30	STRETCHIN' OUT IN BOOTSY'S RUBBER BAND William Bootsy Collins, Warner Bros. BS 2920
28	24	6		GREATEST HITS War, United Artists UA-LA 648-G	59	55	12	DIANA ROSS' GREATEST HITS Motown M6-86551
29	26	23		HARVEST FOR THE WORLD Isley Brothers, I-Neck PZ 33805 (Epic)	60	60	18	ACCEPT NO SUBSTITUTES Pleasure, Fantasy F 9506
30	32	3		THE MORE YOU DO IT Ronnietta Dyon, Columbia PC 34350				
31	37	3	★	CAR WASH/ORIGINAL MOTION PICTURE SOUNDTRACK Rose Royce, MCA 2 6000				

## General News

### NEW VENTURES LOOKING

# MCA Minority Co. Into Soul?

LOS ANGELES—New Ventures, MCA Records' new minority investment firm, may launch the label into the soul music business, reports Norbert Simmons, executive vice president and general manager of the company.

One of Simmons' first projects is

trying to locate a production company with marketable acts.

"We can finance the new firm and the creation of a record label out of that company," he says. "We may also finance for the purpose of creating a relationship with MCA Records. We are also thinking about fi-

nancing companies for the purpose of molding talent and being distributed by MCA. Another idea is to create a subsidiary of MCA Records."

He admits he is negotiating with a self-contained Earth, Wind & Fire type of group from New York. "We must try to work out some details with MCA for the purpose of distributing," he says while indicating that there is a strong possibility of a new label coming out of the deal.

Diedre Dash, administrative assistant to Simmons and liaison between New Ventures and MCA, notes that the firm is looking to market an "outstanding group" and label at the same time.

The group he is currently in negotiations with has recorded but is not under contract to any label.

"We want to create a business entity from this agreement that will be profitable for the group and New Ventures," says Simmons.

"We intend to open doors, giving talented groups a chance to break into the music industry," injects Dash. "The major problem with most companies starting out is financing."

Simmons notes that as an investment company, New Ventures is not looking to pick up recording acts. "We are looking for companies that are capable of producing talent. If they themselves are the talent they are producing, that's fine."

"Under this agreement, if we create a company, what we expect is for the company to expand and take in more groups," Simmons says.

# Salsoul Set To Distribute Harris' Gold Mine Label

By JEAN WILLIAMS

LOS ANGELES—Producer Norman Harris has formed Gold Mine Records in Philadelphia with distribution worldwide by disco oriented Salsoul Records.

Ken Cayre, vice president of Cayre Industries, parent company of Salsoul, says that in marketing Gold Mine Records, it will be promoted first as an r&b label. "If it lends itself to disco promotion, we will then take that route. Then we plan to cross the label into the pop market."

Harris has structured the label to include members of the Baker, Harris & Young Production firm. Harris is president, Ron Baker and Earl Young are vice presidents and David Steinberg is secretary/treasurer.

He has also signed several producers and writers including Bruce Hawes, Bruce Gray, Allan Felder, Ron Tyson, T.G. Talmadge Conway

and will also employ independent producers including the team of Baker, Harris & Young.

The premier release on Gold Mine is Loleatta Holloway's "Worn Out Broken Heart." Harris and Holloway are now in the studio completing her debut LP of the same name.

Other acts signed to the label include Love Committee with lead singer Ronnie Tyson while Harris makes his debut as a solo artist.

He is negotiating with a major r&b act and is also scouting for acts with broad appeal.

Salsoul and Gold Mine have also entered into a split publishing agreement with writers Ron Tyson, Bruce Gray, Talmadge Conway, Allan Felder and Harris.

Harris will continue his independent production assignments through Baker, Harris & Young Productions for Salsoul Records, and will remain an artist with the Salsoul Orchestra. He first joined Salsoul Records as

(Continued on page 69)

# Tribute To Fitzgerald

LOS ANGELES—Scores of entertainment personalities were on hand to salute Ella Fitzgerald in a special tribute to the "first lady of song" at the Beverly Wilshire Hotel here Sunday (17).

The event sponsored by the National Assn. for Sickle Cell Disease, Inc., drew a capacity crowd as dignitaries showered Fitzgerald with achievement awards.

Dionne Warwick, mistress of ceremonies, headed a talent-loaded dias that included, among others, Sammy Davis, Redd Foxx and Mary Wilson of the Supremes.

Entertainment was provided by Damita Jo, Adam Wade, Mable John and Mel Torme, who after his own set, invited Fitzgerald to join him in performing their Grammy Award television scat singing routine to the accompaniment of the H.B. Barnum band. Ray Charles was honorary chairman of the evening's festivities.

Numerous awards were presented to the singer by California governor Jerry Brown, Los Angeles mayor Tom Bradley and the 1976 Award of Distinction by the sponsoring group, presented by its executive director Dorothy H. Boswell.

# WB On Playlists With Sayer Single

LOS ANGELES—Warner Bros. promotion field representatives got Leo Sayer's new single, "You Make Me Feel Like Dancing," playlisted on 43 stations reporting to Billboard on the first day of the disk's release.

Each WB promotion rep had been serviced with a test pressing of the Sayer single two weeks before official release, says Russ Thyret, national promotion vice president. Sayer's single entered the Billboard Hot 100 at a starred 68 the first week of its release.

# Soul Sauce

Continued from page 56

The duo will also guest on five upcoming CBS variety shows or specials.

The former Fifth Dimension members are riding high with their single release "You Don't Have To Be A Star (To Be In My Show)" from their debut ABC LP "Hope We Get To Love In Time."

Sly Stone joins the Parliament/Funkadelic Earth Tour, 1976-77 A.D., on Friday (29) at Mississippi College, Jackson, and will continue for the remainder of the tour which concludes in December.

Presently with the Parliament/

Funkadelic tour are Bootsy's Rubber Band and Hugh Masakela.

Warner Bros. Records and Casablanca Records have joined hands in co-hosting a press/radio junket in New Orleans for the tour when it appears at the Municipal Auditorium Wednesday (27).

John Lee and Gerry Brown will release their second LP on Blue Note Records titled "Still Can't Say Enough" this month. The pair have worked with such musicians as Max Roach, Joe Henderson, Pharoah Sanders, Lonnie Liston Smith and Norman Connors.

Remember... we're in communications, so let's communicate.

"You Gotta Let Me Show You"

# ESTHER WILLIAMS

Friends & Co. 129

## Country Tape Sales



**HELLO DOLLY:** RCA's Dolly Parton wows an audience during country music week.



**PICKIN' BLUEGRASS:** Veteran bluegrass great Bill Monroe in action on the MCA show.



**ABC/DOT:** Roy Clark brightens the ABC/Dot luncheon show.

### Story Of Bob Wills Prepped For Movie

LOS ANGELES—A movie—"San Antonio Rose—The Story Of Bob Wills"—is in pre-production stages by Gail And Martin Stayden, under the banner of Ensemble Films. The movie will be based on the book "San Antonio Roses" by Dr. Charles Townsend.

Ken Griffis of the John Edwards Memorial Foundation at UCLA is serving as a consultant on the film, which will focus on Wills, his life and his music. Discussions are ongoing with Merle Haggard to play the leading role.

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<p><b>STARDAY-KING POWER-PAK HOLLYWOOD FEDERAL DELUXE</b></p> <p>LP'S — TAPES — 45'S GOLDEN TREASURES (Back to Back Hits) TO BUY: CALL OR WRITE OUR SALES DEPARTMENT ALL ORDERS, LARGE OR SMALL ARE APPRECIATED. FREE CATALOGS AVAILABLE UPON REQUEST ***** NEW SINGLE RELEASES *****</p> <p><b>SD-144 "LITTLE JOE" RED SOVINE SD-143 "HONEY HUNGRY" MIKE LUNSFORD</b></p> <p>FOR PROMO COPIES: WRITE OR CALL OUR PROMO DEPT.</p>		<p><b>GUSTO RECORDS, INC.</b> 220 BOSCOBEL ST. NASHVILLE, TENN. 37213 615-256-1656</p>
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**CBS RECORDS:** George Jones and Tammy Wynette climax their surprise duo performance at the CBS Records show.

• Continued from page 1

Angeles, observes that percentages are much higher on 8-track product in the country market than they are in pop. "Pop averages 25% tapes to albums, while country is 40% tapes, 60% albums. Now, in Dallas, the figures are much higher. It's a one-to-one basis. They will order some 3,000 albums and also some 3,000 tapes."

According to Tom Ellison, Heilicher Bros. distribution manager in Atlanta, "8-tracks are getting a bigger portion of business now than they used to, but there's still no great surge. The country music business still is not as strong as I'd like to see it."

"Tape sales for the 8-track are handling around 30% to 35% of album sales," says Tom Rodden, Monument sales manager, who foresees the cassette business increasing in the next few years due to the improvement of equipment and the installation of cassette units in cars by the manufacturers.

"Right at this point, though, cassette sales make up 3% to 5%, and it's hardly worth working for."

Chick Doherty, MCA vice president, reports that his cassette sales are not moving very much right now either, with sales showing only about 5% to 6%.

However, cassette sales have increased over the last 1½ years. Ronnie Lewis, Stan's Record Service manager in Shreveport, La., points out that "consumers are becoming more aware and knowledgeable of the cassette's conveniences such as

its rewind capabilities and its easy recording."

On the other hand, Lynn Shulls, United Artists national sales manager, who reports an overall average of about 30% of total volume from 8-track sales, believes that cassettes don't really enter into it.

"I think that albums and 8-tracks are going to continue to be the dominant factor because of the hardware. Stereo equipment for the home and 8-track systems for automobiles are more available to the consumers."

"Almost 50% of country sales are on tapes, or half of what we sell on albums, we sell on tapes," says Noel Gimble, Sound Unlimited manager in Skokie, Ill. His figures on cassettes roughly run 20% of 8-track sales. "I believe that albums and 8-tracks will hold the market for a while, but the cassettes are coming on stronger."

"Eight-tracks have always been strong in country," confirms Rick Frio, vice president of marketing for MCA. "We could sell almost equal to an LP in country—and virtually no cassettes. Now with Dolby systems and improvements in cassette recordings and players, I think more people will go to cassettes."

Frio knows pop music is ahead of country in tape sales but he sees some improvement on the horizon.

"It's important that we get back into promoting country music on cassettes," says Frio. "We're going to start doing that. If we can feel secure in selling more than 500 cassettes on an artist and then building from there, then we'll release them on cassette."

**RED STEAGALL**  
ABC/Dot Records  
#17653

Red,  
Thanks a million for singing the hell out of  
"Rosie, Do You Wanna Talk It Over"  
and helping our publishing company get  
another hit record.

Love ya,  
Roger Miller  
P.S. How's your Mom on them?

# Performing Rights Societies' Award Winners Assemble



Preston, Mac Davis, Zavin and from Screen Gems: Irwin Schuster, Paul Tannen and Lester Sill.



BMI's biggest: Phil Everly, left, Frances Preston, BMI vice president, and Wesley Rose, president of Acuff-Rose, with the Robert J. Burton Award for the most performed BMI country song, "When Will I Be Loved," written by Everly, published by Rose.



Preston and Thea Zavin, senior BMI vice president, gift Jessi Colter with an award for "I'm Not Lisa."



BMI awards to Kenny O'Dell and Bob Montgomery.



Happy winners: Preston with Margaret Lewis, Myra Smith, Shelby Singleton and John Singleton.



At BMI: left to right, Andy Wickham, Mrs. Al Gallico, Donna Fargo and Al Gallico.



Willie Nelson, L. Russell Brown and Mac Davis at the BMI Banquet.



Bracketed by BMI's Preston and Roger Sovine are Linda Hargrove and Pete Drake.



Preston congratulates multi-winners Curley Putnam and John D. Loudermilk, right.



Bonnie Owens Haggard accepts for Merle.



More writer awards for Donna Fargo.



Six ASCAP publisher awards given by Adams and Shea to Chappell's Buddy Robbins, second from left, and Henry Hurt.



Adams and Shea dish out top publisher honors to Warner Bros.' Ed Silvers, left, Tim Wipperman, center, and Mel Bly.



C.W. McCall of "Convoy" fame wins SESAC awards for best single and album. That's Jessica James on the right.



New inductees into the Nashville Songwriters Assn. International Hall of Fame are, left to right, Carl Belew, Dallas Frazier, John D. Loudermilk, John Christopher Owens accepting for Moon Mullican, Curly Putnam and Mel Tillis.



Adams and Shea present plaques to Milene Music's Wesley Rose and his mother, Mrs. Fred Rose, wife of the late Fred Rose who wrote the award winning "Blue Eyes Crying In The Rain."



Flanked by Stanley Adams, ASCAP president, and Ed Shea, Southern Director, ASCAP's top songwriter Rory Bourke gets some help from wife Rita.



Mel Tillis, Willie Nelson and Dolly Parton cuddle their CMA Awards.



Top toter: Ray Griff gets a hand from wife Margaret in hauling off a record 16 ASCAP award plaques for writing, publishing, producing and performing.



Charley Pride and Tommy Overstreet congratulate SESAC's writer of the year, Ted Harris, left.



Kitty Wells is inducted into the Country Music Hall of Fame.

# Nashville Scene

By PAT NELSON

Once a hit, always a hit certainly applies to Don Gibson's tune, "Sweet Dreams," written in 1955. Most recently recorded by Emmylou Harris, the song is the fourth single from the "Elite Hotel" album which has sold 400,000 copies since its release in January.

"Sweet Dreams" was first recorded by Faron Young in 1956 and later was recorded as a duet with Gibson and Dottie West in 1969. In 1966, a relatively unknown artist, Tommy McClain, on a relatively unknown label, MSL, had the largest selling version of the hit which sold nearly 800,000 copies. Other notables who have cut the tune include George Jones, Patsy Cline, the Everly Brothers, Brenda Lee, Tennessee Ernie Ford, Chet Atkins, Jerry Lee Lewis, Hank Snow, Hank Williams Jr., Kenny Price, Roy Orbison and the Mike Curb Congregation.

Kris Kristofferson is being paged for the starring role in the motion picture interpretation of Sidney Sheldon's best selling novel, "The Other Side Of Midnight." Lynn Anderson will be appearing as a popular country singer in an upcoming taping of the "Starky & Hutch" tv series. "Johnny Cash At Home" will be part of the Christmas special programming on CBS-TV this year. The show will be taped at the House of Cash headquarters and the artist's home in Hendersonville, Tenn.

Jay "Cledus Maggard" Hugely has recorded his "Unabridged Dictionary Of CB Radio Lingo" as a talking book for 3,500 users of the library services for the blind and physically handicapped in South Carolina. Although the book will be initially distributed in South Carolina, it will be listed in the Library of Congress and made available to libraries across the U.S.

Grandpa Jones and wife, Ramona, will depart on a 10-day tour of Japan the first of December. Congratulations to Cathy Hahn who has been named music director at KLAC in Los Angeles.

Freddy Fender's recording of "Wasted Days and Wasted Nights" has been named jukebox record of the year for 1976 by MOA. The award will be presented at the MOA banquet in Chicago Nov. 14. Jack Ward has been selected for a major role in the CBS pilot, "Stoney," now being filmed in Nashville. Ward will appear as Chigger Sommers in the film opposite Jerry Reed and Claude Akins of the "Movin' On" series.

Leroy Van Dyke returned to the Landmark Hotel's Jubilee Room to headline the 25th edition of the Las Vegas country music series which he launched almost two years ago. Van Dyke's band, the Auctioneers, are also appearing along with Bobby Sargent, Skip De Vol and Jan Freeman through Sunday (24).

Nashville looked like Deejay Heaven during country music week activities that lured such radio figures as Ed Salamon, Lee Arnold and Pam Green, WHN, New York; Bob Pittman, WMAQ, Chicago; Andy Witt, WTSO, Madison, Wis.; Chris Taylor, WMAD, Madison, Wis.; Bobby Denton, WIVK, Knoxville; Les Acree, WKDA, Nashville; Billy Cole, WHO, Des Moines; Charlie Douglas, WWL, New Orleans; Mike Burger, WHOO, Orlando, Fla.; Lee Ranson, WXCL, Peoria, Ill.; Jim Orton, WVJS, Owensboro, Ky.; Bob Fuller, WSLR, Akron, Ohio; Dale Eichor, KWMT, Fort Dodge, Iowa; Billy Parker, KVOD, Tulsa; Dan Walton, KFDI, Wichita; King Edward Smith IV, WSLC, Roanoke, Va.; Bob Walker, WPOC, Baltimore; Larry B. WUBE, Cincinnati; and Martin Rudisill, WGBC, Greensboro, N.C. Among the events the radio folk seemed to enjoy most were the Nationwide Sound Distributors party and the Georgia Twitty/Chuck Chellman golf tourney.

## Crimson Dynasty Sets Distrib Pact

NASHVILLE—International Record Distributing will handle worldwide distribution of Crimson Dynasty Records of Philadelphia which is releasing a Muhammad Ali album and single.

Stan Peabody, president of Crimson Dynasty and producer of the album, has spent a year in the completion of the project.

The album features Ali not only as artist, but also co-writer of three of the numbers. The single, entitled "I'm The Greatest," is backed with an instrumental, "Don't Mess With Ali," which was written by Ali.

Billboard

# Hot Country Singles

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\* STAR PERFORMER—Singles registering greatest proportionate upward progress this week.

This Week	Last Week	Weeks on Chart	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))		
1	3	9	AMONG MY SOUVENIRS—Marty Robbins (B. Leslie, H. Nichols), Columbia 3 10396 (Chappell, ASCAP)	34	35	6	WILLIE, WAYLON AND ME—David Allan Coe (D. Coe), Columbia 3 10395 (Showfor, BMI)	80	2	1	I CAN SEE ME LOVIN' YOU AGAIN—Johnny Paycheck (J. Foster, B. Rice), Epic 8-50291 (Jack & Bel, ASCAP)		
2	2	10	A WHOLE LOTTA THINGS TO SING ABOUT—Charley Pride (B. Peters), RCA 10757 (P. Gem, BMI)	31	51	3	SHE NEVER KNEW ME—Don Williams (B. McMill, W. Holyfield), ABC/Dot 17658 (Hall Clement/Magelhill/Vogue, BMI)	70	3	2	CLEAN YOUR OWN TABLES—Vernon Oxford (C. Taylor), RCA 10787 (Blackwood/Back Road, BMI)		
★	4	8	CHEROKEE MAIDEN/WHAT HAVE YOU GOT PLANNED TONIGHT DIANA—Maele Haggard (C. Walker/D. Kirby), Capitol 4326 (Chappell, ASCAP/Tre, BMI)	★	47	4	DROPKICK ME, JESUS—Bobby Bare (P. Dalt), RCA 10290 (Black Sheep, BMI)	★	81	2	DADDY, HOW'M I DOING—Rick Smith (H. Coleman), Gin Kay 114 (Country Pickers/Cambria Pines, BMI)		
★	5	8	SOMEBODY SOMEWHERE—Loretta Lynn (L.J. Dillon), MCA 40607 (Coal Miners, BMI)	★	37	8	WHAT'LL I DO—La Costa (J. Gutcheild, H. Cornelius), Capitol 4327 (Duchess, BMI)	72	72	5	I GUESS YOU NEVER LOVED ME ANYWAY—Randy Cornier (E. Raven), ABC/Dot 17655 (Milene, ASCAP)		
★	6	9	HER NAME IS...—George Jones (B. Braddock), Epic 8-50271 (Tree, BMI)	39	45	5	YOUNG GIRL—Tommy Overstreet (J. Fuller), ABC/Dot 17657 (Warner/Tamekane, BMI)	★	83	2	DON'T BE ANGRY—Donna Fargo (W. Jackson), ABC/Dot 17660 (Acuff-Rose, BMI)		
★	10	7	LIVING IT DOWN—Freddy Fender (B. Peters), ABC/Dot 17652 (Ben Peters/Crazy Cajun, BMI)	40	44	6	FOR LOVE'S OWN SAKE—Ed Bruce (C. Kelly, J. Dolan), United Artists 862 (Bobby Goldstein, ASCAP)	74	36	9	ROAD SONG—Charlie Rich (P.D. Clements), Epic 8-50258 (Double R, ASCAP)		
7	8	8	I'M GONNA LOVE YOU—Dave & Sugar (B. Knight), RCA 10758 (Dunbar/Westgate, BMI)	41	34	7	LIKE A SAD SONG—John Denver (J. Denver), RCA 10774 (Cherry Lane, ASCAP)	75	70	7	I THANK GOD SHE ISN'T MINE—Mel McDaniel (B. Morrison J. MacRae), Capitol 4324 (Music City, ASCAP)		
8	9	10	COME ON IN—Sonny James (S. James C. Smith), Columbia 3 10392 (Marson, BMI)	42	49	5	LOVE IT AWAY—Mary Lou Turner (L. Darrell), MCA 40620 (Esselbanc, BMI)	76	68	6	LOVE IS A TWO-WAY STREET—Dobby (S. Whipple), RCA 10756 (Tree, BMI)		
★	12	8	9,999,999 TEARS—Dicky Lee (R. Bailey), RCA 10754 (Lowery, BMI)	43	43	6	CALIFORNIA OKIE—Buck Owens (R. Jones), Warner Bros. 8255 (Blue Book, BMI)	★	90	2	LOOKING OUT MY WINDOW THROUGH THE PAIN—Mel Street (J. Sweet), GMT 083 (Chess, ASCAP)		
10	1	11	YOU AND ME—Tammy Wynette (B. Sherrill, C. Bichey), Epic 8-50254 (Algee, BMI)	44	46	8	SOMEDAY SOON—Kathy Barnes (I. Tyson), Republic/RDA 253 (Warner Bros., ASCAP)	★	89	2	PUT ME BACK IN YOUR WORLD—Eddy Arnold (L. Mann), RCA 10794 (Basket, ASCAP)		
11	7	11	THE GAMES THAT DADDIES PLAY—Conway Twitty (C. Twitty), MCA 40601 (Twitty Bird, BMI)	45	52	5	I'VE TAKEN—Jeanne Pruett (J. Pruett, W. Haynes), MCA 40605 (Jeanne Pruett/Weeping Willow, BMI)	★	89	2	IT'S BAD WHEN YOU'RE CAUGHT (With The Goods)—Billy Parker (T. Overstreet, D. Vest), SCR 133 (Tommy Overstreet, SESAC)		
12	11	11	THAT LOOK IN HER EYES—Freddie Hart & The Heartbeats (B. Peters), Capitol 4313 (Ben Peters, BMI)	46	54	4	LAURA (What's He Got That I Ain't Got?)—Kenny Rogers (L. Ashley, M. Singleton), United Artists 868 (Al Gallico, BMI)	79	82	7	I'VE RODE WITH THE BEST—Jim Ed Brown (M. Haviland, B.S. Graham), RCA 10786 (Show Biz, BMI)		
13	15	10	I DON'T WANNA TALK IT OVER ANYMORE—Connie Smith (E. Raven), Columbia 3-10393 (Milene, ASCAP)	47	50	6	ROSIE (Do You Wanna Talk It Over)—Red Steagall (S. Throckmorton), ABC/Dot 17653 (Airhead, BMI)	80	84	3	WHISKEY RYE WHISKEY—Chuck Price (E. Milne, B. Dyson), Playboy 6087 (Singletree, BMI)		
14	17	7	SHOW ME A MAN—T.G. Sheppard (S. Whipple), Hitville 6040 (Molton), (Tree, BMI)	★	64	2	SWEET DREAMS—Emmylou Harris (D. Gibson), Reprise 1371 (Warner Bros.) (Acuff-Rose, BMI)	81	85	2	EVERYTHING I OWN—Joe Stampley (D. Gates), ABC/Dot 17654 (Colgems, BMI)		
15	13	13	HERE'S SOME LOVE—Tanya Tucker (J. Roberts, R. Mangera), MCA 40598 (Screen Gems, Columbia, BMI)	49	56	4	(The Worst You Ever Gave Me Was) THE BEST I EVER HAD—Faron Young (D. Rice, R. Rice), Mercury 73847 (Mandy, ASCAP)	★	NEW ENTRY	83	86	4	BIG BIG WORLD—Rozanne Prophet (Wilson Burch West), MCA 50273 (Studio, BMI)
★	22	5	GOOD WOMAN BLUES—Mel Tillis (K. McDuffie), MCA 40627 (Sawgrass, BMI)	50	55	4	EVERY NOW AND THEN—Mac Davis (M. Davis), Columbia 3 10418 (Screen Gems/Song Painter, BMI)	★	94	2	LAY DOWN—Charly McClain (R. Scaife, D. Hogan), Epic 8-50285 (Parlophone, BMI)		
17	14	12	PEANUTS AND DIAMONDS—Bill Anderson (B. Braddock), MCA 40595 (Tree, BMI)	★	65	3	BABY BOY—Mary Kay Place as Loretta Huggers (M.K. Place), Columbia 3 10422 (Gook, ASCAP)	★	NEW ENTRY	★	NEW ENTRY	EVERY FACE TELLS A STORY—Olivia Newton-John (M. Allison, P. Sils, D. Black), MCA 40642 (Chrysalis/Bruce Welch, BMI/Dejamis, ASCAP)	
★	24	5	THANK GOD I'VE GOT YOU—Stallion Brothers (D. Reid), Mercury 73846 (Phonogram), (American Cowboy, BMI)	52	21	14	AFTER THE STORM—Wynne Stewart (D. Noel), Playboy 6080 (Brougham Hall Music, BMI)	★	NEW ENTRY	86	88	4	CRAZY AGAIN—Rayburn Anthony (B. McMill), Polydor 14346 (Hall Clement/A. Duncan Of Vogue, BMI)
★	26	5	THINKIN' OF A RENDEZVOUS—Johnny Duncan (S. Throckmorton, B. Braddock), Columbia 3 10417 (Tree, BMI)	53	57	6	IT HURTS TO KNOW THE FEELING'S GONE—Billy Mize (D. Owens, W. Robb), Zodiac 1011 (Belinda, BMI)	★	NEW ENTRY	★	NEW ENTRY	CHEATIN' IS—Barbara Fairchild (R. Van Hoy), Columbia 3 10423 (Tree, BMI)	
20	16	13	LET'S PUT IT BACK TOGETHER AGAIN—Jerry Lee Lewis (J. Foster, B. Rice), Mercury 73822 (Phonogram) (Jack & Bill, ASCAP)	54	32	12	LOVE IS THIN ICE—Barbara Mandrell (G. Morgan), ABC/Dot 17644 (P. Gem/Cumberland, BMI)	★	NEW ENTRY	★	NEW ENTRY	STATUES WITHOUT HEARTS—Larry Gatlin (L. Gatlin), Monument 201 (First Generation, BMI)	
★	33	4	HILLBILLY HEART—Johnny Rodriguez (D. Penn, J. Christopher), Mercury 73855 (Phonogram) (Dan Penn/Easy Note, BMI)	56	42	9	HER BODY COULDN'T KEEP YOU (Off My Mind)—Gene Watson (K. Giff), Capitol 4331 (Blue Echo, ASCAP)	★	NEW ENTRY	★	NEW ENTRY	HANGIN' ON—Vern Gosdin (R. Mize, I. Allen), Elektra 45353 (A&R, BMI)	
22	23	8	THINGS—Anne Murray (B. Dann), Capitol 4329 (Hudson Bay, BMI)	57	40	14	THAT'S ALL SHE EVER SAID EXCEPT GOODBYE—Nal Stuckey (N. Stuckey), MCA 40608 (Stuckey, BMI)	★	NEW ENTRY	★	NEW ENTRY	OKLAHOMA SUNSHINE—Pat Boone (M. Sattler), Hitville 5042 (Molton) (House Of Gold, BMI)	
★	30	5	TAKE MY BREATH AWAY—Margo Smith (M. Smith, N.D. Wilson), Warner Bros. 8261 (Indubi/Al Gallico, BMI)	★	73	2	CAN'T YOU SEE/I'LL GO BACK TO HER—Waylon Jennings (T. Caldwell/W. Jennings), RCA 10721 (No Exit, BMI) (Baron, BMI)	90	92	3	ROCKIN' MY MEMORIES—Claude Gray (V. Stovall), Grassy White 10001 (NSO) (Grassy White, BMI)		
24	25	10	THAT'S WHAT I GET (For Doin' My Own Thinkin')—Ray Griff (Ray Griff), Capitol 4320 (Blue Echo, ASCAP)	59	41	13	BROKEN DOWN IN TINY PIECES—Billy "Crash" Craddock (J. Adrian), ABC/Dot 17659 (Pick A Hit, BMI)	91	91	3	FOUR WHEEL COWBOY—C.W. McCall (C.W. McCall, B. Fries, C. Davis), Polydor 34352 (American Gramophone, SESAC)		
25	29	6	SWEET TALKIN' MAN—Lynn Anderson (J. Cunningham), Columbia 3 10401 (Starship, ASCAP)	60	60	7	TEARDROPS IN MY HEART—Rex Allen Jr. (V. Horton), Warner Bros. 8236 (TRO Cromwell, ASCAP)	92	96	3	OZARK MOUNTAIN LULLABY—Susan Raye (R. J. Jones), United Artists 870 (Blue Book, BMI)		
26	28	9	I NEVER SAID IT WOULD BE EASY—Jacky Ward (J. Foster, B. Rice), Mercury 73826 (Phonogram) (Jack & Bill, ASCAP)	★	76	2	I LOVE US—Skeeter Davis (J. Tweel), Mercury 73818 (Phonogram), (Window, BMI)	93	95	3	SHE TOOK MORE THAN HER SHARE—Moe Bandy (S.D. Shaler), Columbia 3 10428 (Acuff-Rose, BMI)		
27	27	9	THAT'LL BE THE DAY—Linda Ronstadt (L. Allison, B. Italy, N. Petty), Replum 45340 (MPL Communications, BMI)	62	69	4	NEVER DID LIKE WHISKEY—Billie Jo Spears (K. O'Dell), United Artists 880 (Hungry Mountain, BMI)	★	NEW ENTRY	94	99	2	DON'T GIVE UP ON ME—Stoney Edwards (M. Haggard), Capitol 4337 (Shadefree, BMI)
28	20	13	THE END IS NOT IN SIGHT (The Cowboy Tune)—Amazing Rhythm Aces (H.R. Smith), ABC 12202 (Fourth Floor, ASCAP)	63	67	4	WOMAN DON'T TRY TO SING MY SONG—Cal Smith (D. Wayne), MCA 40618 (Tree, BMI)	95	98	2	IF THIS IS FREEDOM—Danny Wood (J. Abbott, C. Stewart), London 242 (Parleg, BMI)		
29	31	9	I THOUGHT I HEARD YOU CALLING MY NAME—Jessi Colter (L. Emerson), Capitol 4325 (Golden West Melodies, BMI)	64	66	4	ROOM 269—Freddie Weller (F. Weller), Columbia 3 10411 (Roadmaster, BMI)	★	NEW ENTRY	97	100	2	THERE'S ALWAYS A GOODBYE—Helen Cornelius (R. Richards), RCA 10795 (Blackwood, BMI)
30	18	14	ALL I CAN DO—Dolly Parton (D. Parton), RCA 10730 (Gweppar, BMI)	65	71	4	REMEMBERING—Jerry Reed (J.R. Hubbard), RCA 10784 (Vector, BMI)	98	100	2	SAY YOU LOVE ME—Linda K. Lance (C. McVay), Gin-Pak 087 (GRT) (Gentoo, BMI)		
31	19	13	WHISKEY TALKIN'—Joe Stampley (D.D. Darr, C. Taylor, J. Stampley), Epic 8-50259 (Al Gallico/Algee, BMI)	★	77	2	THE WRECK OF THE EDMUND FITZGERALD—Gordon Lightfoot (G. Lightfoot), Reprise 1359 (Warner Bros.) (Moose, CAPAC)	★	NEW ENTRY	★	NEW ENTRY	WIGGLE WIGGLE—Ronnie Sessoms (L. Martine), MCA 40624 (A&R, BMI)	
★	48	3	LAWDY MISS CLAWDY—Mickey Gilley (L. Price), Playboy 6085 (Venice, BMI)	67	39	15	IT'S ALL OVER—Johnny Cash (J. Cash), Columbia 3 10424 (House Of Cash, BMI)	99	100	★	NEW ENTRY	KEEPIN' ROSIE PROUD OF ME—Razzy Bailey (T. Seals, D. Goodman), Ertas 526 (NSD) (Dancer, BMI)	
33	38	6	COME ON DOWN (To Our Favorite Fogel- About-Her Place)—David Houston (B. Sherrill, N. Wilam), Epic 8-50275 (Algee, BMI)	68	74	4	IF YOU'VE GOT THE MONEY I'VE GOT THE TIME—Willie Nelson (L. Frizzell, J. Beck), Lone Star 3-10383 (Columbia) (Peer International, BMI)	100	★	★	NEW ENTRY	WHY DON'T YOU LOVE ME—Hank Williams (H. Williams) MGM 14849 (Fred Rose, BMI)	

OCTOBER 30, 1976, BILLBOARD



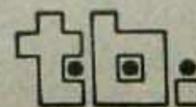
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# CBS Envisions Nashville Surge

• Continued from page 3

signed to get better and more in-depth distribution of each album in the market. But you also have to treat every album with its own specialized campaign."

Lundvall credits the prepack program, masterminded by Tony Martell, a CBS vice president, with helping to boost country sales over last year's figures. "It's been a much greater proportional growth than we've seen in past years. The percentage increase in country has been greatly improved. We've had enormous growth in black music and pop as well."

He notes that CBS had been moving toward the goal of developing a total creative/marketing concept for Nashville even before he became president earlier this year, but that the pace has accelerated.

"Our new marketing offices here put the entire marketing organization under one roof so every aspect of an artist's career can be served—promotion, marketing, product, press and artist relations and cover art design. It's a completely self-contained total artist support group. Entire advertising campaigns can be planned, budgeted and laid out here."

"Our concern in Nashville is not just country music but what has been the outgrowth of country music, what you might call Southern popular music," says Lundvall who points to such acts as the Charlie Daniels Band, Willie Nelson and Rusty Wier. "The office here serves all artists based in the South on all of our labels."

Lundvall looks at his company as a multi-headquartered firm and not as a New York-based company. "Our headquarters is in New York City, but we try to establish enough autonomy in California and Nashville so we have fully staffed units to make sure the artists' needs are serviced from the hometown where they live."

The CBS chief is satisfied with the size and balance of the roster, and he adds, "With the size of the Nashville



**PIONEER EXEC**—Bruce Lundvall, president of the CBS Records Division, accepts Billboard's Pioneer award given for the CBS country music prepack concept. Gerry Wood, Billboard Southern Editor, presents the award before the crowd of 9,000 at the CBS show.

roster, we're actively pursuing an increase in our a&r staff. This is one of the most vital areas of music in terms of sales growth and musical creative vitality. Country music is moving in a lot of different directions and appealing to a younger audience and a new audience."

Pointing to a record amount of singles on the country chart, Lundvall is quick to praise such CBS Nashville leaders as Billy Sherrill, Rick Blackburn, Ron Bledsoe, Dan Pinckard, Joe Casey, Roy Wunsch, Gene Ferguson, Mary Ann McCready and Bill Barnes. "There's still going to be more growth here in terms of our staff."

What if some artist came into the Nashville office and wanted to be on Portrait instead of Columbia or Epic? "It's possible," Lundvall answers. "But it's not really the direction of Portrait Records. It was fashioned with the idea that there was a need to increase our West Coast presence. Portrait will not be involved with country music—at least in its initial year. It could happen in the future."

How about a Portrait-type label in Nashville to increase the CBS

Southern presence? "No, we're not planning to do that. I don't think there's any need for that—at least not in the immediate future. Someday perhaps."

Lundvall led a CBS Records contingent of about 100 from across the nation into Nashville for country music week activities and a series of corporate meetings ending Oct. 17.

## Name 15 To CMA Board

NASHVILLE — New CMA directors, serving for a two-year period, were elected at the annual membership meeting in Nashville Oct. 14.

The new CMA board members are: advertising agency—Tom Wilson of Wilson, Frank & Assoc., San Diego; artist-musician—Barbara Mandrell; artist manager and/or agent—Shorty Lavender of Lavender-Blake Agency, Nashville; composer—Bill Anderson; deejay—Dale Eichor, KWMT, Fort Dodge, Iowa; international—Mervyn Conn, Mervyn Conn Promotions, London; talent buyer or promoter—George Moffett, Variety Attractions, Zanesville, Ohio; publication—Janet Gavin, the Gavin Report, San Francisco; publisher—Ralph Peer, Peer-Southern Organization, Los Angeles; radio-television—Don Nelson, WIRE, Indianapolis; record company—Bruce Lundvall, CBS Records, New York; record merchandiser—Hutch Carlock, Music City Record Distributors, Nashville; directors-at-large—Ron Bledsoe, CBS Records, Nashville; Paul Tannen, Screen

(Continued on page 69)

## 3 DJs Garner Top CMA Kudos

NASHVILLE—Three country music deejays were the recipients of this year's CMA radio award presented at the annual banquet awards show. In addition, the organization presented its annual president's award and hosted an evening of entertainment showcasing a combination of new names and old-timers.

Winning awards for their respective radio markets were: Jay Diamond of WKYQ in Paducah, Ky. for a small market; Marty Sullivan of KRMD in Shreveport, La. for a medium market; and Lee Arnold of

(Continued on page 69)

# Hot Country LPs

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This Week	Last Week	Weeks on Chart	TITLE—Artist, Label & Number (Distributing Label)
1	3	9	GOLDEN RING—George Jones & Tammy Wynette, Epic KE 34291
2	2	9	EL PASO CITY—Marty Robbins, Columbia KC-34303
★	4	5	HERE'S SOME LOVE—Tanya Tucker, MCA 2213
4	1	9	HASTEN DOWN THE WIND—Linda Ronstadt, Asylum 7E-1072
★	6	8	ALL I CAN DO—Dolly Parton, RCA APL1-1665
6	5	16	ARE YOU READY FOR THE COUNTRY—Waylon Jennings, RCA APL1-1816
7	7	8	CRYSTAL—Crystal Gayle, United Artists UA LA614-G
★	9	7	DAVE & SUGAR, RCA APL1-1818
9	8	13	DIAMOND IN THE ROUGH—Jessi Colter, Capitol ST 11543
★	15	3	THE TROUBLEMAKER—Willie Nelson, Lone Star KC 34112 (Columbia)
11	10	8	SPIRIT—John Denver, RCA APL1-1694
12	11	15	TEDDY BEAR—Red Sovine, Starday SD 968 (Gusto)
13	16	5	PEANUTS AND DIAMONDS AND OTHER JEWELS—Bill Anderson, MCA 2222
14	12	22	20-20 VISION—Ronnie Milsap, RCA APL1-1666
★	19	3	YOU AND ME—Tammy Wynette, Epic KE 34289
16	17	9	24 GREATEST HITS—Hank Williams, Sr., MGM SE 4755 (Polydor)
17	13	18	UNITED TALENT—Loretta Lynn & Conway Twitty, MCA 2209
18	14	15	ALL THESE THINGS—Joe Stampley, ABC/Dot D05D 2059
19	21	39	WANTED: The Outlaws—Waylon Jennings, Willie Nelson, Jessi Colter, Tompall Glaser, RCA APL1-1321
★	25	3	ALONE AGAIN—George Jones, Epic KE 34290
★	27	2	REFLECTING—Johnny Rodriguez, Mercury SRM-1-1110 (Phonogram)
★	NEW ENTRY	2	SOMEBODY SOMEWHERE—Loretta Lynn, MCA 2228
★	33	2	IF YOU'RE EVER IN TEXAS—Freddy Fender, ABC/Dot D05D 2061
24	20	13	MY LOVE AFFAIR WITH TRAINS—Merle Haggard, Capitol ST 11544
25	28	40	ELITE HOTEL—Emmylou Harris, Reprise 2236 (Warner Bros.)
26	30	3	SOLITARY MAN—T.G. Shepard, Hitville HE-40451 (Metrown)
27	29	3	WHEN SOMETHING IS WRONG WITH MY BABY—Sonny James, Columbia KC 34309
28	31	3	HERE I AM DRUNK AGAIN—Moe Bandy, Columbia KC 34285
★	36	2	COUNTRY CLASS—Jerry Lee Lewis, Mercury SRM-1-1109 (Phonogram)
30	32	4	HOMEMADE LOVE—Tom Bresh, Fan FL-1000
31	35	2	MAGNIFICENT MUSIC MACHINE—Tom T. Hall, Mercury SRM-1-1111 (Phonogram)
32	18	21	A LITTLE BIT MORE—Dr. Hook, Capitol ST 11522
33	38	2	KEEPING IN TOUCH—Anne Murray, Capitol ST 11559
34	34	6	AFTERNOON DELIGHT—Johnny Carver, ABC/Dot D05D-2042
★	NEW ENTRY	2	LOVIN' SOMEBODY—La Costa, Capitol ST 11569
36	22	21	NOW AND THEN—Conway Twitty, MCA 2205
★	NEW ENTRY	2	TONIGHT! AT THE CAPRI LOUNGE—Mary Kay Place (As Loretta Hagers), Columbia PC 34353
38	26	7	EDDY—Eddy Arnold, RCA APL1-1817
★	NEW ENTRY	2	THE WINNER AND OTHER LOSERS—Bobby Bare, RCA APL1-1786
★	NEW ENTRY	2	DOIN' WHAT I FEEL—Narvel Felts, ABC/Dot D05D 2065
41	41	33	THE SOUND IN YOUR MIND—Willie Nelson, Lone Star KC 34092 (Columbia)
42	24	17	CHARLIE RICH'S GREATEST HITS, Epic PE 34280
43	23	17	THE BEST OF JOHNNY DUNCAN, Columbia KC 34243
44	39	26	HARMONY—Don Williams, ABC/Dot D05D 2049
45	37	21	TOO STUFFED TO JUMP—Amazing Rhythm Aces, ABC/Dot D05D 2049
46	47	4	TURN ON TO TOMMY OVERSTREET—ABC/Dot D05D-2056
47	42	48	SOMEBODY LOVES YOU—Crystal Gayle, United Artists (UA LA 543-G)
48	-	1	LOVE REVIVAL—Mel Tillis, MCA 2204
49	46	20	ROCKY MOUNTAIN MUSIC—Eddie Rabbitt, Elektra 7E-1065
50	43	9	RIDIN' HIGH—Rex Allen Jr., Warner Bros. BS 2558

## Indie Label Assn. Names Claude Branz

NASHVILLE—The Independent Label Assn. has appointed Claude Branz, its former secretary, to executive director and plans to expand the group's participation in industry events. These developments occurred at its quarterly meeting held

as part of DJ Convention week activities here Oct. 12.

Decisions were made to sponsor a show at next year's convention featuring the artists recording for member labels and to organize a show during the Fan Fair convention in June.

## KENNY SPEER



Sings

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#### ASCAP COUNTRY AWARDS

##### **EASY AS PIE**

WRITERS: RORY BOURKE  
GENE DOBBINS  
JOHNNY WILSON

ARTIST: BILLY "CRASH" CRADDOCK  
(ABC/Dot)

##### **HERE COMES THAT GIRL AGAIN**

WRITERS: RORY BOURKE  
GENE DOBBINS  
JOHNNY WILSON

ARTIST: TOMMY OVERSTREET  
(ABC/Dot)

##### **IT'S ENOUGH**

WRITER: RORY BOURKE  
ARTIST: RONNIE PROPHET (RCA)

##### **SANCTUARY**

WRITER: RORY BOURKE  
ARTIST: RONNIE PROPHET (RCA)

##### **SHINE ON**

WRITER: RORY BOURKE  
ARTIST: RONNIE PROPHET (RCA)

##### **SOMEONE'S WITH YOUR WIFE TONIGHT, MISTER**

WRITERS: RORY BOURKE  
JOHNNY WILSON

ARTIST: BOBBY BORCHERS  
(Playboy)

#### BMI COUNTRY AWARDS

##### **RUBY BABY**

WRITERS: JERRY LEIBER  
MIKE STOLLER

ARTIST: BILLY "CRASH" CRADDOCK  
(ABC/Dot)

##### **SAN ANTONIO STROLL**

WRITER: PETER NOAH  
ARTIST: TANYA TUCKER (MCA)

##### **THE WHITE KNIGHT**

WRITER: JAY HUGUELY  
ARTIST: CLEDUS MAGGARD  
(Mercury)

Named Billboard's new male artist of the year; named Record World's top new novelty artist (Albums) and top novelty artist (Singles); named #1 new comedian 1976 - Cashbox Country LP poll, and #1 comedian 1976 Cashbox Country (Singles Poll).

##### **TOO LATE TO WORRY, TOO BLUE TO CRY**

WRITER: AL DEXTER  
ARTIST: RONNIE MILSAP (RCA)

#### CHAPPELL'S COUNTRY WRITERS

RORY BOURKE  
JOHNNY CHRISTOPHER  
GENE DOBBINS  
JAY HUGUELY  
HUGH MOFFATT  
DARRELL STATLER  
JOHNNY WILSON



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## Twin-LP Sets Spark Pre-Christmas Mart

By ADAM WHITE

LONDON—Double-album releases seem set to dominate this year's pre-Christmas sales season in the U.K., boosting retailers' cash take per sale but leaving them vulnerable to discount tactics by competitors.

Stevie Wonder's "Songs In The Key Of Life" and "The Story Of The Who" are currently in the vanguard of such activity, but two-LP sets from Elton John and Led Zeppelin are more recent releases.

In addition, "All This And World War II," featuring a cluster of top names including Rod Stewart and Elton John, is a two-record package, and Paul McCartney's next release is expected to be a two-disk set of live recordings culled from his "Wings Over America" tour.

The tv merchandisers' plans also follow the pattern with various two-LP sets from K-Tel (the Four Seasons, 44 Superstars, Bing Crosby), Ronco (Max Bygraves, Fortymania), Arcade (Henry Mancini) and Multiple Sound Distributors (Cliff Adams Singers), along with fresh promotion for their previous doubles, such as Perry Como, Jim Reeves and Elvis Presley. Prices, however, are generally lower than for two-album packages from the mainstream record companies.

Two main and related issues are raised by this double-disk boom by big name artists: Does the format actually affect the volume of sales, and how conscious are consumers of the price once they've decided to buy.

Retailers here seem happy that each sale of "Songs In The Key Of Life" or "The Story Of The Who" puts more cash in the tills than do single albums, especially at a time when cashflow is of major importance.

But they also feel that they will sell fewer copies of doubles, as casual or semi-committed fans balk at a price \$1.65 to \$3.20 above that of a single album.

Stature of the artist involved plays a part here and the likes of Stevie Wonder, Elton John, Led Zeppelin, Paul McCartney and the Who are unquestionably in the superstar bracket, though the quality of their music at any one time does not necessarily stretch to double-album limits. Consumer interest is often higher if an artist has been quiet for a long period of time, as with Stevie Wonder, than if the act regularly delivers new product, like Elton John.

Particularly important to retailers is the discount issue. A two-album price does not automatically mean proportionately bigger discounts from competitors, particularly the High Street multiples, but consumers may be more inclined to shop around for the best bargain.

Over-the-counter prices for "Songs In The Key Of Life" show there can be no overall rule. Woolworths sells it at the full recommended retail price, but W.H. Smith discounts it by \$1.65 in some areas and Boots has slashed \$2.40 from the suggested price.

Similarly, there are different answers given when retailers are asked whether a refusal to discount has hurt sales. A check in London's West End found several stores claiming to be selling substantial quantities of Stevie Wonder, despite close proximity to discounting multiples.

But it appears the battle has hardly started. Elton John's "Blue Moves" and Led Zeppelin's "The Song Remains The Same" are sure to encourage a variety of price-cutting responses. So will the Paul McCartney package. Christmas in the U.K. may yet see a more ferocious upturn in the discount war than was originally expected.

## Pub In Germany Starts New Label

HAMBURG — Maritim, established label outlet of Gruner and Jahr, Germany's biggest publishing company, has now started a pop label, Maritim New. It is distributed by Ariola/Eurodisc in Munich.

First product is U.K. oriented and was brought to the label by Volker Spielberg, international manager of Intersong, Germany. Jan Olofsson, of Blue Eyes Publishing, produced the London-based group Power Train on "Drivin'"; and the Irish duo Palmer and Lee with "Riding High," the latter already getting good reaction in the U.S. and Canada.

Additionally, Alan Blakely, producer of the Rubettes, decided to start his own solo career in Germany on Maritim New with "Lost Without You," written, arranged and produced by himself. Another artist signed is Bruce Kramer, from Coventry.

Wolf Brummel, who is running the company, says: "The plan is to release six singles before the end of the year. And since promotional activities are on a cooperative basis between record company and Intersong, we hope for positive results."

Maritim New Records plans to expand considerably in 1977 and is looking for new product, both demos and masters.

## CROSBY WANTS TV

## UA Deals 'Live' Palladium Concert Album To K-Tel

By PETER JONES

LONDON—Bing Crosby's live London Palladium album is to be released through K-Tel, following a deal between the television merchandising company and United Artists, which originally intended to issue the LP.

Release of the album through one of the tv merchandisers has apparently been at the request of Crosby himself. Plans for the actual album concept are still being finalized, but it could well be issued as a two-record set.

It will feature a full recording of Crosby's opening concert at the Palladium earlier this year, his first stage show in the U.K. for more than 30 years. Rosemary Clooney and Crosby's wife and family, who took part in the concerts, will also be on the album.

Ian Howard, K-Tel International vice-president, says: "We're looking to unit sales of between 750,000 and 1 million and we expect it to at least match the same sales as the Perry Como package last year. Crosby himself wanted the album released in this way. It would normally have gone through UA, but we are much better-equipped to promote it on a national scale and bring it to a wider public."

Called "Bing Crosby: the 50th Anniversary Concert," the package will be given nationwide television advertising during the pre-Christmas build-up. Commercials will feature Crosby introducing the album.

Howard says: "Everything is being done in close collaboration with Crosby. It is the first time K-Tel has handled what could be called a new release by an artist of his stature. Providing the product is right and we can successfully isolate the artist or group, there is no reason why K-Tel should not achieve tremendous success with an album such as this."

Additionally, another tv merchandising company, Multiple Sound Distributors, has made a deal with a major record company whereby it will release CBS product under the logo "Warwick Presents." Ian Miles, MSD managing director, says the company is currently doing tv promotion for a Wombles' hit package and a Johnny Cash "Greatest Hits" album. In November, MSD is promoting "The Very Best Of

Tony Bennett," a 20-track compilation of the singer's major CBS recordings.

Says Miles: "The idea is that CBS provides the product and we do the tv promotion. Though these are early days, it is obvious that record companies and the tv merchandisers are beginning to take a new look at the television market."

## International Turntable

Terry Bate, founder of Broadcast Marketing Services here, the commercial radio sales company, has been replaced as chief executive following a series of disagreements at board level. Bate set the company up three years ago, successful capturing eight of the contracts offering by the 19 commercial radio stations for national representation.

Over recent months, Bate has sold 75% of the company to Standard Broadcasting of Canada. Replacing him is Mike Vanderkar, who becomes general manager, while Standard's Bill Hall is appointed acting managing director. Bate is to remain associated with BMS as a consultant, which is part of the deal between himself and Standard and which prevents him from setting up another similar sales organization for two years. Bate's future plans include a radio marketing and promotions company, Masirah Associates, and he is also organizing a radio commercials festival with the advertising trade magazine Campaign later this year.

Clive Richardson, editor of Shout magazine and a freelance writer on soul-music matters, leaves Black Wax Records in London to take up a post at Dillon's University Bookshop, also in London.

Stuart Watson has been appointed marketing manager of MCA Records (U.K.), responsible for all the company promotion and marketing activities. Watson joins from the post of artist development manager of EMI's group repertoire division and prior to that was Harvest label manager, where he launched the Heritage series. He joined EMI in 1972.

## TK Intl, RCA N.Y. Host To 46 Foreign Execs

NEW YORK—Some 46 record executives and press representatives from 13 European countries, Canada, Brazil and Australia are back at home after a whirlwind weeklong visit here for meetings with TK International and RCA International, which distributes the label outside the U.S.

Main purpose of the visit, which included glimpses of Billboard's Disco Forum II, some top talent showcases, and an RCA International product presentation, was a TK International meeting hosted by director Mary Ann Flynn to acquaint participants with TK artists to better develop their sound abroad.

During the four hectic days, the media and TK/RCA affiliates met with such TK artists as KC & the Sunshine Band, Miami, Foxy, George McCrae, the Richie Family and Ralph MacDonald. They were guests at "TK Night" at the Disco

Forum, and caught RCA artists Whispers at Leviticus and Albert King (Utopia) at The Bottom Line.

TK president Henry Stone hosted a gala dinner at which artists were promoted, instead of product, with the week's events climaxed by the KC & the Sunshine Band concert at Madison Square Garden, and a farewell banquet. During the week, Ian Meldrum interviewed various TK artists for his Australian tv show "Countdown."

Among attendees were Ralph Mace, RCA Ltd., U.K., and director, European regional office; Ed Preston, RCA Canada, vice president and general manager, and Franz Wallner, managing director of Austria's Musica Schallplatten Vertrieb GmbH.

Other countries represented in the group included Belgium, Denmark, Finland, France, Germany, Holland, Italy, Norway, Sweden, Switzerland, Spain, Australia and Brazil.

## Publisher's Role Taken By Disk Cos.

### SACEM Chief Blasts Writer Media Neglect

By MIKE HENNESSEY

PARIS—Powerful support for the music publisher as the major promoter and popularizer of a musical work came from Jean-Loup Tournier, director general of SACEM, the French performing right society, when he gave an address to the 30th international congress of CISAC (Confederation Internationale des Societes d'Auteurs et Compositeurs) at the Palais des Congress here.

Tournier argued that the interests of the popular songwriter are much better served by

the music publisher than by a record company because the music publisher's principal concern is the promotion of a copyright, whatever the method of fixation or dissemination, whereas a record company's primary preoccupation is to sell a product or a name.

"A music publisher's main role is the promotion of a musical work—and his activities in this connection may not necessarily coincide with the interests of the artist who records the song, the record company who markets the record, or the radio station that broadcasts the record. The record company, for example, wants to sell records and cassettes and does not want to see its recording of a particular song facing competition from other recordings of the same work. This explains why the number of recordings per published song facing competition from other recordings of the same work. This explains why the number of recordings per published song has diminished considerably over the last few years."

Tournier's boost for the music publisher as the primary promoter of the popular song comes just a few weeks after a speech by Stephen Stewart, director general of the International Federation of Producers of Phono-

grams and Videograms (IFPI), at the WEA International convention in Montreux, in which he urged the proposition that the record producer is the logical publisher of popular songs (Billboard, Sept. 18).

Tournier said that to argue that the phonographic "publisher" should replace the music publisher is to confuse the medium with the message. Exploitation of a popular song is an ancillary consideration for a record company, but the primary function of a music publisher.

He attacked the practice of such music users as radio and television stations and recording artists of usurping the function of the independent music publisher by insisting on co-publishing deals with authors or other publishers as a condition of broadcasting or recording the song.

"The primary role of a broadcasting organization is that of providing information, entertainment and education. It is certainly not the commercial promotion of its own songs. For radio and television stations to give preferential treatment to songs published by their affiliated publishing companies is an abuse of their public responsibilities," said Tournier.

He added that GEMA, the German per-

forming right society, and the German music publishers, deserved the warmest wishes of CISAC for success in their action against Radio Luxembourg in connection with the publishing activities of that broadcasting organization.

Dealing with the involvement of recording artists in music publishing, Tournier said: "There is a growing tendency for artists to make recording a song conditional upon their being given an interest in it. But the primary concern of the artist is to promote himself. The evidence is that he does not seek to have the song recorded by any other artists. On the contrary, he will go out of his way to avoid this. Furthermore, the sale of the song abroad does not interest him, except in the case where he can sell his version of it by singing it in a foreign language. In most cases artists are unable to do this and this means that the possibility of exploiting the songs abroad is eliminated."

The effect of this practice is to have a songwriter's work "imprisoned" in a single interpretation. "Can you imagine," Tournier asked, "the enormous damage that would be done to the career of a theatrical work if its perform-

(Continued on page 65)

GROWTH INDUSTRY

# Black Buyers Spur South African Mart

Continued from page 3

dium attracted heavy interest. But Golembo views the impact of tv as only temporarily affecting record sales, and he says there are good signs that record volume is returning to its normal growth pattern.

Tape, which now accounts for about 15-18% of the total recorded music market is making further inroads and is biting off an ever larger chunk of sales, he says.

However, the increase is accounted for totally by dramatic rises in cassette sales, with 8-track cartridges in a serious slump. Little more than a year, says the Gramophone chief, cartridges were still the equal of cassettes in his market area. The proportion now is nearer 85% to 15%, with cartridges at the low end.

He anticipates overall tape sales to show continued growth as more "better-quality" playback equipment reaches consumers, and at lower prices.

Industry cooperation through the South African record manufacturer association has led to effective anti-piracy action, and the trade in illegitimate product has now been brought largely under control. Two years ago it was a serious problem, recalls Golembo.

Antipiracy laws, which subject a first offender to fines as high as \$1,500, are vigorously enforced, and Golembo credits the association with spearheading successful steps taken in halting the practice.

Although competition between labels is intense, cooperation on other common concerns has also paid dividends. Jointly, the industry was able to negotiate an agreement with domestic air carriers giving favored rates for record shipments. With large cities widely spaced, this has made possible quick and economical delivery of new product while the demand remains high.

One of the reasons for Golembo's visit here, and stops scheduled later in Europe, is to introduce a new album, "Lulu-Wena," which he believes has market potential in areas other than South Africa. Sub-titled "A Rhapsody In Black," it was produced by the team that created "Ipi Tombi," a highly successful stage and disk property.

Golembo, no newcomer to the record industry, formed Gramophone in 1939. He was the first to record Miriam Makeba, an artist whose initial product was directed exclusively at the indigenous South African market.

# From The Music Capitals Of The World

## LONDON

Smart promotion idea by CBS here to buy space on boxer **John Conteh's** shorts and seconds' jackets inscribed "Aerosmith Rocks" for televised world light heavyweight fight in Copenhagen. ... Coinciding with her new tv series starting Oct. 30, UA pushing out new **Shirley Bassey** album "Thoughts Of Love." ... Guests on the Bassey shows include **Mel Torme**, **Rod McKuen**, **Bobby Goldsboro** and the **Three Degrees**. ... WEA launching "All-Time Greats" singles sales campaign with 20 disks, titles chosen by radio stations and disk-jockeys around the country.

New promotion company Red Shadow Music handling all artists managed by **Bill Curbishley**, which include the **Who**, **Outlaws** and the **Steve Gibbons Band**. ... Impressionist **Jim Bailey** from the U.S. in for a Sunday concert at the London Palladium. ... **Stevie Wonder** double album picking up heavy sales here. ... Promoter **Jeffrey S. Kruger** visited Nashville, Tenn., seeking talent for shows at a new 5000-seater hall in Brighton, Sussex, on the South Coast.

**Bay City Rollers Woody Wood** and **Ian Mitchell** both fully recovered from recent operations.

**Suzi Quatro** planning drastic image change to tie in with her latest single and album releases. ... **David Bowie** completing mixing on new album in Berlin. ... **Andy Williams** held a Sunday "brunch" press reception prior to his first-ever London Palladium engagement—tickets at \$16.50 regarded by critics as too high.

**James Last's** 1977 U.K. tour opens April 16 and for the first time two public dances are included in the schedule, following his German fancy-dance parties which regularly attract an annual 50,000 patrons. ... Chart act **Our Kid**, from Liverpool, started its first term at London's Italia Conti Stage School, the establishment where **Noel Coward** learned how to put himself on stage. ... **Donny and Marie Osmond** tv series returned to BBC-1 for a further eight weeks.

Following doubts about her future, following throat problems, **Dana** now certain to be able to resume her singing career. ... **Lulu**, formerly married to **Maurice Gibb** of the **Bee Gees**, now wed to hairdresser **John Frieda**. ... Promotion for **Ringo Starr's** "Rotogravure" album includes posters on 1,400 London underground and suburban, provincial and inter-city stations. ... Comedian singer **Max Bygraves** has sold over 1 million albums this year and all his 13 LP releases have gone gold. **PETER JONES**

## BARCELONA

Ariola releasing here the German version of the Spanish hit by **Micky**, "Bye Bye Fraulein," while the Spanish version has already made the German Top 10. ... New single from **Jairo** (Ariola) is "A Veces." ... First single from **Tony Roland** for his new company, Ariola, is "Palabras."

After the success of the "Presagi" album, **Ramon Muntaner** (Edigsa) to play concerts at Barcelona's theater Palau de la Musica. ... Sales success for "Nice And Slow" by **Jesse Green** (EMI) here mainly because of Spanish disco activity. ... French singer **Leo Ferre** (Movieplay) playing two dates at the Palau Blau Grana here.

Group **Santa Barbara** (EMI) has produced a

single "Con El Viento" for RCA group **Cristal**. ... Following "Volare" by **Al Martino**, EMI releasing "O Sole Mio" by the same artist set in the same basic disco sound. ... BASF has closed its artistic and promotion departments here and will release future records only on special occasions.

**Ray Girado**, composer for artists like **Lorenzo Santamaria** (EMI) and stablemate **Dyango** group has composed the new singles of **Tony Frontiera** (EMI), "Todavia Creo en el Amor"; **Manolo Otero** (EMI) and **Santa Barbara**, the latter with "Donde Estan Tus Ojos Negros," also on EMI.

New single from this year's Spanish Eurovision Song Contest representative, **Braulio** (Belter), is "La Cenillera." ... After ending distribution pact with Movieplay, **Motown** now with Ariola, and first releases are concentrated on **Diana Ross**, **Stevie Wonder**, **The Temptations** and **Marvin Gaye**, with **Gaye** visiting both Madrid and Barcelona for promotional work.

Strong promotion from Belter on behalf of German production "Heavy Chevy," by **Holtrud Formula**, under the slogan "Sound Of Munich."

After playing **Maria Magdalena** in the stage production of "Jesus Christ Superstar," **Angela Carrasco**, has cut her first single for Ariola, "No Hay Nadie Mas." ... Ariola building a big promotion in discos here for **Donna Summer**. ... **Patti Smith** (EMI) in for a concert at Badalona, following cancellation last month of a Madrid gig.

EMI releasing "A Fifth Of Beethoven" by **Walter Murphy and the Big Apple Band**, Movieplay having released the same theme three months ago by the **Big Daddy Orchestra**. ... **Rita Pavone** (Ariola) ended her Spanish tour on the radio program "El Gran Musical" on the SER channel, including her new single "Yo Te Quiero," a success some years back by its composer **Sergio Endrigo**. ... After high ratings for the "Born Free" tv series, EMI releasing the musical theme sung in Spanish by **Matt Monro**.

**FERNANDO SALAVERRI**

## HAMBURG

Deutsche Grammophon introduced a new album of "The Best Chords" with television artist **Wim Theelke**. ... Polydor promoting a new album "Octoberon" by U.K. group **Barclay James Harvest**. ... Teldec has a series, "Grand Gala Of Stars," with **Peter Maffay**, **Jurgen Marcus** and **Peggy March**.

Phonogram released a series, "Biography," with 11 albums by jazz names such as **King Oliver**, **Esther Waters** and **Clarence Williams**. ... Deutsche Grammophon using big backup promotion for pianist **Maurizio Pollini** and his album "Chopin—Polonaises." ... **Heinri A Grzibek** set up Blue Moon Records, a production company, at Hartwicusstrasse 6, 2 Hamburg 76, phone: 040-22012 56.

**Stevie Wonder's** album "Songs In The Key Of Life" backed here by big promotional campaign, with around \$100,000 being spent, including advertising spots on all major radio stations. ... **Helmut Fest**, general manager of a&r international at EMI Electrola, currently visiting the U.S., linking up with most major record companies. ... Australian group the **Little River Band** completed a most successful German tour, with a return itinerary already planned for next spring. **WOLFGANG SPAHR**

# RCA Clarifies Its TK Sales Stance

LONDON—The situation over RCA's acquisition plans for the TK catalog for the UK has been clarified by Gerry Oord, RCA managing director here.

As reported previously (Billboard, Oct. 23), the company's plans to rush-release KC and the Sunshine Band's album "Part Three" were postponed in agreement with President Records, pending the hearing of the latter's application to the High Court for an injunction to prevent RCA selling copies of the record.

President had said it held exclusive distribution rights for the TK label product and that the contract should run until February next year. Its claim for the interim injunction against RCA was not granted and RCA was awarded costs.

News of the court's decision was issued by RCA and concluded with the statement: "RCA has decided not to sell the records until President's dispute of the termination of its agreement with TK has been resolved."

Oord says this decision was "because we don't want to be involved in a discussion between TK and President. That's not our affair. An agreement has been made between RCA and TK for future licensing, but there is still something to be resolved between TK and President. I don't think it will be more than a couple of weeks before we are going full speed ahead again."

# Marks 25 Years As Polydor Intl Officer

HAMBURG—J. Dieter Bliersbach, 48, a senior vice president of Polydor International since 1972, celebrated his 25th anniversary with the company Oct. 22.

Born in Berlin, Bliersbach established his first ties with Siemens AG as a part-time employee in 1949. After obtaining his degree in economics and social studies in Cologne in 1952, he joined Siemens on a full-time basis and, based variously at the company's headquarters in Erlangen, and in Aachen and Cologne, worked in internationally-oriented positions.

He later gained substantial international experience in Siemens branches in India, Canada and the United States and after returning to Germany in 1969, joined Deutsche Grammophon GmbH as deputy vice president to Kurt Kinkele, who was then senior vice president.

# Publisher Role Defended

Continued from page 64

ance were limited to one single production for the whole of its existence?"

Tournier said that the fact that the music publisher is totally concerned with the exploitation of popular songs distinguished him from all other music users. "It also explains and justifies the fact that the music publisher receives a part of the mechanical and performance fees for a work whereas other music users must pay such fees."

Referring to the fact that the authors and composers of popular songs receive very little credit from the media, Tournier said: "The popular songwriters today are the poor relations of the music industry. A recent survey in France showed that 70% of the public had little idea of the role of authors and composers in the world of music and 73% thought that not enough publicity was given to songwriters. On the other hand, 64% of the people questioned in the survey thought that too much publicity was given to the artists and 88% thought that where a good popular song was concerned, it was the songwriter who deserved the most praise.

In a more detailed consideration of the media, Tournier deplored the fact that the polarization of public interest in a small number of radio and television programs had practically eliminated the value of promoting songs in theaters, music halls, ballrooms and cabarets. "This

tendency has virtually eliminated live contact with music. Today canned music is the rule and it has virtually killed off all other forms of musical presentation.

"Unfortunately, the steady decline in live music locations which produced significant income in performing rights, has not been accompanied by a proportionate increase in income from broadcasting users in France. Furthermore, live music locations enabled songs to endure as current repertoire for months or even a year, whereas radio and television reduce the active life of a song to several weeks at the most.

"The idea that the broadcasting media tend to deprive the public of a certain quality and range of music is quite prevalent among an important sector of the population," Tournier said.

He criticized the limiting factor of mass diffusion, the abrupt interruption of musical works for commercials or for doubtfully humorous remarks by the presenter, and he called upon the broadcasting media to present a wider choice of music. He suggested that radio stations place more emphasis on quality, even at the risk of a slight drop in the ratings in order to "help uplift the status of popular music in its present anonymous, stereotyped and demagogic environment.

"Resolution 624 of the Parliamentary Assembly of the Council of Europe says that commercial cultural organizations should invest a growing proportion of their profits in the live arts from which they derive their essential basic material. But we are a long way from seeing that resolution put into practice," said Tournier.

The importance of the popular songwriter, Tournier said, could be judged from the fact by far the greatest proportion of new works registered with SACEM each year were popular songs—50,000 out of a total of 62,000. And of SACEM's annual turnover of 600 million francs (\$124 million), two thirds come from popular works.

# CORRECTION

In the report on the WEA International convention in Montreux (Billboard, Sept. 25) it was incorrectly stated that WEA's plant at Alsdorf in Germany had a pressing contract with RCA in Germany. We have been asked to point out by Telefunken-Decca Schallplatten GmbH that Teldec has a long-term exclusive pressing contract with the German RCA company.

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# Puerto Rico's Rivera To Live Or Die On New Graffiti Label

By LORRAINE BLASOR

SAN JUAN—After a 17-year career that has placed him as Puerto Rico's top male vocalist, Danny Rivera recently made a decision which he calls "the most important move of my professional life."

That decision was both artistic and financial as Rivera launched his latest LP on the new Coco-distributed Graffiti label in which he is part owner along with Coco Records executives Harvey Averne and Sam Goff.

To celebrate Graffiti's entry into the musical market, a gala premiere/concert was held at Santurce's Radio City Theater Oct. 2, featuring performances by the label's three artists, Rivera, Alberto Carrion and the group Alborada, and attended by prominent Puerto Rican celebrities, government officials and music industry figures.

Rivera is evidently well-pleased with his new role. In between songs at his concert, he rapped with his audience about his recent business involvement, announcing that it was "the first thing in my life that is really serious."

In an interview following the concert, Rivera said that having his own label had been a life-long ambition. For two years, he explained, he had looked around for the right people to back him financially. He finally hit upon Coco Records, impressed mostly with Coco's production style and the promotion it gives its records.

Rivera is aware, of course, that one of the advantages of being associated with a well-known stateside label (whose artists include Eddie Palmieri, Rafael Cortijo, Eydie Gorme, Steve Lawrence and Yolanda Monge) is the firm's ability to furnish its artists with a springboard to the stateside market.

That capability, Rivera admitted, is attractive. "Entering the stateside market is the dream of every artist," says Rivera, who was formerly with Puerto Rican-based Velvet Records. "It's the same as a painter wishing to see his work hung at the Louvre."

Headquarters for the new label will be the same as Coco's in New York, but Rivera points out that recording will be done both here and in the states. Whereas five years ago good taping facilities did not exist in Puerto Rico, the singer says the island today has among the best facilities in Latin America.

Artists working for Graffiti will be

allowed ample creative freedom as long as they don't forget the commercial demands of the market. Even at his most idealistic, Rivera is shrewdly aware that records are a business and that music which is too elitist will not reach wide audiences. Rivera says he wants music that is simple, "that Juan, sitting at the street corner, will understand."

Partly as an attempt to gain that wide appeal, Rivera's new album is heavily based in Puerto Rico's folkloric music.

"With my first album," the singer says, "I wanted to rekindle public interest in my country's folk music, of which I am proud. We just don't hear enough of it, except at Christmas time. I think it has a place all year round."

Rivera's future recording plans include doing more with the folkloric music as well as taping in English, doing a children's record and recording an album of his own songs.

Rivera's composing talents are a little-known facet of his career. He is almost shy about his compositions and prefers to keep most of them to himself, although at times he has sung them in public.

"I do it to experiment," he says. "I'll record them when I think they are mature enough."



Danny Rivera: Puerto Rican singer seeks new horizons.

Rivera, the artist, will have little to do with the actual technical aspects of the record business. Harvey Averne will act as producer as he has on the new LP. (His enviable track record includes: 1975 Grammy, 1975-76 Latin N.Y. Music Awards, 1976 Record World Latin Music Award.) Sam Goff will be in charge of distribution. Rivera says the company has already set up distribution outlets in nearly all Latin America.

## Mexican Labels Up Prices 20%-25%

Continued from page 1

making this jump," adds Luis Baston, general director of Polydor and president of the leading record company association, AMPROFON. He is quick to point out that although the leading companies meet at regular intervals, there is no commercial discussion which takes place.

Costs for singles in such respective retail department stores and chain store markets as Puerto Liverpool and Aurrera were reported at between 19.90 and 22 pesos (or somewhere around \$1 and \$1.10). Catalog albums had gone up to about 97-99 pesos, or a little under \$5. Imported product asking prices shot up to 180 pesos, or something in the neighborhood of \$9.

"What worries me most is the general increase in the entire country," muses Carlos Camacho, general director of Gamma. "We had a basic 23% jump in such raw material

product as paper, cardboard, vinyl, among others, and our salary adjustments were fixed at 20% retroactive to Sept. 1 (when the peso was officially devalued from 12.50 to the dollar to where it now stands at close to 20 to the dollar)."

Camacho contends there isn't too much concern in the singles consumption. He says, "If it's a hit, it will continue to sell just as before. But when someone goes looking for an album, he's going to be more selective when it comes to price—consequently a rise in budget sales."

RCA has made a moderate adjustment in its wholesale prices, going to 36 pesos for economy LPs, up to 60 for regular albums and between 15 and 16 for singles. "Prior to our change in prices, we had been running in excess of our production capacity, however that should level off right after Jan. 1 or perhaps before," says Louis Coultelenc Jr., president of RCA De Mexico.

Although Capitol made a flat 20% increase in September, it was strictly a provisional measure. "We want more time to study the market," asserts Robert Ascott, general director of the EMI company, "and many changes can take place on a day-to-day basis." He wasn't sure whether there would be another adjustment before the end of this year or sometime in 1977, "but that another stage is certain in the future."

Cisne Raff and Peerless are also in accord with the "more or less" 20% jump on most lines, but agree the increases won't have that much affect in their moving forward. More positive about this is Lic. Ramon Martinez Duran of Cisne Raff. "We're going ahead with seeking and developing new licensee arrangements," he states.

Immediate word from representative companies of the FONOMAC and PROFOMEX associations is that they also are in the process of making increases. Their adjustments, similarly, are in the area of 20% higher than before.

# Latin Scene

LOS ANGELES

Caytronics is about to implement a new merchandising plan, probably on a national level, that West Coast regional chief Joe Ramirez claims will improve sales. Although unable to divulge details at this time, Ramirez stresses that the move does not involve the firm assuming a rackjobbing operation.

Mundo Perez of Amigo Record Distributors reports that he has firmed his relation with Velvet, Borinquen, Jaguar and TH, four record lines based in Puerto Rico for which he is now exclusive distributor in this area. At the same time he plans to limit his work on the Fania line. Even though his third quarter Fania sales were equal to the first two quarters combined, Perez will no longer work the entire Fania catalog. Inability to come to an exclusive distributing arrangement with the New York salsa company is offered as the reason for the change.

In New York, Fania's Victor Gallo regrets the move, but believes it will not impair effective distribution for Fania product. He points out that MS Distributors (which recently bought Eric Mainland) will carry the Fania catalog, and that J.L. Marsh will step up its service to the firm, adding Fania product to its inventory at Musicland outlets for the first time.

Tony Estevez, head of Alhambra's office here, informs that his firm has picked up U.S. distribution rights for El Palacio de la Musica, an important Venezuelan label. Miguel Estivill, production manager in Alhambra's Miami branch, is in Caracas this week meeting with Palacio president Ernesto Aue. The pair will come to an initial decision as to which Palacio artists will be released here. Estevez also reports new Julio Iglesias LP, "America," moving briskly. Two different singles have been released from this work.

"Guantanamera" b/w "Obsesion" for the Miami/Puerto Rico market, and "Caminito" b/w "Ay, Ay, Ay," for the West Coast.

Alhambra is also making available on the West Coast the first recording by Duo Kantares, an exceptional musical team composed of twin brothers Ricardo and Jose Fabregues. The young vocalist/musicians are the children of Spanish zarzuela singer Isabel Sanchez and Alhambra's promotion director Ricardo Fabregues. The duo's new single, already selling well on the East Coast, contains an outstanding tune titled "Viajero Del Olvido." The group is under the musical direction of Ratael Ferro, who is known for his work with Julio Iglesias.

Eydie Gorme's recent LP on Gala label is topping J.L. Marsh's computerized list of best-selling Latin albums. . . . Coco's Yolanda Monge is preparing for her first New York appearance this year, headlining a show at the Eagle and Jefferson Theaters from Nov. 12 to 14. Appearing on the same bill will be Raul Marrero, Vifin Aviles, Oscar Solo and Paquito Soto. Monge's second Coco LP, "Reflexiones," is slated for release soon.

Juan Vila of Royalco International reports excitement from his firm about two recent releases. One is a nostalgic collection of Freddie Fender's first recordings in 1957. The album, "Recordando Los '50," is being promoted as a collector's item. Limer notes (under an old photo of Fender looking like a skinny Conway Twitty) boast that Falcon Records chief Arnaldo Ramirez Sr., gave Fender (nee Baldemar Huerta) his initial recording break, debuting the artist as a rock singer known as the Behop Kid doing Spanish language covers of "Don't Be Cruel," "That'll Be The Day," "The Green Door," etc.

AGUSTIN GURZA

Billboard SPECIAL SURVEY For Week Ending 10/30/76

## Billboard Special Survey Hot Latin LPs

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### IN CHICAGO

POP LPs		SALSA LPs	
This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	LOS TIGERES DEL NORTE Los Tigres del Norte, Fama 538	1	ROBERTO ROENA Y SU APPOLLO SOUND Lucky 7, International 907
2	YOLANDITA MONGE Floreciendo, Coco 123	2	HARLOW & ISMAEL MIRANDA Con Mi Viejo Amigo, Fania 493
3	CAMILO SESTO Amor Libre, Pronto 1013	3	FANIA ALL STARS A Tribute To Tito Rodriguez, Fania 495
4	VICENTE FERNANDEZ A Tu Salud, Caytronics 1464	4	HECTOR LA VOZ Ve Ti Dependes, Fania JM0049
5	JUAN GABRIAL Juan Gabriel, Arcano 3283	5	CHEO FELICIANO The Singer, Vaya 48
6	JIMMY EDWARD Solo, GC 128	6	CHARANGA 76 Charanga 76, TR-119X
7	EYDIE GORME La Gorme, Gala 2001	7	PETE EL CONDE Pete El Conde, Fania 498
8	JULIO IGLESIAS El Amor, Alhambra 23	8	EDDIE PALMIERI Unfinished Masterpiece, Coco 120
9	LOS ANGELES NEGRO Los Angeles Negro, International 910	9	KAKO & AZUQUITA Kako & Azuquita, Alegre 6003
10	DANNY RIVERA Danny Rivera, Velvet 1509	10	FAJARDO Latin Roots, Coco 125

### IN LOS ANGELES

1	ANGELES NEGRO Los Angeles Negro, International 902	1	FANIA ALL STARS Tribute To Tito Rodriguez, Fania 493
2	ROBERTO CARLOS Tu Cuerpo, Caytronics, Cys 1473	2	EL GRAN COMBO Mejor Que Nunca, ECC 013
3	CHELO Con El Mariachi, Musart 10585	3	EDDIE PALMIERI Unfinished Masterpiece, Coco 120
4	YOLANDA DEL RIO La Nueva Dona De La Cancion, Arcano 3337	4	PETE EL CONDO Pete El Condo, Fania 498
5	RICHARDO CERATTO Richardo Ceratto, Latin International 5042	5	CELIA CRUZ/PACHECO Tremendo Cache, Vaya 37
6	JUAN GABRIAL Juan Gabriel, Arcano 3283	6	CHARANGA 76 Charanga 76, TR-119X
7	VICENTE FERNANDEZ A Tu Salud, Caytronics 1464	7	CHEO FELICIANO The Singer, Vaya 48
8	MORRIS ALBERT Te Recuerdo, Audio Latino 5010	8	ROBERTO ROENA Y SU APPOLLO SOUND Lucky 7, International 907
9	JULIO IGLESIAS America, Alhambra 27	9	JOHNNY PACHECO El Maestro, Fania 00485
10	MARIO QUINTERO No Mas Coligo, Orfeon 973	10	PATATO AND HIS LATIN PERCUSSION FRIENDS ROTUNDA, LPV 393

"You Gotta Let Me Show You"

ESTHER WILLIAMS

Friends & Co. 129

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## BRITAIN

(Courtesy Music Week)  
\*Denotes local origin  
SINGLES

This Week	Last Week	Title	Artist
1	1	MISSISSIPPI	*Pussycat (Sonet)—Noon/Britico (Eddie Hilberts)
2	5	WHEN FOREVER HAS GONE	—Demis Roussos (Philips)—Barry Mason (Peter Sullivan)
3	3	SAILING—Rod Stewart	(Warner Bros.)—Island (Tom Dowd)
4	14	IF YOU LEAVE ME NOW	—Chicago (CBS)—Island (James William Gueric)
5	11	HURT	—Manhattan (CBS)—Big Three (B. Martin/Manhattans)
6	2	DANCING QUEEN	—Abba (Epic)—Bouc (B. Anderson/B. Ulvaeus)
7	13	SUMMER OF MY LIFE	—*Simon May (Pye)—ATV (Barry Leng)
8	4	HOWZAT	—Sherbet (Epic)—Razzle/Heath Levy (Sherbet/Richard Lush)
9	18	DON'T TAKE AWAY THE MUSIC	—Tavares (Capitol)—Ballpen (Freddie Perren)
10	6	DISCO DUCK	—Rick Dees & His Cast of Idiots (RSO)—Stafree Bobby Manuel
11	7	CAN'T GET BY WITHOUT YOU	—*Real Thing (Pye)—Screen Gems/Columbia (Ken Gold)
12	19	I'LL MEET YOU AT MIDNIGHT	—*Smokie (RAK)—Chinnichap/RAK (M. Chapman/N. Chinn)
13	9	GIRL OF MY BEST FRIEND	—Elvis Presley (RCA)—Carlin
14	10	THE BEST DISCO IN TOWN	—Ritchie Family (Polydor)—Zomba (Zomba Corp.)
15	24	DANCING WITH THE CAPTAIN	—*Paul Nicholas (RSO)—April/Rio Carli (Christopher Neil)
16	12	I ONLY WANNA BE WITH YOU	—*Bay City Rollers (Bell)—Springfield (Jimmy Ienner)
17	8	DANCE LITTLE LADY DANCE	—Tina Charles (CBS)—Subidu/Chappells/Rondor/Geronimo (Biddu)
18	15	LOVING & FREE/AMOUREUSE	—*Kiki Dee (Rocket)—Rocket/Warner Bros. (Elton John/Clive Franks)
19	22	RUBBERBAND MAN	—Detroit Spinners (Atlantic)—Carlin (T. Bell)
20	23	PLAY THAT FUNKY MUSIC	—Wild Cherry (Epic)—Carlin (Robert Parisi)
21	16	I AM A CIDER DRINKER	—*Wurzels (EMI)—Noon (Bob Barrett)
22	28	COULDN'T GET IT RIGHT	—*Climax Blues Band (BTM)—Air/Blue Disque (Climax Blues Band)
23	36	JAWS	—Lalo Schifrin (CTI)—Leeds (Lalo Schifrin)
24	17	ARIA	—Acker Bilk (Pye)—Fresh Air (Terry Brown)
25	21	DISCO MUSIC	—*J.A.L.N. Band (Magnet)—Magnet (Sinesilver/Whitehouse)
26	39	LOVE & AFTERNOON	—*Joan Armatrading (A&M)—Rondor (Glyn Johns)
27	20	BLINDED BY THE LIGHT	—*Manfred Mann's Earthband (Bronze)—Intersong (Manfred Mann's Earthband)
28	26	I'D REALLY LOVE TO SEE YOU TONIGHT	—England Dan/John Ford Coley (Atlantic)—Dawnbreaker/Carlin (Kyle Lehning)
29	32	QUEEN OF MY SOUL	—*Average White Band (Atlantic)—Island (Arif Mardin)
30	29	I WANT MORE	—*Can (Virgin)—Virgin (Can)
31	25	UPTOWN UPTempo WOMAN	—Randy Edelman (20th Century)—United Artists (Bill Schnee)
32	34	SOUL DRACULA	—Hot Blood (Creole)—Creole (Boona)
33	31	GET UP OFF THAT THING	—James Brown (Polydor)—Intersong (James Brown)
34	42	COMING HOME	—*David Essex (CBS)—April (Jeff Wayne)
35	35	TEARS OF A CLOWN	—*Smokie Robinson & The Miracles (Tania Motown)—Jobete London (Henry Cosby/S. Robinson)
36	27	THE KILLING OF GEORGIE	—Rod Stewart (Riva)—Copyright Control (Tom Dowd)
37	47	FAIRY TALE	—*Dana (GTO)—Tincabell/Heath Levy (Barry Blue)
38	43	FUNNY HOW TIME SLIPS AWAY	—Dorothy Moore (Contempo)—Acuff Rose (T. Couch/J. Stroud/W. Stevenson)
39	40	EVERY NIGHT'S A SATURDAY NIGHT WITH YOU	—*Drifters (Bell)—DJM/Tic Toc (Roger Greenaway)
40	45	WITHOUT YOU	—Nilsson (RCA)—Apple (Richard Perry)
41	50	REMEMBER YESTERDAY	—*John Miles (Decca)—RAK (Rupert Holmes)
42	48	SHE'S GONE	—Hall & Oates (Atlantic)—Chappell (Arif Mardin)
43	41	LASER LOVE	—*T. Rex (EMI)—Wizard (Delaware) (Marc Bolan)
44	—	BEAUTIFUL NOISE	—Neil Diamond (CBS)—April (Robbie Robertson)

This Week	Last Week	Title	Artist
45	33	NICE AND SLOW	—Jessie Green (EMI)—Redbus Int Ltd. (Ken Gibson/Dave Hawman)
46	49	I'M STILL WAITING	—Diana Ross (Tania Motown)—Jobete London (Deke Richards)
47	44	BENNY AND THE JETS	—*Elton John (DJM)—DJM (Gus Dudgeon)
48	46	HOLD TIGHT	—*Liverpool Express (Warner Bros.)—Moggie/Warner Bros. (Hal Carter)
49	—	YOU'RE MY BEST FRIEND	—Don Williams (ABC)—Anchor (Don Williams)
50	—	ROCK 'N' ME	—Steve Miller Band (Mercury)—Heath Levy (Steve Miller)

## LPs

This Week	Last Week	Title	Artist
1	1	GREATEST HITS	—Abba (Epic)
2	6	THE STORY OF THE WHO	—(Polydor)
3	18	SONGS IN THE KEY OF LIFE	—Stevie Wonder (Motown)
4	27	SOUL MOTION	—Various Artists (K-Tel)
5	5	STUPIDITY	—Dr. Feelgood (United Artists)
6	2	THE BEST OF THE STYLISTICS, Vol. 2 (H&L)	
7	4	A NIGHT ON THE TOWN	—Rod Stewart (Riva)
8	3	HARD RAIN	—Bob Dylan (CNS)
9	26	COUNTRY COMFORT	—Various Artists (K-Tel)
10	7	ATLANTIC CROSSING	—Rod Stewart (Warner Bros.)
11	10	GREATEST HITS 2	—Diana Ross (Tania Motown)
12	15	JOAN ARMATRADING	(A&M)
13	9	20 GOLDEN GREATS	—Beach Boys (Capitol)
14	14	FOREVER & EVER	—Demis Roussos (Philips)
15	13	LAUGHTER & TEARS	—Neil Sedaka (Polydor)
16	19	FRAMPTON COMES ALIVE	—Peter Frampton (A&M)
17	8	DEDICATION	—Bay City Rollers (Bell)
18	23	ALBEDO 0.39	—Vangelis (RCA Victor)
19	11	L	—Steve Hillage (Virgin)
20	21	SPIRIT	—John Denver (RCA)
21	42	ARMCHAIR MELODIES	—Various Artists (K-Tel)
22	31	LET'S STICK TOGETHER	—Bryan Ferry (Island)
23	36	HIS 20 GREATEST HITS	—Gene Pitney (Arcade)
24	22	DEREK & CLIVE LIVE	—Peter Cook & Dudley Moore (Island)
25	16	WINGS AT THE SPEED OF SOUND	(Parlophone)
26	24	THEIR GREATEST HITS 1971-1975	—Eagles (Asylum)
27	20	THE ROARING SILENCE	—Manfred Mann's Earth Band (Bronze)
28	17	GREAT ITALIAN LOVE SONGS	—Various Artists (K-Tel)
29	29	BEAUTIFUL NOISE	—Neil Diamond (CBS)
30	—	OCTOBERON	—Barclay James Harvest (Polydor)
31	25	THE DARK SIDE OF THE MOON	—Pink Floyd (Harvest)
32	34	HAPPY TO BE	—Demis Roussos (Philips)
33	32	BREAKAWAY	—Gallagher & Lyle (A&M)
34	28	THE BEST OF GLADYS KNIGHT & THE PIPS BUDDAH	
35	39	A LITTLE BIT MORE	—D. Hook (Capitol)
36	45	RAINBOW RISING	—Blackmore's Rainbow (Polydor)
37	35	MODERN MUSIC	—Be Bop Deluxe (Harvest)
38	41	TUBULAR BELLS	—Mike Oldfield (Virgin)
39	12	LONG MAY YOU RUN	—Stills-Young Band (Reprise)
40	38	CHANGESONEBOWIE	—David Bowie (RCA)
41	—	ROCKET COTTAGE	—Steeleye Span (Chrysalis)
42	30	LIVE IN LONDON	—John Denver (RCA)
43	—	SKY HIGH	—Tavares (Capitol)
44	—	THE ONE FOR ME	—Acker Bilk, His Clarinet & Strings (Pye)
45	—	GOLD ON SILVER	—Beverly-Phillips Orch. (Warwick)
46	—	DESIRE	—Bob Dylan (CBS)
47	49	SIMON & GARFUNKEL'S GREATEST HITS	(CBS)
48	37	COMBINE HARVESTER	—Wurzels (One-Up)
49	—	A LOVE TRILOGY	—Donna Summer (GTO)
50	—	SLIPSTREAM	—Sutherland Bros. & Quiver (CBS)

## WEST GERMANY

(Courtesy of Musikmarkt)  
SINGLES

This Week	Last Week	Title	Artist
1	1	DADDY COOL	—Boney M (Hansa/Ariola)—Intro
2	2	DANCING QUEEN	—Abba (Polydor/DGG)—Polar/Oktave/Schacht
3	3	IN ZAIRE	—Johnny Wakelin (Pye/Ariola)—FD and H
4	4	HOROSCOPE	—Harpo (EMI Electrola)—Melodie der Welt
5	5	DON'T GO BREAKING MY HEART	—Elton John/Kiki Dee (Rocket)—Big Pig/Gerig

This Week	Last Week	Title	Artist
6	6	JEANS ON	—David Dundas (Chrysalis/Phonogram)—Roba
7	7	EIN BETT IM KORNFELD	—Juergen Drews (Warners)—Global
8	8	VERDE	—Ricky King (BASF)—Cyclus
9	9	DIE KLEINE KNEIPE	—Peter Alexander (Ariola)—Vabo/Melodie der Welt
10	10	ABER BITTE MIT SAHNE	—Udo Jurgens (Ariola)—Montana
11	11	KISS AND SAY GOODBYE	—The Manhattans (CBS)—April
12	12	SMILE	—Pussycat (EMI Electrola)—Roba
13	13	SILVER BIRD	—Tina Turner (CBS)—Intersong
14	14	BYE BYE FRAULEIN	—Micky (Ariola)—Cyclus
15	15	WILD BIRD	—George Baker Selection (Warners)—MUZ

## FRANCE

(Courtesy of Groupement d'Interet Economique de l'Edition Phonographique et Audiovisuelle)  
SINGLES

This Week	Last Week	Title	Artist
1	1	GABRIELLE	—Johnny Hallyday (Phonogram/Philips)
2	2	PORQUE TE VAS	—Jeanette (Polydor/Hispavox)
3	3	GENTIL DAUPHIN TRISTE	—Gerard Lenorman (CBS)
4	4	DON'T GO BREAKING MY HEART	—Elton John and Kiki Dee (Pathe-Marconi EMI)
5	5	CONCERTO DE LA MER	—Jean-Claude Borely (Discodis)
6	6	SVALUTATION	—Adriano Celentano (Eurodisc/WEA)
7	7	FEMME	—Jeanne Manson (CBS)
8	8	MALADIE D'AMOUR	—Elisabeth Jerome (Pathe-Marconi EMI)
9	9	ALLEZ OOP	—Rubettes (Polydor)
10	10	DADDY COOL	—Boney M (Carrere)
11	11	NICE AND SLOW	—Jesse Green (Pathe-Marconi EMI)
12	12	DANCING QUEEN	—Abba (Vogue Melba)
13	13	WHO'S THAT LADY WITH MY MAN	—Kelly Marie (Vogue)
14	14	VIENS QUE JE T'EMBRASSE	—Shuky and Awiwa (Polydor)
15	15	BIDON	—Alain Souchon (RCA)

## ITALY

(Courtesy of Germano Ruscitto)  
As Of 10/12/76  
SINGLES

This Week	Last Week	Title	Artist
1	1	MARGHERITA	—Riccardo Cocciante (RCA)
2	2	SVALUTATION	—Adriano Celentano (Clan—MM)
3	3	NON SI UO' MORIRE DENTRO	—Gianni Bella (Derby—MM)
4	4	MUSIC	—John Miles (Decca—Ricordi)
5	5	TU E COSI' SIA	—Franco Simone (Rifi)
6	6	AMORE NEI RICORDI	—Bottega dell'Arte (EMI)
7	7	CANZONE D'AMORE	—Le Orme (Phonogram)
8	8	MONDO	—Riccardo Fogli (CBS—MM)
9	9	EUROPA	—Santana (CBS—MM)
10	10	AMORE MIO PERDONAMI	—Juli & Julie (YEP—Baby Records)
11	11	FERNANDO	—Abba (Dig-it—MM)
12	12	LA MIA ESTATE CON TE	—Fred Buongustro (WEA—MM)
13	13	SHAKE YOUR BOOTY	—K.C. & Sunshine Band (RCA)
14	14	ALL BY MYSELF	—Eric Carmen (Arista—EMI)
15	15	DUE AMANTI FA'	—Daniela Davoli (Aris)

## AUSTRALIA

(Courtesy of Radio 25M)  
\*Denotes local origin  
As Of 10/8/76  
SINGLES

This Week	Last Week	Title	Artist
1	1	DANCING QUEEN	—Abba (RCA) (Mogull)
2	2	DON'T GO BREAKING MY HEART	—Elton John & Kiki Dee (Rocket)
3	3	DEVIL WOMAN	—Cliff Richard (EMI) (Chappell)
4	4	I JUST DON'T KNOW WHAT TO DO WITH MYSELF	—*Marcia Hines (WIZ) (Belinda)
5	5	KISS AND SAY GOODBYE	—Manhattans (CBS) (Lovett)
6	6	LET'S STICK TOGETHER	—Bryan Ferry (United Artists)
7	7	TONIGHT'S THE NIGHT	—Gonna Be Alright—Rod Stewart (Warner Bros.) (Alberts)
8	8	BOOGIE FEVER	—Sylvers (Capitol) (Perren)
9	9	YOUNG HEARTS RUN FREE	—Candi Staton (Warner Bros.) (Control)
10	10	MISSISSIPPI	—Pussycat (EMI) (Castle)
11	11	I WANNA MAKE YOU MY LADY	—*Mark Holden (EMI) (Mogull)
12	12	MORE MORE MORE	—Andrea True Connection (Buddah) (Intersong)
13	13	I ONLY WANNA BE WITH YOU	—Bay City Rollers (Bell) (Springfield)
14	14	S S S SINGLE BED	—Fox (GTO) (Festival)
15	15	A LITTLE BIT MORE	—Dr. Hook (Capitol) (Bygosh)
16	16	BLUE JEANS	—*Skyhooks (Mushroom) (Doo Dah)
17	17	OOH WHAT A NIGHT	—Linda G. Thompson (Image)
18	18	MOVIE STAR	—Harpo (EMI) (NS)
19	19	DANCE WITH A DOLLY	—(With A Hole In Her Stockin')—*Silver Studs (Philips) (Alberts)
20	20	NUTBUSH CITY LIMITS	—Ike & Tina Turner (Unit.) (Control)

## Sam the Man Boosts Web, Plans Even More Outlets

TORONTO—The Sam the Record Man chain has opened a number of new outlets across the country, with plans for yet another four or five before the end of this year.

This recent expansion gives the chain more than 45 stores, making it the largest retail chain in the country, and handling close to 15% of the total retail business in Canada.

## Canadian Radio Rock Show To Use Own Chart

WINNEPEG—The upcoming radio network rock show, "90 minutes With a Bullet" will use a computer to compile a national Top 40 chart.

Executive producer Colin Bennett has announced the appointment of Glen Gore-Smith formerly with Mushroom Records, Laurel Records and GRT of Canada, to do music research for the chart.

"Since Bullet is paying the bill, the show will naturally feed from information supplied by the chart," says Gore-Smith. "However the chart and any related information will be made freely available to members of the Canadian radio and record industries as a service to these industries."

"We are taking the service aspect of the job very seriously. Varying opinions exist throughout the industry as to whether Canada has a domestic trade chart or tip sheet that radio stations trust. With the cooperation of radio stations in selected markets across Canada and a healthy research budget we should be able to come up with a credible national chart."

The weekly chart will be compiled from reporting stations across Canada. This information will be fed into a computer which will give an instant 40 readout. A dry run of the chart has already begun.

## Tag RCA 'Best' At Country Meet

EDMONTON—RCA was honored as the best record company by RPM magazine during the country awards presentations at the second annual Academy of Country Music Entertainment (ACME) meeting on Sept. 27.

The confab brought together most of Canada's top executives in the country field, especially those from Western Canada. Host for the awards dinner was Walt Grealis, publisher of RPM magazine, and a welcome was extended to the convention by Horace Schmidt, minister of cultural affairs for the province of Alberta.

Winners of the big country awards included Carroll Baker who scored in the categories of best female singer and album of the year; Dick Damron picked up awards as best male singer and best composer; and Ronnie Prophet was winner of best performance by a male singer.

Other winners were The Family Brown, named the best group; Dallas Harms for his single "Georgia I'm Cheating On You Tonight" on Broadland Records; R. Harlan Smith of Royalty Records best producer; Sylvia Tyson, best performance by a female singer; the Good Brothers for best performance by a group; and Johnny Murphy of CHML in Hamilton, best disk jockey.

Most recently franchised stores have been opened in Moncton, New Brunswick; Welland, Ontario; Surrey Place, B.C.; Calgary, Alberta; Dartmouth, Nova Scotia; Kamloops, B.C., and Thunder Bay, Ontario.

Bob Snidnerman, who administers Sam's distribution arm and who handles the franchise operation across Canada, indicates that with a distribution and management setup in Vancouver, Toronto and Montreal the chain has the capacity to expand into still other areas.

"Optimistically, we would like to grow by 20 to 25 stores a year," says Snidnerman. "There is more potential for outlets in the West, but I think that the East will expand just as fast. We've never had one of our stores fail."

Besides handling the firm's franchise chain, Snidnerman is also the manager of three Toronto acts: Scott Cushnie; Eyes, who will make their debut on the television show "Night Music" on Dec. 3, and an as yet unnamed band signed to A&M Records and headed by John Picard and Nick Peter.

## Quality Shuffles Promotion Staff

TORONTO—Quality Records has reshuffled its promotional staff to improve product support nationally, says Jack Verneer, vice president of marketing.

Gene Lew, previously director of promotion has moved to the newly created post of director of artist relations coordinating activities for all artist appearances in Canada. Lew will work closely with both Canadian and international attractions in the areas of radio and television interviews, press receptions and tour coordination.

Joe Owens has returned to Quality Records, replacing Lew as director of promotion, and will work with Quality's advertising agency Glowinsky and Gee Ltd. Owens will also coordinate promotional activities with Quality U.S. licensee labels and with Quality Records of America.

Former promotion coordinator Stan Lepka moves to the newly created position of national publicity manager.

Ontario promotion manager Dominic Postorino has been promoted to the position of national merchandising coordinator, a position created to serve as a liaison between sales and promotion departments. His responsibilities include display contests and special merchandising promotions.

Canadian content promotion manager Nick Panaseiko has been promoted to the post of promotion manager for Central Canada. In this new position Panaseiko is responsible for album and single airplay and overall promotion activities for the provinces of Ontario, Manitoba and Saskatchewan.

Quebec promotion manager Nicole Dufour moves to the position of promotion manager for Eastern Canada, assuming promotion chores for Quebec, northeastern Ontario and the Maritimes. Quality's maritime representative Ted Evans will report to Mrs. Dufour.

Ray Ramsay of Taylor, Pearson and Carson will assume responsibility for Western Canada, including British Columbia and Alberta.

# MARKETPLACE

## CHECK TYPE OF AD YOU WANT:

- REGULAR CLASSIFIED**—75¢ a word. Minimum \$15.00. First line set all caps. Name, address and phone number to be included in word count.
- DISPLAY CLASSIFIED AD**—One inch, \$35.00, 4-times \$32.00 each, 26-times \$30.00 each, 52-times \$25.00 each. Box rule around all ads.
- Box Number, c/o BILLBOARD, figure 10 additional words and include 50¢ service charge for box number and address.

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| <input type="checkbox"/> Record Mfg. Services, Supplies & Equipment | <input type="checkbox"/> Professional Services  |
| <input type="checkbox"/> Help Wanted                                | <input type="checkbox"/> For Sale               |
| <input type="checkbox"/> Used Coin Machine Equipment                | <input type="checkbox"/> Wanted to Buy          |
| <input type="checkbox"/> Promotional Services                       | <input type="checkbox"/> Publishing Services    |
|   | <input type="checkbox"/> Miscellaneous          |

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**Village Records** launched in Indianapolis by Joe Halderman. Initial releases are albums by Roadmaster and Good Seed. Offices are located at 6325 Guilford Ave., (317) 255-8191.

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**Severn Sight & Sound, Ltd.**, has been formed by Leonard Lupo at 3030 Severn, Metairie, La. The retail company will deal in consumer electronic components, records, television, video recorders and accessories. (504) 455-3222.

**Scrimshaw Productions**, formed in Los Angeles to produce records, handle music publishing and commercials. Partners are Bob Gentile and Sarah Ames, with location at 9200 Sunset Blvd. First project is an LP for Guy Pastor, produced by Perry Botkin, Jr.

**Fred Jones, Inc./Leisure-Time Systems Management**, formed in Memphis by Fred Jones, former business manager of Isaac Hayes. Firm will be involved in coordinating major national and international tours and assisting in record promotion tie-ins. Location of offices are at 1030 Deumaine Pl.

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**Close-Up**

**JOAN BAEZ—Gulf Winds, A&M SPT4603**

With this, her final album for A&M as she moves to the new CBS Portrait label, Baez delivers her ultimate musical statement. "Gulf Winds" is her first album written solely by her, with each song an intimate excursion into her innermost feelings and personal visions.

Her autobiographical series of songs that began with her gold "Diamonds & Rust" LP are extended further here, as she sings of joy, pain, pleasure and not so pleasurable experiences.

While most songs are in the form of ballads, Baez varies the tone with a few upbeat rocking numbers. Her songwriting has improved greatly, with the lyrics reading like prose.

The opening cut, "Sweeter For Me," is about a lost love, with a beat similar to the successful "Diamonds & Rust." In this cut as in most, the lyrics are the meat of the song. Baez looks deep into her life with a realism and honesty unsurpassed in previous work. "Even though I was pregnant by you, but I didn't care, I just talked to my son, would he mind another one?" she sings.

"Seabirds," written while drunk in a bar, is reminiscent of a passage out of a novel. It is a fondly remembered experience of happy thoughts.

"Caruso" is Baez's tribute to the great Enrico Caruso with a more upbeat tone. It is also one of her more optimistic tunes, as she heralds the "one time ruler of the world of art."

"Still Waters At Night" is a hymn-sounding dirge that conveys feelings of frustrations over the loss of a lover. Baez's sweet, expressive voice gives added dimension to this tearful lament.

The final cut on the first side, "Kingdom Of Childhood," runs nearly eight minutes. Looking back on childhood bliss, it is loosely paralled to the theme of "gather ye rosebuds while ye may," by taking advantage of all the innocence of youth before the transition to adulthood and the experiences of anguish and despair set in. "The Kingdom of Childhood passes, there's another one just beyond, act quickly before it's gone," is her advice to those still young enough to cherish adolescence.

The second side opens with "O Brother!" a condescending attack on a former lover who mistreated her. Unlike the other ballad type tunes,

"O Brother!" is a lively upbeat rocker. The anger in Baez's tone intensifies to the point where she says: "You've done dirt to lifelong friends with little or no excuses, who endowed you with the crown to hand out these abuses?"

"Time Is Passing Us By" is one of the most powerfully expressive songs. It is a solemn ballad expressing the realization that her relationship with her husband is coming to an end. Each one must face reality and go separate ways despite a relationship of love at one time.

"Stephanie's Room" is another song of a lost love, tearfully expressed. The subject she sings about is questionable as to the person's gender. Baez has openly admitted her bisexuality, and in this song it is possible the lover is female.

The final cut, "Gulf Winds," is Baez's masterpiece and unquestionably the most provocative song she's ever written. Completely autobiographical, the song features Baez on acoustic guitar with no backup. The song deals with her early childhood, the problems of moving from town to town and her first taste of racial prejudice at an early age. "It's hard to be a princess in the States when your skin is brown," she sings. Baez details her relationship with her parents and the difficulty of rearing a large family.

Baez refers to her songs as "streams of unconsciousness" emanating from note pad scribbles and tunes she's carried in her head. With this album, Baez has produced her most substantial contribution to contemporary music by forsaking commerciality for truth.

With the exception of the title cut, Baez is backed by Duck Dunn, bass; Larry Knechtel, electric piano; Dean Parks, acoustic and electric guitars; Jim Gordon, drums; Sid Sharp, violin, and Malcolm Cecil, synthesizer. David Kershenbaum's solid production ties this album together. ED HARRISON

**Promoter Sued**  
**By Publishers**

NEW YORK—A group of ASCAP publishers is suing Steve Glantz, Detroit-based concert promoter, charging copyright infringement over alleged nonpayment of performance fees on songs used during concerts produced by Glantz last year.

The shows in question were headlined by Olivia Newton-John (May 19), Vikki Carr (Oct. 10) and Manfred Mann (Dec. 14). Twelve songs are involved.

Plaintiffs in the case are Famous Music, Almanac Music, Blendingwell Music, American Broadcasting Music, Colgems Music, Big Sky Music, C'est Music, Maya Productions, Shapiro Bernstein & Co., Cherry Lane Music, Broadway Music, Warock Corp. Mills Music and Dwarf Music.

**CMA Election**

Gems-EMI Music, Nashville; and Irving Waugh, WSM, Inc., Nashville. Directors remaining on the board are Gayle Hill, Pee Wee King, Tandy Rice, Ian Tyson, Billy Parker, A. Tonio, Lee Zitto, Norman Weiser, Rick Libby, Chic Doherty, Sam Marmaduke, Hap Peebles, Stanley Adams, Jerry Bradley, Joe Talbot, Frances Preston, Bill Denny and Wesley Rose. The board meets in November to elect officers.

**3 DJs Garner Top**

• Continued from page 62  
WHN in New York for a large market.

Each award was given for the size of the city from which the station broadcasts.

Recipient of this year's president's award was Gene Nash, who also produced the CMA Banquet Show.

Before making the awards presentation, Jim Fogelson, president of the CMA, told the gathering at the Grand Ole Opry House that this year's television awards broadcast had soundly beat its competition.

**Gold Mine Label**

• Continued from page 57  
guitarist with the Salsoul Orchestra more than a year ago.

He has produced LPs for Eddie Kendricks, Jermaine Jackson, the Persuaders, Trammpp, Soul Train Gang, First Choice, Ben E. King, Ronnie Dyson, Blue Magic and Major Harris.

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**New Single**

By ALAN PENCHANSKY

CHICAGO—An updated pairing of "Happy Birthday" and the "Anniversary Song" is scheduled for release on MSK records, a Detroit label that specializes in distribution to one-stops.

Chet Majeski, a&r chief of MSK, indicates that it is the first record of this pairing to be released in at least 15 years. The disk will be valuable to operators who want to program the special occasion tunes but have had to rely on disks with outmoded sound, Majeski says.

In MSK's country line, Majeski reports, four new sides featuring singer Donel Austin recently have been cut in Nashville: "Feelin' A Change In My Life," "You Come So Easy To Me," "A Repeat Performance With You" and "Let's Pretend." Majeski says the records, produced by Jack Blanchard at Woodland Studios, are the first to feature a new, "country-modern" sound the label will be producing.

Majeski says the Precious Sisters, a duo recently signed to MSK, also will cut in Nashville with Blanchard.

Owned by Martin and Snyder, a one-stop and veteran Seeburg distributor, MSK Records was begun in 1975 because of the scarcity of specialized singles for jukebox play. The label began with polka 45s, but has expanded into five other categories: Irish, country, r&b, pop and popular standards.

Each MSK disk bears one of these category designations Majeski says, "because an operator gets confused when he picks up a new record and can't figure out quickly what type of song it is." Majaeski claims that MSK is the only label providing this service for operators.

**MOA Exhibitors**  
**Up 15% Over 1975**

CHICAGO—The MOA says 15% more exhibitors will attend the annual MOA Expo here this year than last, making the Nov. 12-14 event the largest in the association's history.

According to Fred Granger, executive vice president, the Expo has attracted visitors from 20 nations, including a British tour contingent of 70.

The new name of the MOA will be decided officially, and announced at the three-day gathering.

**Ellis Reactivates**

LOS ANGELES—Don Ellis is back leading a big band featuring a string section, woodwinds and a large percussion section. Among the featured players wailing with the trumpeter are Glenn Stuart, Glenn Ferris, Art Pepper, Sam Falzone, John Williams, Dave Crigger, Ted Hawk, Steve Forman and Bobby Bruce. Band has three Mondays set at the Roxy, Oct. 11, 18 and 25. It is also doing free concerts in parks around town.

**Ella For Memphis**

MEMPHIS—Ella Fitzgerald has been signed for a guest appearance Feb. 24 with the Memphis Symphony Orchestra. The pops concert will be sponsored by the Memphis Orchestral Society and The Commercial Appeal, daily newspaper.

# Billboard's Top Album Picks

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Billboard SPECIAL SURVEY For Week Ending 10/30/76

Number of LPs reviewed this week 72 Last week 67

## Spotlight

## Pop

**OLIVIA NEWTON-JOHN—Don't Stop Believin',** MCA MCA2223. Super-smooth and soft Olivia vocals and elegantly tight Nashville studio production make this an outstanding musical treat. The Nashville touch is thoroughly contemporary and doesn't date or type the John Farrar production in any way. Newton-John's singing is at its most expressive and the songs chosen for the LP are of high quality in the ballad-to-midtempo range. The singer can sound perky or ethereally pretty to suit the material and bring off either style. This newest Olivia LP shows her gifts continuing to sharpen.

**Best cuts:** "Every Face Tells A Story," "Compassionate Man," "Don't Stop Believin'," "The Last Time You Loved," "Sam."

**Dealers:** This LP has a wide variety of the kind of material the artist has been successful with in the past.

**JOAN BAEZ—Gulf Winds,** A&M SP4603. Baez bids A&M farewell (moving to new CBS Portrait label) with her most comprehensive autobiographical statement to date. This marks the first album written solely by Baez. Most songs are ballads written in prose, all drawing upon highly charged emotional experiences. The title cut running well over 10 minutes, is Baez's most intimate musical expression. David Kershbaum's excellent production helps make this LP Baez's most substantial contribution to contemporary music.

**Best cuts:** "Gulf Winds," "Time Is Passing Us By," "Sweeter For Me," "Stephanie's Room"

**Dealers:** "Diamonds & Rust" went gold and this LP is stronger.

**BEE GEES—Gold Vol. 1,** RSO RS13006. This LP includes every top 30 hit the trio had until 15 months ago, when "Jive Talkin'" started a new string of big singles that would already fill up half of a Vol. 2. This is, then, a complete retrospective of its Avco years, with the songs falling into two neat categories: the early 1967-68 run of hits that started with "New York Mining Disaster" and ran through "I Started A Joke," and the 1971-72 comeback that produced the mammoth No. 1 hit "How Can You Mend A Broken Heart." The Bee Gees' layered, close harmony sound has always been one of the most distinctive in contemporary music, whether applied, as here, to tear-stained pop ballads, or, as on their current hits, to fast-paced disco.

**Best cuts:** "Holiday," "Words," "Lonely Days."

**Dealers:** Set includes 11 big hits and is timed perfectly for the holidays. Display with the group's new top 10 "Children Of The World" RSO set.

**HAMILTON, JOE FRANK & DENNISON—Love And Conversation,** Playboy PB414. Those new masters of blue-eyed soul take a direction towards contemporary string orchestra ballads and a wide variety of songwriters under the production and arrangement of John D'Andrea. However, the trio's distinctive style comes through just as effectively as ever in the current packaging. It continues to specialize in energetically intense harmonies that can express the joys of love as smoothly as the heartbreaks of parting.

**Best cuts:** "You Sold Me A One-Way Ticket To Love," "Now That I've Got You," "Love And Conversation," "Old Habits."

**Dealers:** This group was, of course, formerly known as Hamilton, Joe Frank & Reynolds. But Alan Dennison has been the keyboard man since it started making its comeback hits on Playboy.

**SILVER CONVENTION—Mad House,** Midland International BKL11824 (RCA). The lyrics seem to be getting steadily more complex in Silver Convention songs, although there are still ample key phrases repeated vocally throughout the brisk string section lines. Surprisingly, most of the long cuts on side one seem deliberately downbeat, sort of a disco science fiction pessimism. The sound of the Munich-based Convention does not appear to have changed greatly from the music end. But the group may have lost its faith in a robin flying away with the world's troubles. Still, Silver Convention has plenty of faith left in a neat rhythm and flying melody lines.

**Best cuts:** "The World Is A Madhouse," "I'm Not A Slot Machine," "Plastic People," "Everybody's Talking 'Bout Love."

**Dealers:** Silver Convention won an r&b Grammy award last year.

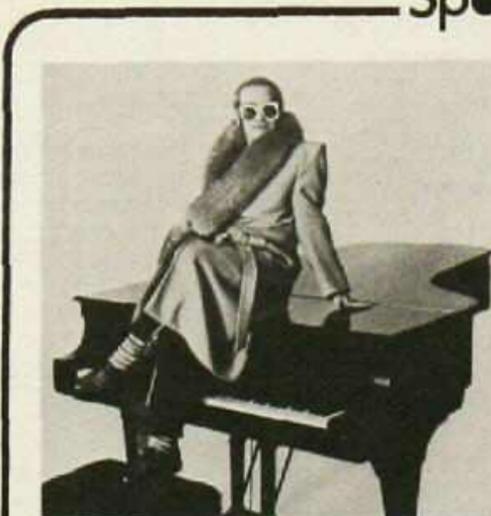
**BOB SEGER & THE SILVER BULLET BAND—Night Moves,** Capitol ST11557. Detroit's favorite native son rocker has another tasty set of rock 'n' roll with an extra bonus of two change-of-pace ballads thrown in. Seger is a tasteful and impressive guitar flash whose singing has improved markedly in fluency and expressiveness. His songwriting also provides no shortage of vehicles for effective rocking. Seger is really as good in this genre as anybody else around today.

**Best cuts:** "Night Moves," "Mainstreet," "Rock 'N' Roll Never Forgets," "Sunspot Baby," "Mary Lou."

**Dealers:** Four of the songs were cut with the famed Muscle Shoals Rhythm Section, which makes for some interesting differences with the Silver Bullet Band cuts.

## First Time Around

**ALESSI,** A&M SP4608. Angelic vocal harmonies, rewarding melodies and straightforwardly unpretentious lyrics are the tools of twins Billy and Bobby Alessi. Long Islanders transplanted to California where they are produced by Bones Howe. The brothers Alessi are truly exceptional duo singers



**ELTON JOHN—Blue Moves,** Rocket 2-11004 (MCA).

Hot on the heels of a record-breaking Eastern U.S. tour comes this new two-disk package that includes guest shots by the London Symphony Orchestra, the Brecker Brothers, Bruce Johnston, Toni Tennille, Rev. James Cleveland's choir and Crosby & Nash. If the vast range of these supporting musicians suggests that Elton and lyric-writing partner Bernie Taupin set out to create as many types of pop songs as they possibly could here, you have picked up the right idea. Having good fun while experimenting with a bigger toolbox of sounds than some of the last few Elton albums was clearly the organizing concept. And happily it works out right down the line. The rockers, the goodtime novelty songs, the big symphonic ballads all come across beautifully, each cut adding something new and interesting to what Elton has already accomplished in each genre.

**Best cuts:** "Tonight," "Boogie Pilgrim," "Shoulder Holster," "One Horse Town," "Between 17 And 20," "If There's A God In Heaven," "Idol," "Bite Your Lip."

**Dealers:** An Elton John album is an all-around event. You're getting this a week early because some radio stations got advance copies and started playing them.



**LED ZEPPELIN—The Song Remains The Same,** Swan Song SS2201 (Atlantic).

This is the long-awaited two-disk soundtrack album from a movie based mostly on footage from the Zep's 1974 Madison Square Garden stand. The film shows the group meeting in England to fly to the New York show, arriving backstage and performing the concert as seen from a second-row seat. There are also fantasy sequences illustrating the group's concepts of many of the most familiar songs. The movie is opening this week in key major markets. Zeppelin's white-hot live versions of its familiar hit album material amply demonstrates why the foursome has become the Stones' most serious challenger for the world rock crown since it got started in 1968. There is also a booklet of eye-catching stills from the movie bound into the jacket. Although premier rockers, this set catches the most effective ability of the group to insert softer sections which add another dimension to the vocals of Robert Plant.

**Best cuts:** "The Song Remains The Same," "Stairway To Heaven," "Whole Lotta Love," "Dazed And Confused," "Rain Song," "Rock 'N' Roll."

**Dealers:** Although there is no really new material on this live set, Peter Frampton and others have proven the super sales validity this year of location LPs.

who create almost a Beach Boys texture with their overdubbing. And their original songs are direct, communicative vehicles for what they do best.

**Best cuts:** "I Was So Sure," "Big Deal," "Sad Songs," "Too Long To Forget."

**Dealers:** Why wait for media exposure? In-store play will mean speedy sales.

**TARGET,** A&M SP4607. Basic, raunchy, energetic Southern-style rock from a new group managed by Butch Stone of Black Oak Arkansas fame and booked by Frank Barsalona. Jim Jamison is the charismatic lead singer here and there's a pair of effective lead guitars trading licks. Target has the chops to build it up to rock headliners.

**Best cuts:** "Love Just Won't Quit," "Can't Fake It," "Let Me Down Easy," "Are You Ready?"

**Dealers:** With this group's business backing, you can expect it to be touring hot and heavy on major exposure packages.

**BYRON KEITH DAUGHERTY—Let My Heart Be My Home,** Fantasy F9515. This writer-singer puts together songs with the lilting melodies of a true balladeer and the thoughtful lyrics of an accessible poet. His singing is pleasant and mellow with a solid backup group filling in. LA Troubadour nightclub owner Doug Weston produced and manages. A number of the songs would be good for coverage by other artists.

**Best cuts:** "Better Homes & Gardens," "Just Another

Rainy Day," "Let My Heart Be My Home."

**Dealers:** You can bet Weston has a solid national nightclub tour lined up for this artist.

**KIDS FROM C.A.P.E.R.,** Kirshner, PZ34347 (Columbia). Already with a Saturday morning television show, the C.A.P.E.R. kids have the appeal and potential to score a comparable Monkees type success and another possible musical coup for Don Kirshner. With four different leads and tight harmonies, the group manages to produce a fresh, innocent sound geared directly to the juvenile market. All songs are from the tv show which is giving the C.A.P.E.R. kids massive exposure.

**Best cuts:** "Tit For Tat," "When It Hit Me," "Ridin' A Rainbow," "Say It."

**Dealers:** C.A.P.E.R. is watched by millions of kids every week.

**SPIDERS WEBB—I Don't Know What's On Your Mind,** Fantasy F9517. This is a debut soul-jazz LP in clean, funky style for the leaders bassist/guitarist Carol Kaye and her husband, drummer Spider Webb, two top studio names. The rest of the group is from the world of jazz or L.A. studios and LP producer Jeff Lane provides the lead vocals. The sound is bright and catchy, with soulful exuberance and enough vocals to balance the up-front instrumental work.

**Best cuts:** "I Don't Know What's On Your Mind," "I've Learned From My Burns," "Carry Me Through."

**Dealers:** Shelf soul and jazz.

## Billboard's Recommended LPs

### pop

**BARRY DeVORZON—Nadia's Theme,** Arista 4104. This album is heavily laced with string and piano orchestrations. The brass and string sections are tied together so tightly they literally flow as one instrument. Guitars are also an influential force. **Best cuts:** "Jelinda's Theme," "Winter Song," "All By Myself," "Nadia's Theme."

**PHOEBE SNOW—It Looks Like Snow,** Columbia PC34387. With this her third album, Snow seems most comfortable in the jazz/blues idiom. Nearly all selections contain in-depth lyrical and musical developments, with most cuts running five to six minutes in length. Her fluctuating voice is abetted by tight orchestrations including super horn and string arrangements and solid production by David Rubinson. Included is an unusual interpretation of Lennon & McCartney's "Don't Let Me Down." **Best cuts:** "Autobiography (Shine, Shine, Shine)," "In My Girlish Days," "Fat Chance," "My Faith Is Blind."

**LOU REED—Rock And Roll Heart,** Arista AL 4100. As the title infers, Reed gets down to some bouncy rockers resembling to his "Walk On The Wild Side," complete with easy vocals, unobtrusive instrumentals and narrative sounding pauses. Reed foregoes his avant-garde orchestrations for a more

commercially oriented rock idiom. **Best cuts:** "Temporary Thing," "Senselessly Cruel," "Rock And Roll Heart," "Claim To Fame."

**SUTHERLAND BROTHERS AND QUIVER—Slipstream,** Columbia PC34376. This well-respected English rock foursome seems to have gotten a new lease on life at Columbia, winning its first U.S. chart single ever earlier this year. The current Sutherland Brothers sound is soft rock balladry with winning melodic lines, yet able to rock out wildly when the occasion demands. **Best cuts:** "Saturday Night," "Love On The Side," "Dark Powers," "High Nights."

**NED DOHENY—Hard Candy,** Columbia PC 34259. Remarkable pop album combines the biting horn attack of an act like Tower of Power with the easy vocal harmonies that characterize groups like the Eagles. The Tower of Power horn section (arranged by Greg Adams) does backup on three numbers here, while Tom Scott and Jim Horn handle sax on a couple of other tunes that have horn arrangements by Chuck Findley. **Best cuts:** "If You Should Fall," "Each Time You Pray," "On The Swingshit," "Sing To Me."

**BE BOP DELUXE—Modern Music,** Harvest ST-11575 (Capitol). One of the better science fiction influenced literate rock groups that seemingly throng Great Britain, Be Bop's newest is a wide-screen fantasia of leader Bill Nelson's ambitious

## Soul

**JUNIE—Suzie Super Groupie,** Westbound W228 (20th). This LP starts out on the ground floor, but once past the first tune, it leaps to a masterpiece of rock music. Junie tosses in a few surprise melody lines and offers a little jazz complete with scattling sessions. Strong horn sections carry throughout this energy-packed LP with a unique mixture of material ranging from hard disco to swinging jazz. Junie performs lead and background vocals plus playing drums, guitars and pianos on this album. He also produced and arranged to cross into several markets.

**Best cuts:** "Suzie Thundersussy," "Super Groupie," "Stone Face Joe."

**Dealers:** For best results display this LP with r&b, pop and disco groups.

## Country

**CHARLEY PRIDE—The Best Of Charley Pride, Vol. III,** RCA APL1-2023. Pride has another natural here with this recap LP of his chart hits over the past few years. Heavy on voice, bass and guitar, the songs are strictly country in production and interpretation. The album's scope is broadened by the inclusion of such uptempo numbers as "The Happiness Of Having You" and "Mississippi Cotton Picking Delta Town." An impressive assemblage of songs recorded in Pride's steady and salable style.

**Best cuts:** "I Don't Deserve A Mansion," "My Eyes Can Only See As Far As You," "Hope You're Feelin' Me," "Then Who Am I," "Mississippi Cotton Picking Delta Town," "Searching For The Morning Sun," "Don't Fight The Feelings Of Love."

**Dealers:** Pride fans by the legions will go for this greatest hits package.

**BILLIE JO SPEARS—I'm Not Easy,** United Artists UAL4684G. Spears scores with an impressive performance on a group of songs from "Heartbreak Hotel"—which receives a unique bluesy treatment—to her latest chart hit, "Never Did Like Whiskey." Spears has a tremendous way with a ballad like "Is I Love You That Easy To Say," injecting power and believability into every verse. Again, Larry Butler's production genius shows through, especially on such bittersweet numbers as "Too Far Gone"—a sensitive, dramatic treatment. Each selection is tackled in a fresh, powerful and heartfelt manner. Instruments range from steel guitars to violins.

**Best cuts:** "Is I Love You That Easy To Say," "Too Far Gone," "Heartbreak Hotel," "Here Come Those Lies Again," "I'm Not Easy," "Seeing Is Believing," "Here Comes My Baby Back Again," "That's What Friends Are For."

**Dealers:** Spears is gaining a consistent and loyal following that should continue to grow with this LP.

**Spotlight—The most outstanding new product of the week's releases and that with the greatest potential for top of the chart placement; picks—predicted for the top half of the chart in the opinion of the reviewer; recommended—predicted to hit the second half of the chart in the opinion of the reviewer, or albums of superior quality. Albums receiving a three star rating are not listed. Review editor: Nat Freedland; reviewers: Eliot Tiegel, Gerry Wood, Jim Fisher, Jim Melanson, Is Harowitz, Ed Harrison, Jean Williams, Paul Grein.**

songs. Nelson's works and production are not unworthy of comparison on the level of Queen, Procol Harum or even 10cc at its more serious side. **Best cuts:** "Modern Music," "Honey-moon On Mars," "Last In The Neon World."

**EARL SLICK BAND—Razor Sharp,** Capitol ST-11570. Guitar flash Slick, former David Bowie lead sideman, has a crunchily hard rock troupe playing songs mostly written and sung by Jimmie Mack. Slick's band has most certainly mastered all the ingredients which have rocketed similar groups to major success. **Best cuts:** "It's All Right," "Cheap Shot," "Razor Sharp."

**CHAMBERS BROTHERS—Live In Concert On Mars,** Roxbury RLX 106 (Chelsea). A group that pioneered black rock, the family Chambers is as piercingly energetic as ever under the production of Wes Farrell. Despite the modish science-fiction title and jacket, this is simply a very representative and contemporary outpouring of the heavy metal guitar jam and gospel vocal blend that the Chambers perfected on "Time." An excellent example of the benefits of recording live in a studio (Record Plant) before an invited audience. **Best cuts:** "Superstar," "Midnight Blue (Who Are You)," "Mama Your Daughter (Is Hot Enough To Burn Water)."

(Continued on page 75)

YOU KNOW HIS MUSIC.  
GET TO KNOW HIS NAME.  
**RALPH MacDONALD**

Rod Stewart's "Trade Winds"  
Roberta Flack's "Where Is The Love"  
Shirley Bassey's "When You Smile"  
Grover Washington, Jr.'s "Mister Magic"

*Who wrote the songs?*

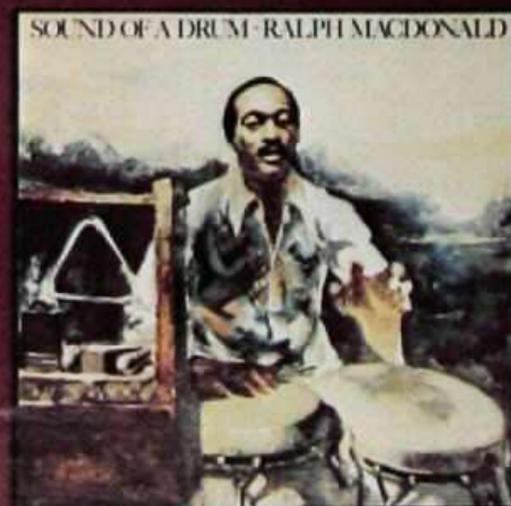
**RALPH MacDONALD**

Paul Simon's "Still Crazy After All These Years"  
George Benson's "Breezin'"  
Bette Midler's "Do You Wanna Dance"

*Who played percussion?*

**RALPH MacDONALD**

GET TO KNOW HIM LIVE!  
RALPH MacDONALD  
and Friends,  
Avery Fisher Hall, November 7.  
New York City.

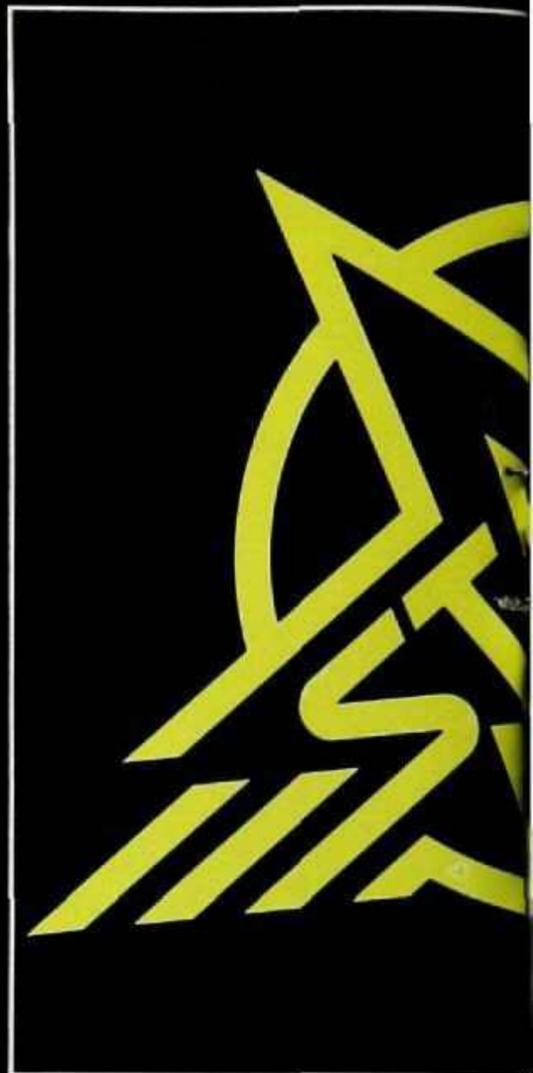


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John Gorman, Program Director  
Charlie Kendall, Music Director  
Dan Garfinkle, Promotions Director



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"I sincerely want you to know what a fantastic group of people STARZ are and what they did to Buffalo . . . 18,000 people showed up and went berserk!"

John McGhan, Program Director

Q-FM-97

### LOS ANGELES

"... it's been sometime since the Los Angeles audience had a free concert and we here at K-WEST are so pleased to not only present a free show at Santa Monica Civic but to be the first West Coast radio station to present STARZ. From the first day we went on the air with the announcement of the show our phones didn't stop ringing — and today calls for STARZ are countless (I'm not surprised considering the dazzling STARZ stage show.)"

Mark A. Cooper, Music Director



### DETROIT

"By mid-way through the concert . . . STARZ had all 3,000 people on their feet. The audience demanded three encores, and had the house lights not been turned on at that point, who knows?"

Bob Burch, National Program Director



### ST. LOUIS

"Just a note to tell you how successful your recent STARZ concert came off in St. Louis . . . it was superb and the group came over handsomely to the crowd which numbered in excess of 4,000 at the Fox Theater. STARZ has a glowing future in front of them. They are indeed one of the best new groups around."

Shelley Grafman, Vice President



### ATLANTA

"What can we say!!!! As Drew simply put it, not since the free Allman Brothers Concerts in Piedmont Park has a band created so much excitement as did STARZ Monday night in the Fox."

Rich Piombino  
Drew Murray  
Dick Meeder



# PERFORMING BAND!



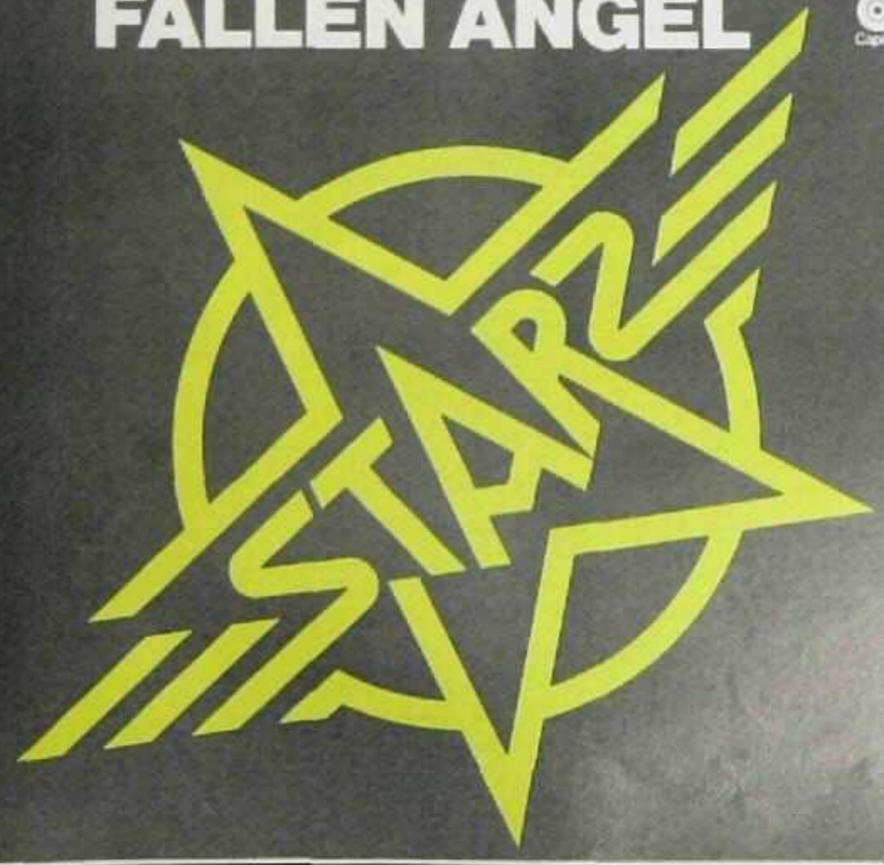
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- Atlanta, Georgia — October 23
- Augusta, Georgia — October 23
- Bakersfield, California — November 14
- Baltimore, Maryland — November 12
- Charlotte, North Carolina — November 6
- Chattanooga, Tennessee — November 6
- Chicago, Illinois — October 29
- Columbia, South Carolina — October 31
- Dallas, Texas — November 6
- Detroit, Michigan — November 19
- Dubuque, Iowa — October 23
- Durham, North Carolina — October 30
- Houston, Texas — November 6
- Johnston, Pennsylvania — October 22
- Los Angeles, California — October 23
- Louisville, Kentucky — October 23
- Miami, Florida — November 6
- New York, New York — October 23
- Palm Springs, California — October 24
- Philadelphia, Pennsylvania — November 7
- Pittsburgh, Pennsylvania — October 24
- Providence, Rhode Island — October 30
- Sacramento, California — October 31
- San Francisco, California — October 30
- Sarasota, Florida — November 6
- Scranton, Pennsylvania — November 13
- Springfield, Missouri — November 6
- St. Louis, Missouri — October 23
- Tampa/St. Petersburg, Florida — November 13
- Tuscaloosa, Alabama — October 29
- Other cities and dates to be announced.

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# Top Single Picks

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## Pop

**SILVER—Memory (3:28)**; producers: Tom Sellers, Silver; writers: Sandi Lifson, George Thomas; publisher: Lifson Thomas/Careers, BMI. Arista SO210. A pretty, flowing ballad with understated string background from the group that hit it big the first time out with "Wham Bam Shang-A-Lang." The upbeat musical feel offsets the sad lost-love lyrics. The song has the distinctive feel of Silver's breakthrough hit.

**AMBROSIA—Can't Let A Woman (3:43)**; producer: Alan Parsons; writer: David Pack; publisher: Rubican, BMI. 20th Century 2310. First single from the solidly climbing new LP by this fine avant-garde pop group. It's a straightforward mid-rocker this time with few of the philosophical overtones Ambrosia is known for. The lyric is about not letting the right woman slip away. Typically angelic Ambrosia vocal harmonies.

### recommended

**BELLAMY BROTHERS—Highway 2-18 (2:50)**; producers: Phil Gemhard, Tony Scott; writers: Howard Bellamy, David Bellamy; publisher: Famous, ASCAP. Warner Bros. 8284.

**AL JARREAU—Rainbow In Your Eyes (2:56)**; producers: Al Schmitt, Tommy LiPuma; writer: Leon Russell; publisher: Teddy Jack, BMI. Reprise 1374.

**BRENDA LEE—Takin' What I Can Get (2:53)**; producer: Snuff Garrett; writer: Johnny Cunningham; publisher: Natural Songs, ASCAP. MCA 40640.

**BRYAN FERRY—Heart On My Sleeve (3:30)**; producers: Chris Thomas, Bryan Ferry; writers: Gallagher & Lyle; publisher: Irving, BMI. Atlantic 32343.

**DR. BUZZARD'S ORIGINAL SAVANNAH BAND—Whispering/Cherchez La Femme/Se Si Bon (5:44)**; producer: Sandy Linzer; writers: a-Schonberger-Coburn-Rose, b-c-Stony Browder, Jr., August Darnell; publisher: a-Fisher/Miller, ASCAP, b-c-Pink Pelican, BMI. RCA 10827.

**PURE PRAIRIE LEAGUE—Dance (3:20)**; producer: Alan Abrahams; writer: G. Powell; publisher: Ratz 'n Snakes/Sunbury, ASCAP. RCA 10829.

**BECKY HOBBS—No Friends Like Old Friends (2:57)**; producer: Lewis Anderson; writer: B. Hobbs; publisher: Big Heart/Harmony & Grits, BMI. Tattoo 10725 (RCA).

**PAUL DAVIS—Medicine Woman (3:20)**; producer: Glenn Meadows; writer: Paul Davis; publisher: Web IV, BMI. Bang 729.

**MANFRED MANN'S EARTH BAND—Blinded By The Light (3:48)**; producers: Manfred Mann and Earth Band; writer: Bruce Springsteen; publisher: Laurel Canyon Music, ASCAP. Warner Bros. 8252.

**MONTROSE—Music Man (3:48)**; producer: Jack Douglas; writer: P. Montrose; publisher: Montunes, BMI. Warner Bros. 8281.

## Soul

**THE TRAMMPS—Ninety-Nine And A Half (3:29)**; producer: Ron Kersey; writers: Wilson Pickett, Steve Cropper & Eddie Floyd; publisher: East, Memphis Pronto, BMI. Atlantic 3365. Consistently charting soul-disco group with a vocal statement and response uptempo version of the early Wilson Pickett hit. A solid rhythm track completes the package.

**PARLIAMENT—Do That Stuff (3:37)**; producer: George Clinton; writers: Clinton, Shider, Worrell; publishers: Rick's/Malbiz, BMI. Casablanca 871. First single from the hot new "Clones Of Dr. Funkenstein" LP finds Clinton's men in a relatively straightforward disco-funk mode featuring sparkling horn fills and a somewhat mixed-down unison vocal line.

**LEE OSKAR—Sunshine Keri (3:29)**; producer: Jerry Goldstein; writers: S. Allen, H. Brown, M. Dickerson, L. Jordan, C. Miller, H. Scott, L. Oskar; publisher: Far Out, ASCAP. United Artists UA-XW861-Y. War's harmonica player has been surprisingly successful with his solo LP and its first single. This pretty, easy-flowing tune with an effective Latin-flavored percussion track is instantly likeable.

**WILLIAM BELL—Tryin' To Love Two (3:28)**; producers: William Bell & Paul Mitchell; writers: W. Bell-P. Mitchell; publisher: Bell-Kat Music, BMI. Mercury 465. One of soul's most thoughtful practitioners has a fine song with impressive lyrical content on a basic theme. The production is softly insistent, letting the vocal and its message take the forefront.

**OHIO PLAYERS—Far East Mississippi (3:07)**; producer: Ohio Players; writers: W. Beck, J. Williams, M. Jones, M. Pierce, R. Middlebrooks, C. Satchell, L. Bonner; publisher: Play One, ASCAP. Mercury 73860. Odds and ends of sound from past players hits seem to have been assembled into this latest release. There's a chant type vocal, moaning synthesizer guitar lines and a bouncing bass-drum figure. Somehow it all cooks together catchily again.

**JOHNNY GUITAR WATSON—Superman Lover (3:18)**; producer: Johnny Guitar Watson; writers: Johnny Guitar Watson, Renaldo Rey; publisher: Vri-John, BMI. Amherst 1019. Contemporary bluesy-pop commerciality from an artist who has been on a hot streak lately. The catchy title line is expressed in a thick-textured, rhythmic production that shows Watson's impressive vocal and instrumental expressiveness.

### recommended

**STAPLES—Love Me, Love Me, Love Me (3:11)**; producer: Curtis Mayfield; writer: Curtis Mayfield; publisher: Mayfield, BMI. Warner Bros. 8279.

**MUHAMMAD ALI—I'm The Greatest (2:45)**; producer: Stan Peahota; writer: Stan Peahota; publishers: Crimson Dynasty/Sir Dale, ASCAP. Crimson Dynasty 301.

**DENIECE WILLIAMS—Free (2:54)**; producers: Maurice White, Charles Stepney; writers: D. Williams, H. Redd, N. Watts, S. Greene; publisher: Kee-Drick, Columbia 3-10429.

**DON HIGH and MIGHTY—Black Cojack (3:42)**; producer: Gary S. Paxton; writer: E. Vanover; Lo City Music, BMI. P.I.P. PDJ-6529.

**FREDDIE HUBBARD—Rock Me Arms (3:40)**; producer: Bob James; writers: R. MacDonald, W. Salter, Z. Sanders, F.C. Sanders; publisher: Antisia, ASCAP. Columbia 3-10434.

**ASHFORD & SIMPSON—Tried, Tested And Found True (3:25)**; producers: Nickolas Ashford, Valerie Simpson; writers: Ashford & Simpson; publisher: Nick O-Vai, ASCAP. Warner Bros. 8286.

**DENISE LA SALLE—Hellfire Loving (3:00)**; producers: Ordena, Soulstatic; writer: D. La Salle; publisher: Ordena, BMI. ABC 12225.

**ARTHUR PRYSOCK—When Love Is New (3:16)**; producers: Sam Weiss & John Davis; writers: K. Gamble, L. Huff; publisher: Mighty Three BMI, Old Town 1000.

**SOUNDS OF LOVE—Sounds Of Love (3:21)**; producer: Teddy Vann; writer: Teddy Vann; publisher: Unbelievable, BMI. RCA 10818.

**ROY C.—I Wanna Do It Again (3:40)**; producer: Roy C.; writers: R. Hammond, F. Bush, J. Douglas & B. Stewart; publishers: Johnson-Hammond Music/Unichappell Music, BMI, Mercury 470.

**JEANETTE (BABY) WASHINGTON—Either You Love Me Or Leave Me (3:40)**; producer: Clarence Lawton; writers: Homer Banks, Carl Hampton; publisher: Irving, BMI. Sixth Avenue 10816 (RCA).

**AL HUDSON & THE SOUL PARTNERS—I Got A Notion (3:38)**; producers: not listed; writer: P. Wynn; publisher: Wynn's World, Mighty Three, BMI. ABC 12230.

**FINAL TOUCH—I'm Ready To Give Up My Love (2:58)**; producer: Jeff Lane; writers: B. Eli, L. Phillips; publisher: Oceans Blue/Friday's Child, BMI. Epic 8-50300.

## Country

**TOM T. HALL—Fox On The Run (2:03)**; producer: Jerry Kennedy; writer: T. Hazzard; publisher: Dick James, BMI. Mercury 73850. From Hall's new bluegrass LP comes a sprightly uptempo number that is typically bluegrass: heavy on banjo, fiddle and harmonizing. Hall sings of a man left stranded by a woman on the run.

**CRYSTAL GAYLE—You Never Miss A Real Good Thing (Till He Says Goodbye) (3:47)**; producer: Allen Reynolds; writer: Bob McDill; publisher: Hall-Clement, BMI. United Artists UA-XW883-Y. Crystal takes a Bob McDill song on another uptempo ride. Smooth, with a careful, effective instrumental build including strings and the distinctive bass beat insured by her producer Allen Reynolds.

**NARVEL FELTS—My Good Thing's Gone (2:55)**; producer: Johnny Morris; writers: J. Elgin/T. Fuller; publishers: Narvel The Marvel, BMI/Driftaway, ASCAP. ABC/Dot DOA-17664. Felts provides a full-throated melodramatic version of the tune, utilizing his entire vocal range. Typical country instrumental work, with a steel guitar emphasis.

**KENNY STARR—I Just Can't (Turn My Habit Into Love) (3:58)**; producer: Snuffy Miller; writer: Michael Smotherman; publisher: Royal Oak, ASCAP. MCA 40637. Starr displays his most promising vocal abilities yet in this ballad that starts slowly then grows into a strong and meaningful message. Performance and production excel as Starr matures into a fine singer.

### recommended

**BRENDA LEE—Takin' What I Can Get (2:53)**; producer: Snuff Garrett; writer: Johnny Cunningham; publisher: Natural Songs, ASCAP. MCA 40640.

**SUNDAY SHARPE—A Little At A Time (3:02)**; producer: Eddie Kilroy; writers: Jerry Foster-Bill Rice; publisher: Jack & Bill, ASCAP. Playboy P 6090-A.

**DOTTIE WEST—When It's Just You And Me (3:04)**; producer: Larry Butler; writer: Kenny O'Dell; publisher: House Of Gold, BMI. United Artists UA-XW898-Y.

**JIM CHESNUT—She's My Woman (2:48)**; producer: Don Powell; writer: Jim Chesnut; publisher: Acuff-Rose, BMI. ABC AH-54003.

**BOBBY GOLDSBORO—She Taught Me How To Live Again (3:02)**; producers: Denny Diante-Bobby Goldsboro; writer: Bobby Goldsboro; publishers: Unart/Pan In Hand, BMI. United Artists UA-XW866-Y.

**DEL REEVES—My Better Half (2:54)**; producer: George Richey; writer: Bobby Braddock; publisher: Tree, BMI. United Artists UA-XW885-Y.

**COLLEEN PETERSON—Souvenirs (3:14)**; producer: Chuck Neese; writer: Colleen Peterson; publisher: Swofford, CAPAC. Capitol P-4349.

**DIANA WILLIAMS—Storm In Tupelo (2:45)**; producer: Bill Denny; writer: Michael Clark; publisher: Cedarwood, BMI. Capitol P-4351.

**FAITH O'HARA—Coming Around (2:33)**; producer: David Malloy; writer: Red Lane; publisher: Tree, BMI. Columbia 3-10414.

**GENE AUTRY—Back In The Saddle Again (2:46)**; writers: Gene Autry-Ray Whitley; publisher: Western, ASCAP. Republic IRDA-R-308-A.

## Easy Listening

**JUDY COLLINS—Bread and Roses (3:05)**; producer: Arif Mardin; writers: Mimi Farna, James Oppenheim; publisher: Fanna, ASCAP. Elektra, 45355. A hauntingly lovely slow ballad that starts off first solo vocal and then a cappella before the simple accordion-and-drums folk instrumental accompaniment comes in. Not unlike ABBA's current hit "Fernando" in lyric theme and total effect Collins' voice is at its purest high range.

### recommended

**JUICE NEWTON & SILVER SPUR—If I Ever (3:50)**; producer: Bones Howe; writer: Otha Young; publisher: Sterling/Addison, ASCAP. RCA 10828.

**HELEN GRAYCO—If That's How Nature Made Him (3:08)**; producer: Al DeLory; writers: B. Raleigh, H. David; publisher: Easy Listening, ASCAP. United Artists XW890.

## First Time Around

**RODERICK FALCONER—Play It Again (3:45)**; producer: Matthew Fisher; writer: R. Falconer; publisher: Rats God, BMI. United Artists XW900. Interesting lament-like melody with sweeping production and far-ranging surrealistic lyrics. Falconer sings well for a converted poet, with the eloquent raspiness of a Cocker or Watts on this cut from his debut LP.

**DAVID MATTHEWS—Shoogie Wanna Boogie (3:17)**; producer: Creed Taylor; writers: D. Matthews, P. Austin, G. Guthrie; publisher: Char-Liz, BMI. Kudu 934. Energetic basic-but-catchy disco riffing with the title phrased chanted to good effect above a powerful bass line with guitar solos set against strings.

## Billboard's Recommended LPs

Continued from page 70

### country

**RONNIE PROPHET**, RCA KPL1-0164. A young veteran, Prophet has played the clubs long enough to pay a lifetime's worth of dues. It pays off in his initial RCA LP that includes his past chart singles such as "Sanctuary." Prophet is a spell-binding in-person performer and he is brought off on record successfully. Harry Hinde keeps the production simple, playing up Prophet's voice. Strong material includes six songs from Rory Bourke. **Best cuts:** "Sanctuary," "Shine On," "Big Big World," "Phone Call From Allyson," "It's Enough."

**HANK THOMPSON—Back In The Swing Of Things**, ABC/Dot DOSD-2060. Thompson's career takes a sharp turn back to his western swing roots in this aptly named release typified by the autobiographical cut "Big Band Days." Though he had departed from the western swing idiom that he had helped popularize, Thompson returns to it, guided by the knowledgeable production of Tommy Allsup and instrumental contributions from a variety of artists including two members of Bob Wills' old Playboys group, Keith Coleman and Johnny Gambie. Thompson returns to his music just as it returns to favor, and the combination should be successful. Simple, noncomplicated arrangements with plenty of steel and a

steady swing beat. **Best cuts:** "Big Band Days," "Annie Over," "Three Little Swigs," "Another Shot Of Toddy," "Bring Back The Waltzes."

### jazz

**VARIOUS ARTISTS—Blue Note Live At The Roxy**, Blue Note BN LA 663-J2 (UA). This is a remote recording sampler showcasing Donald Byrd, Ronnie Laws, Gene Harris, Carmen McRae, Bobby Hutcherson, Alphonse Mouzon, John Lee, Earl Klugh. Almost all of the music was done during a special night at the L.A. club, with Donald Byrd cut in New York's Central Park. The styles are delightfully different and show off the various brands of jazz available today. **Best cuts:** "Music" (McRae), "Dominoes" (Byrd), "Night Breeze" (Laws).

**CARMEN MCRAE—Can't Hide Love**, Blue Note LA 635-G. Taped last May in Los Angeles, long-time jazz singer McRae offers 10 well produced tracks (by Dale Ohler) with four different accompanying groups in which Dennis Budimir's guitar and the piano of Marshall Otwell are prominent. **Best cuts:** "I Wish You Well," "Can't Hide Love."

**JAZZ GALA CONCERT**, Atlantic SD 1693. Recorded live in Germany, Peter Herbolzheimer assembled an all-star band for a tv series which, all too briefly, spots guest appearances by Stan Getz, Gerry Mulligan, Art Farmer, Toots Thielemans and

Grady Tate. Result is a pleasing, ultra modern program of 10 tracks indicating big band jazz remains viable. Getz' solo spot and fine, brassy blowing by the German trombonist Albert Mangelsdorff are highlights. **Best cuts:** "Times Lie," "The Up And Down Man," "Festive Minor."

**FATHER TOM VAUGHN—Joyful Jazz**, Concord Jazz CJ 16. One of this month's strongest entries, the Rev. Vaughn taped the A side live in concert and the flip in a Los Angeles studio with excellent backup by bassist Monty Budwig and Jake Hanna's unostentatious drums. Pianist Vaughn in previous tries flopped with seven LPs on Capitol and RCA but this program indicates he's found a winning formula. An added plus are Harvey Siders' notes. **Best cuts:** "Fly Me To The Moon," "Misty," "Battle Hymn Of The Republic."

**OREGON/ELVIN JONES—Together**, Vanguard VSD 79377. Prolific drummer guesting with this quartet keeps time constant and always flowing. Ralph Towner is the group's double threat person—making his piano and acoustic guitars the key melodic force. Glen Moore's bass and Paul McCandless' reeds (including oboe), add a richness to the group's constantly searching modernist sound. **Best cuts:** "Lucifer's Fall," "Charrango," "Teeth."

### classical

**BOLLING: CONCERTO FOR CLASSIC GUITAR & JAZZ PIANO—Claude Bolling, piano/Alexandre Bolling, guitar**, RCA FRLI-0149. The hope here is to duplicate the success of the Bolling Rampal entry on another label. It may not go quite that far, but an active sales life seems assured in any case. The piece is more a suite than a concerto in form with the sections most effective when they explore Latin idioms. Guitar is well balanced against the piano, and bass and drums are discretely in the background. Sure to get lots of airplay and cross over into several markets.

**LAZAR BERMAN PLAYS BEETHOVEN (SONATAS, NOS. 18 & 23)**—Columbia M 34218. Columbia, via Melodiya, has two Berman albums currently riding the chart and has another sure winner here. Unlike the others, this is the Russian pianist's first to be recorded in the States, and the sound is far superior, permitting a better view of Berman's acute sense of dynamics and tonal coloration. His performance of the "Apassionata" is slated to take a high position among the plethora of versions in the catalog. But its coupling with the infrequently recorded No. 18 will make the duplication less burdensome for collectors.

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	12	IF YOU LEAVE ME NOW—Chicago (James William Guercio, P. Cetera, Columbia 3-10390) CPP	★	39	8	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 CPP	69	77	3	BREEZIN'—George Benson (Tommy LiPuma, B. Womack, Warner Bros. 8268 B-3			
★	2	12	DISCO DUCK (Part 1)—Rick Dees & His Cast Of Idiots (Bobby Manuel), R. Dees, RSO 857 (Polydor) WBM	★	41	7	NICE 'N' NAASTY—Salsoul Orchestra (Vincent Montana Jr.), V. Montana Jr., Salsoul 2011 (Caytronics) CPP	★	NEW ENTRY	→	WHENEVER I'M AWAY FROM YOU—John Travolta (Bob Reno, John Davis), G. Benson, P. Mindel, Midland International 10780 (RCA)			
★	10	12	ROCK'N ME—Steve Miller Band (Steve Miller), S. Miller, Capitol 4323 BB	★	48	4	NIGHTS ARE FOREVER WITHOUT YOU—England Dan & John Ford Coley (Kyle Lehning for Twin Trumpets Prod.), P. McGee, Big Tree 16079 (Atlantic) WBM	★	81	7	LET'S BE YOUNG TONIGHT—Jermaine Jackson (Michael L. Smith), M.L. Smith, D. Daniels, Motown 1401 CPP			
★	15	10	THE WRECK OF THE EDMUND FITZGERALD—Gordon Lightfoot (Lenny Waronker, Gordon Lightfoot), G. Lightfoot, Reprise 1369 (Warner Bros.) WBM	★	42	9	ANYTHING YOU WANT—John Valenti (Bob Cullen, I. Valenti, I. Spinzola, Ariola America 7625 (Capitol) WBM	★	72	5	JUMP—Aretha Franklin (C. Mayfield, C. Mayfield, Atlantic 45-3358 WBM			
★	5	3	A FIFTH OF BEETHOVEN—Walter Murphy & The Big Apple Band (RFT Music Publishing Corporation), W. Murphy, Private Stock 45073 CPP	★	39	33	16	GETAWAY—Earth, Wind & Fire (Maurice White, Charles Stepney), B. Taylor, P. Cor, Columbia 3-10373 HAN	★	74	84	3	IF I ONLY COULD—The Rowans (Bill Wolf), C. Rowan, Asylum 45347 WBM	
★	9	7	LOVE SO RIGHT—Bee Gees (Bee Gees, Alby Galuten, Karl Richardson), B. Gibb, R. Gibb, M. Gibb, RSO 859 (Polydor) WBM	★	47	6	GIVE IT UP (Turn It Loose)—Tyronne Davis (Leo Graham), L. Graham, Columbia 3-10388 HAN	★	NEW ENTRY	→	DO WHAT YOU WANT, BE WHAT YOU ARE—Darryl Hall & John Oates (Christopher Bond), D. Hall, J. Oates, RCA 10808			
★	8	15	SHE'S GONE—Hall & Oates (Arl Mardin), D. Hall, J. Oates, Atlantic 3332 CHA	★	46	5	LOVE BALLAD—L.T.D. (L. Mizell/F. Mizell/C. Davis), S. Scarborough, A&M 1847	★	NEW ENTRY	→	KEEP ME CRYIN'—Al Green (Willie Mitchell), W. Mitchell, A. Green, Hi 2319 (London) CPP			
★	8	6	20	PLAY THAT FUNKY MUSIC—Wild Cherry (Robert Parissi), R. Parissi, Epic/Sweet City 8-50225 CHA	★	52	4	STAND TALL—Burton Cummings (Richard Perry), B. Cummings, Portrait/CBS 7001 ALM	★	77	79	7	COWBOY SONG—Thin Lizzy (John Alcock), Lynott, Downey, Mercury 73841 (Phonogram) WBM	
★	18	6	MUSKRAT LOVE—Captain & Tennille (Captain & Toni Tennille), W.A. Ramsey, A&M 1870 CPP	★	43	44	7	IT'S A LONG WAY THERE—Little River Band (Glenn Wheatley, Little River Band), Goble, Harvest 4318 (Capitol) CPP	★	78	83	2	LET'S GET IT TOGETHER—El Coco (Lauren Render, Michael Lewis), M. Ross, A&I 115	
★	13	16	MAGIC MAN—Heart (Mike Flicker), A. Wilson, N. Wilson, Mushroom 7011 CPP	★	54	5	LOVE ME—Yvonne Elliman (F. Perren), B. Gibb-R. Gibb, RSO 858 (Polydor) WBM	★	79	90	2	DAZZ—Brick (Jim Healy, Johnny Duncan, Robert E. Lee, Brick), R. Ransom, R. Hargis, E. Irons, Bang 727 CPP		
★	11	11	THAT'LL BE THE DAY—Linda Ronstadt (Peter Asher), J. Allison, B. Holly, N. Petty, Asylum 4-340 HAN	★	45	34	12	GET THE FUNK OUT MA FACE—Brothers Johnson (Quincy Jones), Q. Jones, G. Johnson, L. Johnson, A&M 1851 ALM	★	80	82	3	THE RAVEN—Alan Parsons Project (Alan Parsons), Woolfson, A. Parsons, 20th Century 2308 CPP	
★	12	12	9	I ONLY WANT TO BE WITH YOU—Bay City Rollers (Jimmy Ienner), M. Hawker, I. Raymond, Arista 0205 CHA	★	46	37	15	WITH YOUR LOVE—Jefferson Starship (Larry Cox, Jefferson Starship), M. Balin, Covington, Smith, Grunt 10746 (RCA) CPP	★	81	NEW ENTRY	→	I KINDA MISS YOU—Manhattans (Manhattan Prod., Bobby Martin), W. Lovett, Columbia 3-10430
★	13	7	17	(Shake, Shake, Shake) SHAKE YOUR BOOTY—K.C. & The Sunshine Band (Harry Wayne Casey, Richard Finch), H.W. Casey, R. Finch, TK 1019 CPP	★	47	50	8	IT'S ONLY LOVE—Z Z Top (Bill Ham), Gibbons, Hill, Beard, London 241	★	82	86	2	CAR WASH—Roz Royce (Norman Whitfield), R. Royce, MCA 40615 MCA
★	16	14	(Don't Fear) THE REAPER—Blue Oyster Cult (Murray Krugman, Sandy Pearlman, David Lucas), D. Rooster, Columbia 3-10384 CPP	★	68	2	YOU MAKE ME FEEL LIKE DANCING—Leo Sayer (Richard Perry), L. Sayer, V. Ponce, Warner Bros. 8283 WBM	★	83	NEW ENTRY	→	DON'T TAKE AWAY THE MUSIC—Tavares (Freddie Perren), K. St. Lewis, F. Perren Varian, Capitol 4348		
★	17	9	BETH—Kiss (Bob Ezrin for Migration Prod., a Rock Steady Prod.), P. Criss, S. Penridge, B. Ezrin/P. Stanley, B. Ezrin, Casablanca 863 ALM	★	49	55	8	MR. MELODY—Natalie Cole (Chuck Jackson, Marvin Yancy), C. Jackson, M. Yancy, Capitol 4238 CHA	★	84	NEW ENTRY	→	CATFISH—Four Tops (Lawrence Payton), L. Payton, F. Bridges, M. Farrow, ABC 12214	
★	19	10	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 CPP	★	60	3	HELLO OLD FRIEND—Eric Clapton (Rob Fraboni), E. Clapton, RSO 861 (Polydor) WBM	★	85	NEW ENTRY	→	LET ME DOWN EASY—American Flyer (George Martin), E. Kaz, C. Fuller, United Artists 874		
★	23	7	7	JUST TO BE CLOSE TO YOU—Commodores (James Carmichael, Commodores), L. Richie, Commodores, Motown 1402 CPP	★	61	7	THE END IS NOT IN SIGHT (The Country Tune)—Amazing Rhythm Aces (Barry "Byrd" Burton), H.R. Smith, ABC 12202 WBM	★	86	NEW ENTRY	→	LIVING IT DOWN—Freddie Fender (Huey P. Meaux), B. Peters, ABC/Dot 17652	
★	20	9	FERNANDO—Abba (Benny Andersson, Bjorn Ulvareus), B. Andersson, B. Ulvareus, S. Anderson, Atlantic 3346 CPP/IMM	★	53	40	18	DON'T GO BREAKING MY HEART—Eton John & Kiki Dee (Gus Dudgeon), A. Orson, C. Blanche, Rocket 40585 (MCA) MCA	★	87	89	4	FLOWERS—Emotions (Maurice White), M. White, A. McKay, Columbia 3-10347	
★	21	7	MORE THAN A FEELING—Boston (John Boylan, Tonz Scholz), T. Scholz, Epic 8-50266 CPP	★	64	4	HOT LINE—Sylvers (Freddie Perren), R. St. Lewis, F. Perren, Capitol 4336 WBM	★	88	NEW ENTRY	→	BABY BOY—Mary Kay Place (As Loretta Hagers) (Brian Aherm), M.K. Place, Columbia 3-10422		
★	22	11	11	YOU ARE THE WOMAN—Firefall (Jim Mason), R. Roberts, Atlantic 3335 WBM	★	55	36	20	WHAM BAM—Silver (Tom Sellers, Clive Davis), R. Geis, Arista 0189 CPP	★	89	NEW ENTRY	→	SOMEDAY—Henry Gross (Terry Cashman, Tommy West), H. Gross, Lifesong 45014
★	27	8	8	THE RUBBERBAND MAN—Spinners (Tom Bell), L. Creed, T. Bell, Atlantic 3355 B-3	★	56	56	18	YOU SHOULD BE DANCING—Bee Gees (Bee Gees, Alby Galuten, Karl Richardson), Bee Gees, RSO 853 (Polydor) WBM	★	90	NEW ENTRY	→	THINGS—Anne Murray (Tom Catalano), B. Datin, Capitol 4329
★	35	5	5	TONIGHT'S THE NIGHT (Gonna Be Alright)—Rod Stewart (T. Dowd), R. Stewart, Warner Bros. 8262 WBM	★	57	38	18	SAY YOU LOVE ME—Fleetwood Mac (Fleetwood Mac/Keith Olsen), C. McVie, Reprise 1356 (Warner Bros.) CPP	★	91	NEW ENTRY	→	DON'T FIGHT THE HANDS (That Need You)—Hamilton, Joe Frank & Dennison (John D'Andrea), J. George, R. Caldwell, Playboy 6088
★	25	10	10	THE BEST DISCO IN TOWN—Ritchie Family (Jacques Morali, Ritchie Family), J. Morali, R. Rome, H. Belolo, P. Hurtt, Marlin 3306 (TK) CPP	★	69	5	I CAN'T LIVE A DREAM—Osmonds (Mike Curb, M. Lloyd), A. Capitanielli, Polydor 14348	★	92	95	2	DOWN TO LOVE TOWN—The Originals (Frank Wilson, Michael Sutton), D. Daniels, M.B. Sutton, Soul 35119 (Motown) CPP	
★	26	7	7	DO YOU FEEL—Peter Frampton (Peter Frampton), P. Frampton, A&M 1867 ALM	★	58	69	5	MY SWEET SUMMER SUITE—Love Unlimited Orchestra (Barry White), B. White, 20th Century 2301	★	93	93	10	ONE FOR THE MONEY (Part 1)—Whispers (The Harris Machine) Norman Harris, J. Akins, J. Bellmon, V. Drayton, R. Turner, Soul Train 10700 (RCA) B-3
★	25	4	18	LOWDOWN—Boyz Scaggs (Joe Wissert), B. Scaggs, D. Paich, Columbia 3-10367 WBM	★	88	2	LIVIN' THING—Electric Light Orchestra (Jeff Lynne), J. Lynne, United Artists 888 B-3	★	94	94	2	FIND 'EM, FOOL 'EM & FORGET 'EM—Dobie Gray (Rick Hall), G. Jackson, R. Hall, Capricorn 0259 (Warner Bros.)	
★	26	5	14	STILL THE ONE—Hall & Oates (Chuck Plotkin), J. Hall, J. Oates, Asylum 45336 ALM	★	61	51	8	MESSAGE IN OUR MUSIC—O'Jays (Kenneth Gamble, Leon Huff), K. Gamble, L. Huff, Philadelphia International 3601 (Epic) B-3	★	95	92	11	HARVEST FOR THE WORLD—Isley Brothers (Isley Brothers), E. Isley, M. Isley, C. Jasper, R. Isley, O. Isley, R. Isley, T-Neck 2261 (Epic)
★	27	28	20	A LITTLE BIT MORE—Dr. Hook (Ron Hoffkins), B. Gosh, Capitol 4280 CPP	★	85	2	AFTER THE LOVIN'—Engelbert Humperdinck (Joel Diamond, Charlie Calello), H. Bernstein, R. Adams, Epic 8-50270 CPP	★	96	96	8	LOVE OF MY LIFE—Gino Vannelli (Gino Vannelli, Joe Vannelli, Geoff Emerick), G. Vannelli, A&M 1861 ALM	
★	31	5	5	A DOSE OF ROCK AND ROLL—Ringo Starr (Arl Mardin), C. Grossman, Atlantic 45-3361 CPP	★	80	4	JEANS ON—David Dundas (Roger Greenaway), D. Dundas, R. Greenaway, Chrysalis 2094 WBM	★	97	97	2	FULL TIME THING (Between Dusk & Dawn)—Whitwind (Aram Scheffran), Mystro & Lyric, Roulette 7195	
★	29	30	7	THIS ONE'S FOR YOU—Barry Manilow (Ron Dante, Barry Manilow), B. Manilow, M. Panzer, Arista 0206 B-3	★	74	3	SHAKE YOUR RUMP TO THE FUNK—Bar Kays (Allen Jones), L. Dodson, J. Alexander, M. Beard, W. Stewart, L. Smith, C. Allen, H. Henderson, F. Thompson, Mercury 73833 (Phonogram)	★	98	98	2	PETER GUNN—Deodato (Emir Deodato), H. Mancini, MCA 40631	
★	32	10	10	YOU ARE MY STARSHIP—Norman Conors (Skip Drinkwater, Jerry Schoenbaum), M. Henderson, Buddha 542 ALM	★	65	67	8	DON'T THINK... FEEL—Neil Diamond (Rabbie Robertson), N. Diamond, Columbia 3-10405 CPP	★	99	91	5	HERE'S SOME LOVE—Tanya Tucker (J. Crutchfield), J. Roberts-R. Mainegra, MCA 40598 CPP
★	31	29	10	DID YOU BOOGIE (With Your Baby)—Flash Cadillac & The Continental Kids (Joe Rinzetti), David Chackler, R. McQueen, Private Stock 45079 CPP	★	66	71	3	CALIFORNIA DAY—Starland Vocal Band (Milton Okun), B. Danoff, Windsong 10785 (RCA) CLM	★	100	76	6	WANNA MAKE LOVE (Come Flick My Bic)—Sun (Beaz Ray Fleming, Byron Byrd), B. Byrd, Capitol 4254
★	32	14	18	DEVIL WOMAN—Ciff Richard (Bruce Welch), K. Authors, T. Britten, Rocket 40574 (MCA) CHA	★	67	70	5	DAYLIGHT—Wicki Sue Payne (W. Schatz), B. Womack-H. Payne, RCA 10775 B-3					
★	33	24	21	I'D REALLY LOVE TO SEE YOU TONIGHT—England Dan & John Ford Coley (Kyle Lehning), P. McGee, Big Tree 16069 (Atlantic) WBM	★	78	3	GROOVY PEOPLE—Lou Rawls (Kenny Gamble, Leon Huff), K. Gamble, L. Huff, Philadelphia International 3604 (Epic) WBM						

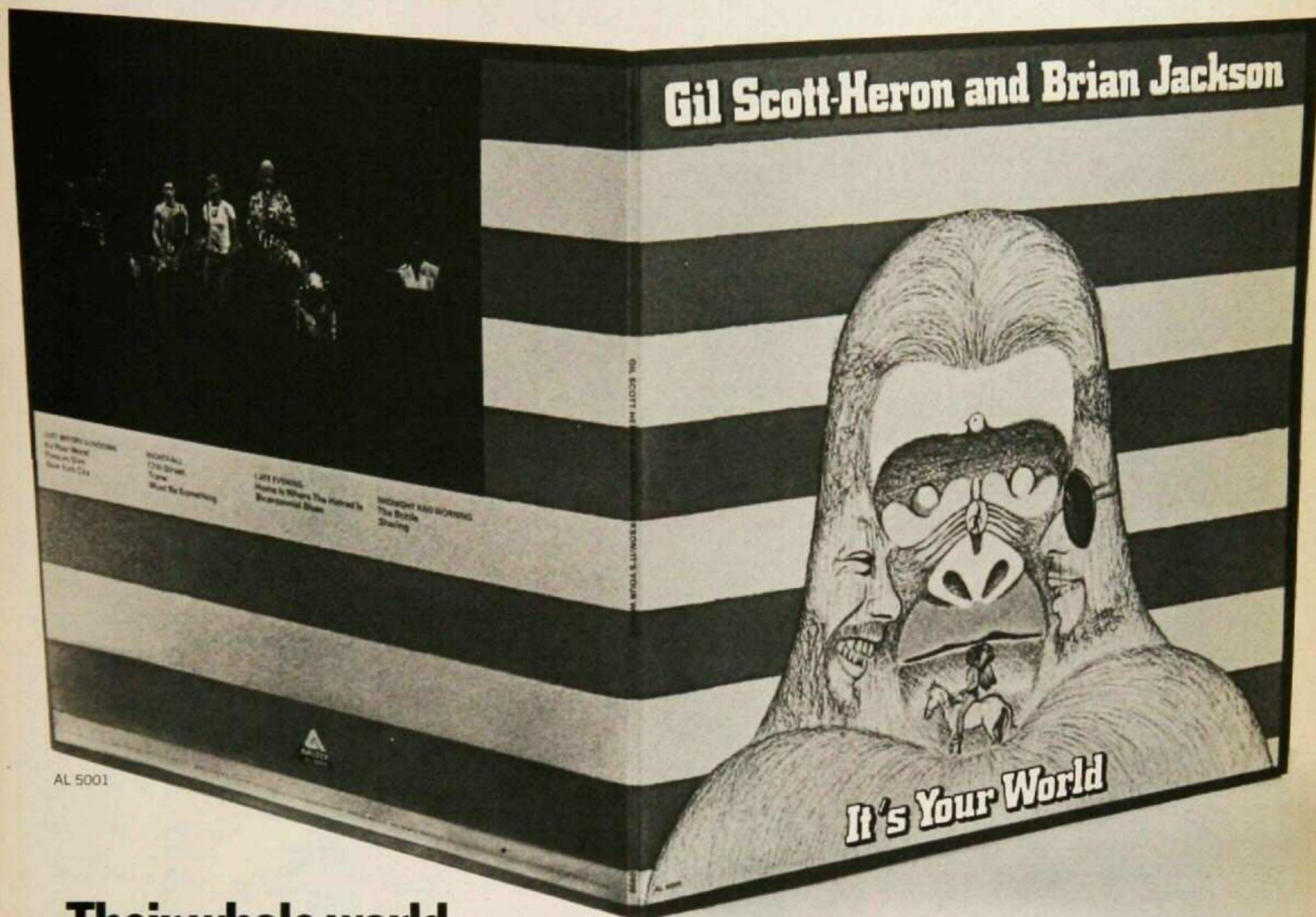
★ STAR PERFORMERS: Stars are awarded on the Hot 100 chart based on the following upward movement. 1-10 Strong increase in sales / 11-20 Upward movement of 4 positions / 21-30 Upward movement of 6 positions / 31-40 Upward movement of 8 positions / 41-100 Upward movement of 10 positions. Previous week's starred positions are maintained without a star if the product is in a holding period. This will, in some cases, block out products which would normally move up with a star. In such cases, products will be awarded a star without the required upward movement noted above. ● Recording Industry Assn. Of America seal of certification as "million seller." (Seal indicated by bullet.) ▲ Recording Industry Assn. Of America seal of certification as "two million seller." (Seal indicated by triangle.)

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### HOT 100 A-Z—(Publisher-Licensee)

A Dose Of Rock And Roll (Milimera/Blockbuster, BMI)	28	Did You Boogie (With Your Baby) (Goblet, BMI)	31	Full Time Thing (Big Seven) Steals (Bros., BMI)	37	I Never Cry (Epic/Early, BMI)	34	Let Me Down Easy (Unart/Gasco, ASCAP/McKerri Dunbar, BMI)	80	Nadia's Theme (The Young & The Restless) (Screen Gems, BMI)	16	Someday (Blendingwell, ASCAP)	89	Tonight's The Night (Gonna Be Alright) (Not listed)	22
A Fifth Of Beethoven (RFT, BMI)	5	Disco Duck (Part 1) (Starline, BMI)	2	Getaway (Kalimba, BMI)	39	If I Only Could (Lamuria, BMI)	74	Living It Down (Ben Peters/Crazy Cajun, BMI)	86	Nice 'N' Naasty (Lucky Three/Anatom, BMI)	36	Shil The One (Siren, BMI)	26	Wanna Make Love (Glenwood/Osmosis, ASCAP)	100
After The Lovin' (Silver Blue, ASCAP/Oceanic Blue, BMI)	62	Do You Feel (Almo/Fram Dees, ASCAP)	24	Get The Funk Outta Ma Face (Katakai/Goldgr, BMI)	45	It's A Long Way There (Australian Tumbleweed, BMI)	43	Love Me (Sigswood/Unichappell, BMI)	41	Nights Are Forever Without You (Downbreaker, BMI)	37	That'll Be The Day (MLP Communications, BMI)	11	Whenever I'm Away From You (Midwest, ASCAP)	70
A Little Bit More (Bygones, ASCAP)	27	Do What You Want (Minta, BMI)	38	Give It Up (New York Times/Content/Little Bear's, BMI)	40	Love Of My Life (Almo/Geva, ASCAP)	47	Lowdown (Roz Scaggs/Hudmar, ASCAP)	96	One For The Money (Part 1) (Golden Fleece/Hip Trip Music Writers, BMI)	93	The Best Disco In Town (Can't Stop, BMI)	23	With Your Love (Diamondback, BMI)	46
Anything You Want (Minta, BMI)	38	Are (Unichappell, BMI)	75	Groovy People (Mighty Three, BMI)	68	It's Only Love (Hamstein, BMI)	40	Jump (Warner Tamerlane, BMI)	72	Play That Funky Music (Bernie's Black, ASCAP)	25	The End Is Not In Sight (Fourth Floor, ASCAP)	14	Wham Bam Shag A Lae (Coigems, ASCAP)	55
Baby Boy (Sook, ASCAP)	86	Don't Go Breaking My Heart (Big Pig/Leeds, ASCAP)	53	Harvest For The World (Bowma, ASCAP)	95	Jeans On (Moth And James, BMI)	60	Just To Be Close To You (Jobete/Commodores/Entertainment, ASCAP)	17	Rock 'N' Me (Sator, ASCAP)	8	The Raven (Fox Fanfare/Woolfson, BMI)	51	You Are The Woman (Stephen Stills, BMI)	30
Beth (Detroit Rock City/Cafe Americana/Kiss, ASCAP/All By Myself, BMI)	15	Don't Fight The Hands (That Need You) (EeCee, BMI)	91	Hello Old Friend (Screen Gems, BMI)	60	Jump To Be Close To You (Jobete/Commodores/Entertainment, ASCAP)	60	Keep Me Cryin' (Jaci/Al Green, BMI)	76	Mr. Melody (Jay's Enterprises/Chappell, ASCAP)	19	The Raven (Fox Fanfare/Woolfson, BMI)	51	You Don't Have To Be A Star (To Be In My Show) (Groove Star, BMI)	20
Breezin' (Unart/Tracecoo, BMI)	65	Don't Take Away The Music (Bull Pen, BMI/Parren Vebes, ASCAP)	83	Hells A Some Love (Screen Gems/Columbia, BMI)	65	Hot Line (Bull Pen/Parren Vebes, BMI)	94	More Than A Feeling (Pure, BMI)	58	My Sweet Summer Suite (Sa Vette/January, BMI)	78	The Wreck Of The Edmund Fitzgerald (Moore, CAPAC)	4	You Make Me Feel Like Dancing (Brendra/Luna Mariner, BMI/Chrysalis, ASCAP)	48
California Day (Cherry Lane, ASCAP)	56	Don't Think Feel (Stonebridge, BMI)	65	I Can't Live A Dream (Silver Blue/Arnold Jay, ASCAP)	58	I Kinda Miss You (Nattannah, BMI)	19	Let's Be Young Tonight (Jebeta, ASCAP/Sitona Diamond, BMI)	81	Let's Get It Together (Equinox, BMI)	12	This One's For You (Pam! Kaz!, BMI)	29	You Ought To Be My Fun (Rashie, ASCAP)	29
Car Wash (Duchess, BMI)	56	Down To Love Town (Jobete, ASCAP)	74	Let's Get It Together (Equinox, BMI)	12	Only Wanna Be With You (Chappell, ASCAP)	94	Let Me Down Easy (Unart/Gasco, ASCAP/McKerri Dunbar, BMI)	80	Living It Down (Ben Peters/Crazy Cajun, BMI)	86	Shil The One (Siren, BMI)	26	Wanna Make Love (Glenwood/Osmosis, ASCAP)	100
Catfish (ABC/Dunhill & Ruff, BMI)	74	Down To Love Town (Jobete, ASCAP)	74	Let's Get It Together (Equinox, BMI)	12	Only Wanna Be With You (Chappell, ASCAP)	94	Let Me Down Easy (Unart/Gasco, ASCAP/McKerri Dunbar, BMI)	80	Living It Down (Ben Peters/Crazy Cajun, BMI)	86	Shil The One (Siren, BMI)	26	Wanna Make Love (Glenwood/Osmosis, ASCAP)	100
Cowboy Song (R.S.O., ASCAP)	22	Down To Love Town (Jobete, ASCAP)	74	Let's Get It Together (Equinox, BMI)	12	Only Wanna Be With You (Chappell, ASCAP)	94	Let Me Down Easy (Unart/Gasco, ASCAP/McKerri Dunbar, BMI)	80	Living It Down (Ben Peters/Crazy Cajun, BMI)	86	Shil The One (Siren, BMI)	26	Wanna Make Love (Glenwood/Osmosis, ASCAP)	100
Daylight (Unart/B. Womack, BMI)	67	Fernando (Arista, ASCAP)	19	I Kinda Miss You (Nattannah, BMI)	19	Let's Get It Together (Equinox, BMI)	12	Let Me Down Easy (Unart/Gasco, ASCAP/McKerri Dunbar, BMI)	80	Living It Down (Ben Peters/Crazy Cajun, BMI)	86	Shil The One (Siren, BMI)	26	Wanna Make Love (Glenwood/Osmosis, ASCAP)	100
Dazz (Silver Cloud/Troyce, ASCAP)	29	Find Em, Fool 'Em & Forget 'Em (Fame, BMI)	32	I Kinda Miss You (Nattannah, BMI)	19	Let's Get It Together (Equinox, BMI)	12	Let Me Down Easy (Unart/Gasco, ASCAP/McKerri Dunbar, BMI)	80	Living It Down (Ben Peters/Crazy Cajun, BMI)	86	Shil The One (Siren, BMI)	26	Wanna Make Love (Glenwood/Osmosis, ASCAP)	100
Devil Woman (Chappell, ASCAP)	32	Fame (BMI)	32	I Kinda Miss You (Nattannah, BMI)	19	Let's Get It Together (Equinox, BMI)	12	Let Me Down Easy (Unart/Gasco, ASCAP/McKerri Dunbar, BMI)	80	Living It Down (Ben Peters/Crazy Cajun, BMI)	86	Shil The One (Siren, BMI)	26	Wanna Make Love (Glenwood/Osmosis, ASCAP)	100

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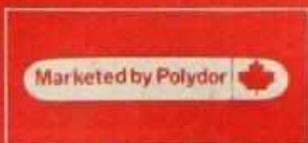
# Billboard TOP LPs & TAPE

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE					THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE					THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE														
				ALBUM	4-CHANNEL	8-TRACK	O-8 TAPE	CASSETTE					REEL TO REEL	ALBUM	4-CHANNEL	8-TRACK	O-8 TAPE					CASSETTE	REEL TO REEL	ALBUM	4-CHANNEL	8-TRACK	O-8 TAPE	CASSETTE	REEL TO REEL							
★	1	3	STEVIE WONDER Songs In The Key Of Life Tamil 113 3402 (Motown)	13.98		15.98		15.98			★	38	3	PARLIAMENT The Clones Of Dr. Funkenstein Casablanca NBLP 7014	6.98		7.98		7.98			71	51	9	THE BEST OF THE BAND Capitol ST 11553	6.98		7.98		7.98						
★	4	3	EARTH, WIND & FIRE Spirit Columbia PC 34241	6.98		7.98		7.98			★	40	6	STANLEY CLARKE School Days Temper NE 439 (Atlantic)	6.98		7.97		7.97			★	163	2	VICKI SUE ROBINSON RCA APL1 1829	6.98		7.95		7.95						
	3	23	STEVE MILLER BAND Fly Like An Eagle Capitol ST 11497	6.98		7.98	7.98	7.98			38	30	10	ORLEANS Waking & Dreaming Asylum 7E 1070	6.98		7.97		7.97			★	73	18	BOB JAMES THREE CTI 5063	6.98		7.98		7.98						
	4	2	40	PETER DINKlage Frampton Comes Alive A&M SP 3703	7.98		9.98		9.98		★	44	11	HALL & OATES Abandoned Luncheonette Atlantic SD 7269	6.98		7.95		7.95			★	93	4	AL STEWART Year Of The Cat Jamaica JMS 7022	6.94		7.95		7.95						
	5	6	10	LINDA RONSTADT Hasten Down The Wind Asylum 7E 1072	6.98		7.97		7.97		40	43	4	STILLS-YOUNG BAND Long May You Run Reprise MS 2253 (Warner Bros.)	6.98		7.97		7.97			★	124	2	SALSOUL ORCHESTRA Nice 'N' Naasty Salsoul S25 5902 (Caytunes)	6.98		7.98		7.98						
	6	7	66	FLEETWOOD MAC Reprise MS 2225 (Warner Bros.)	6.98		7.97		7.97	8.95	41	23	35	EAGLES Their Greatest Hits 1971-1975 Asylum 7E 1057	6.98		7.97		7.97			★	76	16	AVERAGE WHITE BAND Soul Searching Atlantic SD 18179	6.98		7.97		7.97						
★	10	30	HEART Dreamboat Annie Mushroom MGS 5805	6.98		7.98		7.98		42	42	8	TOWER OF POWER Ain't Nothin' Stoppin' Us Now Columbia PC 34302	6.98	7.98	7.98	7.98	7.98			★	89	10	THE EMOTIONS Flowers Columbia PC 34163	6.98		7.98		7.98							
	8	9	18	CHICAGO X Columbia PC 34200	7.98	7.98	7.98	7.98	7.98		43	45	14	HAPPINESS IS BEING WITH THE SPINNERS Atlantic SD 18181	6.98		7.97		7.97			★	78	35	BROTHERS JOHNSON Look Out For #1 A&M SP 4567	6.98		7.98		7.98						
	9	5	33	BOZ SCAGGS Silk Degrees Columbia PC 33920	6.98		7.98		7.98		44	47	5	MARVIN GAYE'S GREATEST HITS Tamil 113 34851 (Motown)	6.98		7.98		7.98			★	79	82	20	ARETHA FRANKLIN Music From The Motion Picture SPARKLE Atlantic SD 18176	6.98		7.97		7.97					
★	12	5	BEE GEES Children Of The World RSD RSI 3063 (Polydor)	6.98		7.95		7.95		45	41	29	GEORGE BENSON Breezin' Warner Bros. BS 2919	6.98		7.97		7.97	8.95		★	91	7	AMBROSIA Somewhere I've Never Travelled 20th Century T 515	6.98		7.98		7.98							
	11	11	17	JEFFERSON STARSHIP Spitfire Grant BFL1 1557 (NCA)	6.98	7.98	7.95	7.98	7.95	8.95	46	46	22	LOU RAWLS All Things In Time Philadelphia International PZ 33957 (Epic)	6.98		7.98		7.98			★	81	81	21	TAVARES Sky High! Capitol ST 11533	6.98		7.98		7.98					
★	13	5	LYNYRD SKYNYRD One More For The Road MCA MCA 2 6001	7.98		8.98		8.98		★	57	5	I HEARD THAT !! THE MUSICAL WORLD OF QUINCY JONES A&M SP 3705	7.98		9.98		9.98			★	82	83	20	DAVID BOWIE Changesonebowie RCA APL1 1732	6.98		7.95		7.95						
★	18	6	BOSTON Epic PE 34188	6.98		7.97		7.97		48	39	26	FIREBALL Atlantic SD 18174	6.98		7.97		7.97			★	83	73	30	WINGS AT THE SPEED OF SOUND Capitol SW 11525	6.98		7.98		7.98						
	14	14	10	DARYL HALL & JOHN OATES Bigger Than Both Of Us RCA APL1 1467	6.98		7.95		7.95		★	61	16	ALICE COOPER GOES TO HELL Warner Bros. BS 2896	6.98		7.97		7.97			★	84	84	18	ELECTRIC LIGHT ORCHESTRA Ole ELO United Artists UA LA530-G	6.98		7.98		7.98					
	15	16	9	WALTER MURPHY BAND A Fifth Of Beethoven Private Stock PS 2015	6.98		7.98		7.98		★	60	11	BARRY MANILOW This One's For You Arista AL 4090	6.98	7.98	7.98	7.98	7.98			★	85	85	152	JOHN DENVER Greatest Hits RCA CPL1 0274	6.98		7.95		7.95	8.95				
	16	8	15	WILD CHERRY Epic Sweet City PE 34195	6.98		7.98		7.98		51	55	12	ROY AYERS UBIQUITY Everybody Loves The Sunshine Polydor PD 1 6070	6.98		7.98		7.98			★	86	86	5	OZARK MOUNTAIN DAREDEVILS Men From Earth A&M SP 4601	6.98		7.98		7.98					
★	19	5	BOB DYLAN Hard Rain Columbia PC 34349	6.98		7.95		7.95		52	54	16	WAYLON JENNINGS Are You Ready For The Country RCA APL1 1816	6.98		7.95		7.95			★	87	76	13	CLIFF RICHARD I'm Nearly Famous Rocket PIG 2210 (MCA)	6.98		7.98		7.98						
★	21	3	ERIC CLAPTON No Reason To Cry RSD RSI 1 3004 (Polydor)	6.98		7.98		7.98		53	53	8	THE TEMPTATIONS DO THE TEMPTATIONS Gordy G6 97551 (Motown)	6.98		7.98		7.98			★	88	90	50	TED NUGENT Epic PE 33692	6.98		7.98		7.98						
	19	20	11	ENGLAND DAN & JOHN FORD COLEY Nights Are Forever Big Tree BT 89517 (Atlantic)	6.98		7.97		7.97		54	52	13	JOHNNY GUITAR WATSON Ain't That A Bitch DJM DMLPA-3 (Amherst)	6.98		7.98		7.98			★	89	94	19	JEFF BECK Wired Epic PE 33849	6.98	7.98	7.98		7.98					
★	22	2	K.C. & THE SUNSHINE BAND Part 3 TK 805	6.98		7.98		7.98		55	56	23	AEROSMITH Rocks Columbia PC 34165	6.98	7.98	7.98	7.98	7.98			★	100	11	LTD Love To The World A&M SP 4589	6.98		7.98		7.98							
★	25	5	D'JAYS Message In Our Music Philadelphia International PZ 34245 (Epic)	6.98	7.98	7.98	7.98	7.98		56	58	33	THE CAPTAIN & TENNILLE Song Of Joy A&M SP 4570	6.98		7.98		7.98			★	101	2	LEON RUSSELL Best Of Leon Shelter SRL 52004 (ABC)	6.98		7.95		7.95							
★	24	17	COMMODORES Hot On The Tracks Motown M6 867 51	6.98		7.98		7.98		57	59	7	ABBA Greatest Hits Atlantic SD 18189	6.98		7.97		7.97			★	92	80	27	SEALS & CROFTS Get Closer Warner Bros. BS 2907	6.98		7.97		7.97	8.95					
★	26	4	RICHARD PRYOR Bicentennial Nigger Warner Bros. BS 2960	6.98		7.97		7.97		58	48	7	MANHATTAN TRANSFER Coming Out Atlantic SD 18183	6.98		7.97		7.97			★	NEW ENTRY	STYX Crystal Ball A&M SP 4604	6.98		7.98		7.98								
	24	17	9	WAR Greatest Hits United Artists UA LA548-G	6.98		7.98		7.98		59	62	15	NORMAN CONNORS You Are My Starship Buddah BDS 5655	6.98		7.95		7.95			★	94	95	6	LABELLE Chameleon Epic PE 34789	6.98		7.98		7.98					
★	28	19	GORDON LIGHTFOOT Summertime Dream Reprise MS 2246 (Warner Bros.)	6.98		7.97		7.97	8.95	60	49	12	BACHMAN-TURNER OVERDRIVE Best Of B.T.O. (So Far) Mercury SRM 1 1101 (Phonogram)	6.98		7.95		7.95			★	105	5	TYRONE DAVIS Love And Touch Columbia PC 34258	6.98		7.98		7.98							
	26	27	11	DR. BUZZARD'S ORIGINAL SAVANNAH BAND RCA APL1 1504	6.98		7.95		7.95		61	63	12	GINO VANNELLI The Gist Of The Gemini A&M SP 4596	6.98		7.98		7.98			★	96	96	5	ANNE MURRAY Keeping In Touch Capitol ST 11559	6.98		7.98		7.98					
★	29	4	ROBIN TROWER Long Misty Days Chrysalis CHR 1107	6.98		7.98		7.98		62	65	11	DR. HOOK A Little Bit More Capitol ST 11522	6.98		7.98		7.98			★	NEW ENTRY	BLACK SABBATH Technical Ecstasy Warner Bros. BS 2969	6.98		7.97		7.97								
★	32	7	BAY CITY ROLLERS Dedication Arista AL 4093	6.98		7.98		7.98		63	66	18	NEIL DIAMOND Beautiful Noise Columbia PC 33965	6.98		7.98		7.98			★	98	67	18	JAMES TAYLOR In The Pocket Warner Bros. BS 2912	6.98		7.97		7.97	8.95					
★	36	16	ROD STEWART A Night On The Town Warner Bros. BS 2938	6.98		7.97		7.97		★	NEW ENTRY	ELECTRIC LIGHT ORCHESTRA A New World Record United Artists UA LA679-G	6.98		7.98		7.98			★	99	64	23	ISLEY BROTHERS Harvest For The World T-Neck PZ 33809 (Epic)	6.98	7.98	7.98		7.98							
	30	15	9	JOHN DENVER Spirit RCA APL1 1694	6.98		7.95		7.95	8.95	65	68	23	NATALIE COLE Natalie Capitol ST 11517	6.98		7.98		7.98			★	100	72	16	BEACH BOYS 15 Big Ones Brother/Reprise MS 2251 (Warner Bros.)	6.98		7.97		7.97					
★	34	5	TED NUGENT Free For All Epic PE 34121	6.98		7.98		7.98		66	69	7	JOHN KLEMMER Barefoot Ballet ABC ABCD 950	6.98		7.95		7.95			★	101	75	63	GARY WRIGHT The Dream Weaver Warner Bros. BS 2968	6.98		7.97		7.97	8.95					
	32	33	15	RITCHIE FAMILY Arabian Nights Merlin 2201 (TK)	6.98		7.98		7.98		★	78	3	WILLIE NELSON The Troublemaker Lone Star AC 34112 (Columbia)	5.98	6.98	6.98	6.98	6.98			★	102	104	4	NEIL DIAMOND The Singer Sings His Songs MCA 2227	6.98		7.98		7.98					
★	37	3	RINGO STARR Ringo's Rotogravure Atlantic SD 18193	6.98		7.97		7.97		68	70	8	JUDY COLLINS Bread And Roses Elektra 7E 1076	6.98		7.97		7.97			★	103	103	24	STEELY DAN The Royal Scam ABC ABCD 931	6.98		7.95		7.95						
	34	31	13	DIANA ROSS' GREATEST HITS Motown M6 86951	6.98		7.98		7.98		★	88	5	RUSH All The World Is A Stage Mercury SRM 2 7508 (Phonogram)	7.98	9.95	9.95	9.95	9.95			★	NEW ENTRY	HARRY CHAPIN On The Road To Kingdom Come Elektra 7E 1082	6.98		7.97		7.97							
	35	35	20	BLUE OYSTER CULT Agents Of Fortune Columbia PC 34164	6.98		7.98		7.98		70	50	89	BEACH BOYS Endless Summer Capitol SVBB 11307	6.98		7.98		7.98			★	105	112	5	J.J. CALE Troubadour Shelter SRL 52002 (ABC)	6.98		7.95		7.95					

★ STAR PERFORMERS: Stars are awarded on the Top LP's & Tape 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 /

# MOTIF



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# TOP LPs & TAPE

POSITION 104-200

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	ALBUM	4-CHANNEL	8-TRACK	Q-B TAPE	CASSETTE	REEL TO REEL
106	106	19	<b>THE BEATLES</b> Rock 'N' Roll Music Capitol SR80 11537	10.98		12.98		12.98	
107	107	25	<b>KISS</b> Destroyer Casablanca NBLP 7025	6.98		7.98		7.98	
108	108	25	<b>THE ALAN PARSONS PROJECT</b> Tales Of Mystery & Imagination 20th Century F 508	6.98		7.98		7.98	
109	109	12	<b>GLORIA GAYNOR</b> I've Got You Polydor PD 1 6063	6.98		7.98		7.98	
110	113	7	<b>MARILYN MCCOO &amp; BILLY DAVIS JR.</b> I Hope We Get To Love In Time ABC ABCD 952	6.98		7.95		7.95	
121	4	4	<b>FUNKADELIC</b> Tales Of Kidd Funkadelic Westbound W 227 (20th Century)	6.98		7.98		7.98	
112	115	99	<b>THE BEATLES 1962-1966</b> Apple SR80 3403 (Capitol)	10.98		12.98		12.98	
128	2	2	<b>BOB MARLEY &amp; THE WAILERS</b> Live Island ILPS 9376	6.98		7.98		7.98	
114	116	6	<b>RALPH MACDONALD</b> Sound Of The Drum Meridian 2202 (TK)	6.98		7.98		7.98	
115	71	8	<b>HERBIE HANCOCK</b> Secrets Columbia PC 34280	6.98	7.98	7.98	7.98	7.98	
116	120	73	<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	
117	119	6	<b>MANFRED MANN'S EARTH BAND</b> Roaring Silence Warner Bros. BS 2945	6.98		7.97		7.97	
118	118	6	<b>MONTROSE</b> Jump On It Warner Bros. BS 2963	6.98		7.97		7.97	
119	117	11	<b>YAMASHTU/WINWOOD/SHRIEVE</b> Go Island ILPS 9387	6.98		7.98		7.98	
120	122	5	<b>AUTOMATIC MAN</b> Automatic Man Island ILPS 9397	6.98		7.98		7.98	
183	2	2	<b>ROBERT PALMER</b> Some People Can Do What They Like Island ILPS 9430	6.98		7.98		7.98	
148	3	3	<b>BE BOP DELUXE</b> Modern Music Harvest ST 11575 (Capitol)	6.98		7.98		7.98	
123	123	8	<b>STARZ</b> Capitol ST 11539	6.98		7.98		7.98	
135	4	4	<b>DEODATO</b> Very Together MCA 2219	6.98		7.98		7.98	
125	125	31	<b>DOOBIE BROTHERS</b> Tak'n' It To The Streets Warner Bros. BS 2899	6.98		7.97		7.97	8.95
126	126	45	<b>QUEEN</b> A Night At The Opera Elektra TE 1053	6.98		7.97		7.97	
144	2	2	<b>PAUL ANKA</b> The Painter United Artists UA-LA653-G	6.98	7.98	7.98		7.98	
128	130	68	<b>JEFFERSON STARSHIP</b> Red Octopus Grunt BFL 0999 (RCA)	6.98	7.98	7.95	7.95	7.95	8.95
141	5	5	<b>LITTLE RIVER BAND</b> Little River Band Harvest ST 11512 (Capitol)	6.98		7.98		7.98	
143	4	4	<b>CAR WASH/ORIGINAL MOTION PICTURE SOUNDTRACK</b> Rose Royce MCA 2 6000	7.98		8.98		8.98	
131	131	27	<b>BOB SEGER &amp; THE SILVER BULLET BAND</b> Live Bullet Capitol SR88 11523	7.98		8.98		8.98	
132	133	6	<b>JIMMY CASTOR BUNCH</b> E-Man Groovin' Atlantic SD 18186	6.98		7.97		7.97	
133	134	5	<b>ARLO GUTHRIE</b> Amigo Reprise MS 2229 (Warner Bros.)	6.98		7.98		7.98	
134	114	12	<b>HELEN REDDY</b> Music, Music Capitol ST 11547	6.98		7.98		7.98	
135	138	62	<b>PETER FRAMPTON</b> Frampton A&M SP 4512	6.98		7.98		7.98	
147	2	2	<b>THE BILLY COBHAM/GEORGE DUKE BAND</b> "Live" On Tour In Europe Atlantic SD 18194	6.98		7.97		7.97	

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	ALBUM	4-CHANNEL	8-TRACK	Q-B TAPE	CASSETTE	REEL TO REEL
137	139	99	<b>THE BEATLES 1967-1970</b> Apple SR80 3404 (Capitol)	10.98		12.98		12.98	
138	137	56	<b>DARYL HALL &amp; JOHN OATES</b> RCA APL 1 144	6.98		7.95		7.95	
149	4	4	<b>DAVID BROMBERG</b> How Late 'll Ya Play Til Fantasy F 7907	7.98		9.98		9.98	
140	127	23	<b>STARLAND VOCAL BAND</b> Windsong BHL 1 1351 (RCA)	6.98		7.95		7.95	
152	30	30	<b>VICKI SUE ROBINSON</b> Never Gonna Let You Go RCA APL 1 256	6.98		7.95		7.95	
142	145	10	<b>AL JARREAU</b> Glow Reprise MS 2248 (Warner Bros.)	6.98		7.97		7.97	
153	4	4	<b>WALTER JACKSON</b> Feeling Good Chi-Sound CH-LA656-G (United Artists)	6.98		7.98		7.98	
145	146	71	<b>BEE GEES</b> Main Course RSD 50 4807 (Atlantic)	6.98		7.97		7.97	
158	3	3	<b>FLORA PURIM</b> 500 Miles High At Montreux Milestone M 9070 (Fantasy)	6.98		7.95		7.95	
148	150	23	<b>DOROTHY MOORE</b> Misty Blue Malaco 6351 (TK)	6.98		7.98		7.98	
149	151	51	<b>SEALS &amp; CROFTS</b> Greatest Hits Warner Bros. BS 2886	6.98		7.97		7.97	9.95
150	154	5	<b>TIM WEISBERG</b> Live At Last A&M SP 4600	6.98		7.98		7.98	
166	4	4	<b>EDDIE KENDRICKS</b> Goin' Up In Smoke Tamla T 34651 (Motown)	6.98		7.98		7.98	
152	132	51	<b>ERIC CARMEN</b> Arista AL 4057	6.98	7.98	7.98	7.98	7.98	
164	2	2	<b>STEVIE WONDER</b> Fulfillingness' First Finale Tamla T 33251 (Motown)	6.98		7.98		7.98	
154	161	4	<b>SHIRLEY BASSEY</b> Love, Life & Feelings United Artists UA 1 A605-G	6.98		7.98		7.98	
155	159	50	<b>AMERICA</b> History—America's Greatest Hits Warner Bros. BS 2894	6.98		7.97		7.97	9.95
156	136	13	<b>THE MONKEES GREATEST HITS</b> Arista AL 4089	6.98		7.98		7.98	
157	140	48	<b>HELEN REDDY'S GREATEST HITS</b> Capitol ST 11467	6.98		7.98		7.98	
158	156	56	<b>KISS</b> Alive! Casablanca NBLP 7020	7.98		7.98		7.98	
159	98	5	<b>TOMMY BOLIN</b> Private Eyes Columbia PC 34239	6.98		7.98		7.98	
160	160	89	<b>THE BEATLES (White Album)</b> Apple SR80 101 (Capitol)	12.98		13.98		13.98	
171	2	2	<b>STEVIE WONDER</b> Innervisions Tamla T 3261 (Motown)	6.98		7.98		7.98	
172	5	5	<b>GATO BARBIERI</b> Calienti A&M SP 4597	6.98		7.98		7.98	
173	3	3	<b>BRYAN FERRY</b> Let's Stick Together Atlantic SD 18187	6.98		7.97		7.97	
174	2	2	<b>THE BEATLES</b> Sgt. Pepper's Lonely Hearts Club Band Capitol SMAS 2653	6.98		7.98		7.98	
165	165	4	<b>NORMAN CONNORS PRESENTS AQUARIAN DREAM</b> Buddah BDS 5672	6.98		7.98		7.98	
166	170	6	<b>JERMAINE JACKSON</b> My Name Is Jermaine Motown MG 942 51	6.98		7.98		7.98	
168	111	15	<b>GEORGE BENSON &amp; JOE FARRELL</b> Benson & Farrell CTI 6068	6.98		7.98		7.98	
168	111	15	<b>DAVID CROSBY &amp; GRAHAM NASH</b> Whistling Down The Wire ABC ABCD 956	6.98		7.95		7.95	

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	ALBUM	4-CHANNEL	8-TRACK	Q-B TAPE	CASSETTE	REEL TO REEL
171	178	14	<b>THE DWIGHT TWILLEY BAND</b> Sincerely Shelter SRL 52001 (ABC)	6.98		7.95		7.95	
189	2	2	<b>THE OSMONDS</b> Brainstorm Kolib PD 1 6077 (Polydor)	6.98		7.98		7.98	
188	2	2	<b>ZZ TOP</b> Fandango London PS 656	6.98		7.98		7.98	
186	2	2	<b>DONNY &amp; MARIE OSMOND</b> Donny & Marie Featuring Songs From Their Television Show Kolib PD 6068 (Polydor)	6.98		7.98		7.98	
175	175	21	<b>RONNIE LAWS</b> Fever Blue Note BN-LA628-G (United Artists)	6.98		7.98		7.98	
176	176	14	<b>MARK ALMOND</b> To The Heart ABC ABCD 945	6.98		7.95		7.95	
177	87	14	<b>LEON REDBONE</b> On The Track Warner Bros. BS 2888	6.98		7.97		7.97	
178	179	3	<b>MIRACLES</b> The Power Of Music Tamla T 34451 (Motown)	6.98		7.98		7.98	
179	180	27	<b>LEON &amp; MARY RUSSELL</b> Wedding Album Parade PA 2943 (Warner Bros.)	6.98		7.97		7.97	8.95
190	2	2	<b>CLIMAX BLUES BAND</b> Gold Plated Sav SASD 7523 (ABC)	6.98		7.95		7.95	
181	184	48	<b>EARTH, WIND &amp; FIRE</b> Gratitude Columbia PG 33634	7.98		8.98		8.98	
182	142	6	<b>SILVER</b> Arista AL 4076	6.98		7.98		7.98	
184	187	2	<b>RY COODER</b> Chicken Skin Music Reprise MS 2254 (Warner Bros.)	6.98		7.97		7.97	
185	185	80	<b>AEROSMITH</b> Toys In The Attic Columbia PC 33479	6.98	7.98	7.98		7.98	
181	184	48	<b>EARTH, WIND &amp; FIRE</b> Gratitude Columbia PG 33634	7.98		8.98		8.98	
182	142	6	<b>SILVER</b> Arista AL 4076	6.98		7.98		7.98	
184	187	2	<b>RY COODER</b> Chicken Skin Music Reprise MS 2254 (Warner Bros.)	6.98		7.97		7.97	
185	185	80	<b>AEROSMITH</b> Toys In The Attic Columbia PC 33479	6.98	7.98	7.98		7.98	
189	191	9	<b>AMERICAN FLYER</b> United Artists UA-LA650-G	6.98		7.98		7.98	
191	97	27	<b>THE MANHATTANS</b> Columbia PC 33820	6.98		7.98		7.98	
192	129	11	<b>DOUBLE EXPOSURE</b> Ten Percent Salsoul S25 5503 (Caytronics)	6.98		7.98		7.98	
193	92	37	<b>PARLIAMENT</b> Mothership Connection Casablanca NBLP 7022	6.98		7.98		7.98	
194	198	19	<b>MARSHALL TUCKER BAND</b> Long Hard Ride Capricorn CP 0170 (Warner Bros.)	6.98		7.97		7.97	
195	99	27	<b>WILLIAM BOOTSIE COLLINS</b> Stretchin' Out In Bootsie's Rubber Band Warner Bros. BS 2920	6.98		7.97		7.97	
196	102	9	<b>FREDDIE HUBBARD</b> Windjammer Columbia PC 34166	6.98		7.98		7.98	
197	110	45	<b>JOHN DENVER</b> Windsong RCA APL 1 1183	6.98		7.95		7.95	
198	192	98	<b>PAUL McCARTNEY &amp; WINGS</b> Band On The Run Apple SO 3415 (Capitol)	6.98		7.98	7.98	7.98	
199	168	8	<b>MOTHER'S FINEST</b> Epic PE 34179	6.98		7.98		7.98	
200	200	291	<b>CAROLE KING</b> Tapestry Ode SP 77009 (A&M)	6.98		7.98		7.98	

## TOP LPs & TAPE

A-Z (LISTED BY ARTISTS)

Abba	57
Aerosmith	55, 185
Mark Almond	176
Ambrosia	80
America	155
American Flyer	189
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David Bromberg	139
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Eric Carmen	152
Cale Bros.	186
Jimmy Castor	132
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Chicago	8
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Eric Clapton	18
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Natalie Cole	65
Judy Collins	68
Ry Cooder	188
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Norman Connors	59
Alice Cooper	49
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Dr. Buzzard's Savannah Band	26
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Earth, Wind & Fire	2, 181
E.L.O.	64, 84
Emotions	77
England Dan & John Ford Coley	19
Bryan Ferry	163
Firefall	48
Fleetwood Mac	

# COMING...



## Billboard's 1976-77

# ON TOUR

# DIRECTORY

The most complete and authoritative guide ever published to coordinate the "On Tour" needs for artist and group concerts. Expanded listings provide year-round reference to suppliers in cities in each of the 50 United States plus Canada.

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Bonus circulation to major talent agencies, record companies, industry associations and everyone concerned with On Tour arrangements.

## Issue Date: Dec. 4 Ad Deadline: Oct. 29.

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## Las Vegas Welcomes Third Jazz Club

LAS VEGAS—A third room has opened for jazz here, the Attic in the Convention Shopping Center. The

300-seat venue is being booked by Monk Montgomery, president of the Las Vegas Jazz Society, who is also working with the Tender Trap and the Town Tavern is securing name jazz acts.

The Attic is now hosting the society's monthly series of Sunday afternoon concerts, formerly held at Strip hotels and on the campus of the Univ. of Nevada, Las Vegas.

Scheduled as the opening act Sunday (24) was Sarah Vaughan with Ron Carter and such "friends" as Dave Grusin and Harvey Mason. Scheduled to work the bill with these visiting artists was the John Palmer sextet, a local group.

Admission was \$3.50 for members, \$5.50 for non-members.

In another development, the Colonial Club was scheduled to present Freddie Hubbard Sunday (24), also through Montgomery's assistance.

And a second street festival also sponsored by the society for ghetto areas residents was slated for Saturday (23).

## Island Rushes X-Rated Album

LOS ANGELES—Island Records has nationally released Peter Cook and Dudley Moore's controversial album "Derek And Clive (Live)" which has been available only on the East Coast.

Banned in England by the BBC and distribution refused by Island's U.K. distributor, EMI, the album features various comedic sketches and X-rated dialog.

Island plans various promotional in-store displays to accompany the release. The album jacket contains a warning as to the explicit and possibly offensive nature of the record and that it should not be played in the presence of minors.

The Grammy award-winning Cook and Moore are best known in the U.S. for their Broadway hit "Good Evening."

"ACT LIKE NOTHING'S WRONG"



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## Inside Track

Amos Heilicher says he will make no statements regarding the sale of 450,000 shares of Pickwick International stock last week to Hartz Mountain Co. (Billboard, Oct. 23) until after the Pickwick board of directors meeting late last week in New York. He says he "hopes to continue with Pickwick for some time." ... Will Tom Heiman open an Ohio warehousing facility to serve his two Cleveland and one Columbus Peaches retail supermarkets? ... Will the NAIRD 1977 convention be the week before or after NARM's convention early in March in Los Angeles?

It appears that the Federal District Court decision in the Rocco Catena class action against Capitol Records will not be handed down before April 1977. ... Gary Davis, last national promotion director for Warner Bros. Records, is setting his own label. ... Los Angeles Times contemporary music scribe, Robert Hilburn, penned a feature last week on the cheapest shops to buy records and tapes. Warehouse was lowest, with Tower placing second. ... Sears ran a centerfold in the same daily, offering hit LPs at \$3.99. Word is that Searae has transferred to J.L. Marsh here as part of the national transfer which also involves Lieberman Enterprises.

John Oates composed the title song for the forthcoming Warner Bros. film, "Outlaw Blues," starring Peter Fonda and Susan St. James. ... Beware of a clever ruse, wherein a person, representing himself as calling for a big name star, asks to buy 1,000 copies of a hit LP so the star can give them away at a personal party. A label recently shipped the LPs and never got paid. The caller, who was never located, had no connection with the act. ... Both Peter Frampton's "Frampton Comes Alive" and "Fleetwood Mac" are nearing all-time Top 10 longevity albums in their joint 37th week among the proud decade. Toppers are Carole King's "Tapestry" with 46 weeks and "Jesus Christ: Superstar" which held the lofty spot for 41.

Clive Davis, Arista president, denies the persistent rumors that his label will be sold and a Columbia Pictures Industry spokesperson backs the denial, calling Arista "one of the company's biggest money-making divisions." ... The new Gladys Knight & the Pips album is the soundtrack from "Pipedreams," in which she does a straight dramatic role. Buddah reportedly played a godfather role, bankrolling her production company and aiding in promotion of the film, which was co-produced by her husband, Barry Hankerson, who is also the co-star.

Bandleader turned recording executive Enoch Light receives a distinguished alumni achievement award from New York Univ. Thursday (28). ... Barry Manilow opens at the Uris Theatre, New York, Dec. 21 for 11 days, along with Lady Flash. ... Harry Chapin plays New York's Avery Fisher Hall Nov. 12 with the Grace Church Choir, which his brother handles, and other surprises are

in store. ... Lou Reed will use video modules as rear illumination for his upcoming tour show. ... Northeast and Southeast record/tape shipping primarily between distributors and branches and their retail and rack accounts still crippled by a UPS truck strike, going into its ninth week.

The Civil Aeronautics Board has okayed a 10% hike in fees for over-100-pound shipments for air freight carriers. ... Former London Records national sales manager Herb Goldfarb. ... Marketing consultant Lenny Sachs chairing four one-hour seminars at Loyola Marymount Univ., Los Angeles, Oct. 26 and 28 and Nov. 2 and 4, covering a wide range of industry subjects.

When 20th Century Records ships its "All This And World War II" LP Monday (25), included will be a coupon offering the purchaser an iron-on logo from the LP. Holoubek Studios will produce the transfers for 20th. The film of the same name opens Nov. 11, with T-shirts using the logo used for promo purposes. The film and soundtrack LP features Beatles music performed by 20 international rock acts and the London Symphony Orchestra.

Motown Records has opened a branch, Hitsville, in Detroit at 2457 Woodward, replacing the independent distributor, Merit Music, with whom it severed relations some months ago. Gordon Prince is manager. It's the label's first company-owned branch. Motown shares an Atlanta operation with A&M, Together Distributing. ... California Copyright Conference begins the first of three clarification sessions about the new copyright law Tuesday (28) at Yamashiro Restaurant, L.A. at 7:30 p.m. Dinner is \$8. Averill Pasarow speaks. ... The Bee Gees do a 13-city U.S. tour starting Nov. 27. It's their first West Coast visit in five years.

Noel Dean Land, one of three defendants in a conspiracy suit to defraud branch and independent distributors here (Billboard, Oct. 16) was fined \$2,000 and placed on three years' probation by Federal Judge Matt Byrne last week. ... Due to a mechanical error, Funkadelic's "Tales Of Kidd Funkadelic" on Westbound was wrongly reported as being "vault material" in last week's review. The LP is in fact all new material, representing its final product for the label before switching to Warner Bros. ... Electric Light Orchestra's new UA album "A New World Record" would have received a Billboard spotlight review this week if it hadn't leaped up on the chart at 64.

Rod Stewart's "Tonight's The Night" single was banned from the RKO Radio chain by Paul Drew's boss, Dwight Case, because of the allegedly suggestive line, "Spread your wings and let me come inside." Warner Bros. rushed through an edited version with the line deleted but has not yet gotten playlisted again. Meanwhile, the record is a starred 35 on the Hot 100 this week.

## Burdon Peddles Far Out Interest

LOS ANGELES—Jerry Goldstein and Steve Gold of Far Out Productions have acquired Eric Burdon's 33 1/3% interest in the company effective Oct. 6.

This ends a long-drawn series of lawsuits here.

Far Out, a production and management complex handling acts such as War and Ronnie Laws, will continue to handle all the Eric Burdon productions created from the company's formation in 1969 until March 20, 1975.

Burdon, one of the original founders of Far Out, is now free to form new associations in the music industry.

## MCA & Bally End Elton John Promo

LOS ANGELES—MCA Records and the Bally Manufacturing Co. have completed a major market radio promotion on Elton John's "Captain Fantastic" four-player pinball machine.

MCA noticed a significant increase in Elton's catalog sales and was able to schedule the promotion to coincide with his recent eastern tour, the label claims. Prizes and other promotional materials were displayed in high traffic record retail outlets. The promotion, which lasted four months, ended in Los Angeles with station KHJ.

## Oldies Are His Specialty

• Continued from page 4

be gold and I still get it at a special price."

Within the oldies business, Araujo identifies a group of buyers that are a kind of lunatic fringe—people who cannot live without the original couplings or that can trace the changes in a label design for the past 40 years.

"But that's a kind of sickness," he explains. "Most of my customers are Chicanos who started buying oldies when they weren't oldies. And they just pass it on to their little brothers and sisters."

"In many ways, the oldies just sell themselves. If one customer has asked us to play a tune in the store, another one will hear it, like it, and buy it. And if we've got a bunch of customers in at once, we could knock out seven or eight copies in one blow. I'd say about one third of our business is done this way."

Araujo has come to identify the Chicano taste in oldies as the East L.A. sound. "It's a soul sound—of a sort," he explains. "It's just a sound that you learn to detect. Like the Midnighters' stuff. Like the Interludes or the Chantelles. And especially stuff by Mary Wells—she just doesn't quit selling."

Araujo notes in addition, a resurging interest in old singles from the big band era—the music of Ella Fitzgerald, Glenn Miller, Lionel Hampton and Jeannette MacDon-

ald. And he's considering compiling a separate catalog for this group which he dubs "oldies but moldies."

## NARM Scholarship Entries Deadline

NEW YORK—NARM is reminding its members that the final date for applying for NARM scholarships is Oct. 31. The scholarships are open to all employees or children of employees of NARM member companies graduating from high school June 1977 or earlier.

The scholarships, worth \$4,000 each, are awarded primarily on the basis of financial need, combined with an excellent scholastic level and potential for doing college level work.

## NARAS In Chi Into Recording

CHICAGO—"Home Recording" was the subject of a NARAS general meeting here Oct. 18 which drew more than 150 members and guests to Streeterville Studios.

Gary Loizzo of Pumpkin Studios and president of NARAS here; Mitch Hennes, a studio musician and independent engineer, and Jim Head, keyboard specialist affiliated with the Just Music Stores here, discussed microphones, tape, monitoring and other variables as they apply to inexpensive recording situations.



The Ohio Players' greatest-hits-album is called "Gold." Dig it.

Fire  
 Sweet Sticky Thing  
 Jive Turkey (Part 1)  
 Only A Child Can Love  
 Who'd She Coo?  
 Feel The Beat  
 (Everybody Disco)



Love Rollercoaster  
 I Want To Be Free  
 Fopp  
 Far East Mississippi  
 Skin Tight

Mercury SRM-1-1122  
 8-Track MCB-1-1122  
 Musicassette MCR4-1-1122

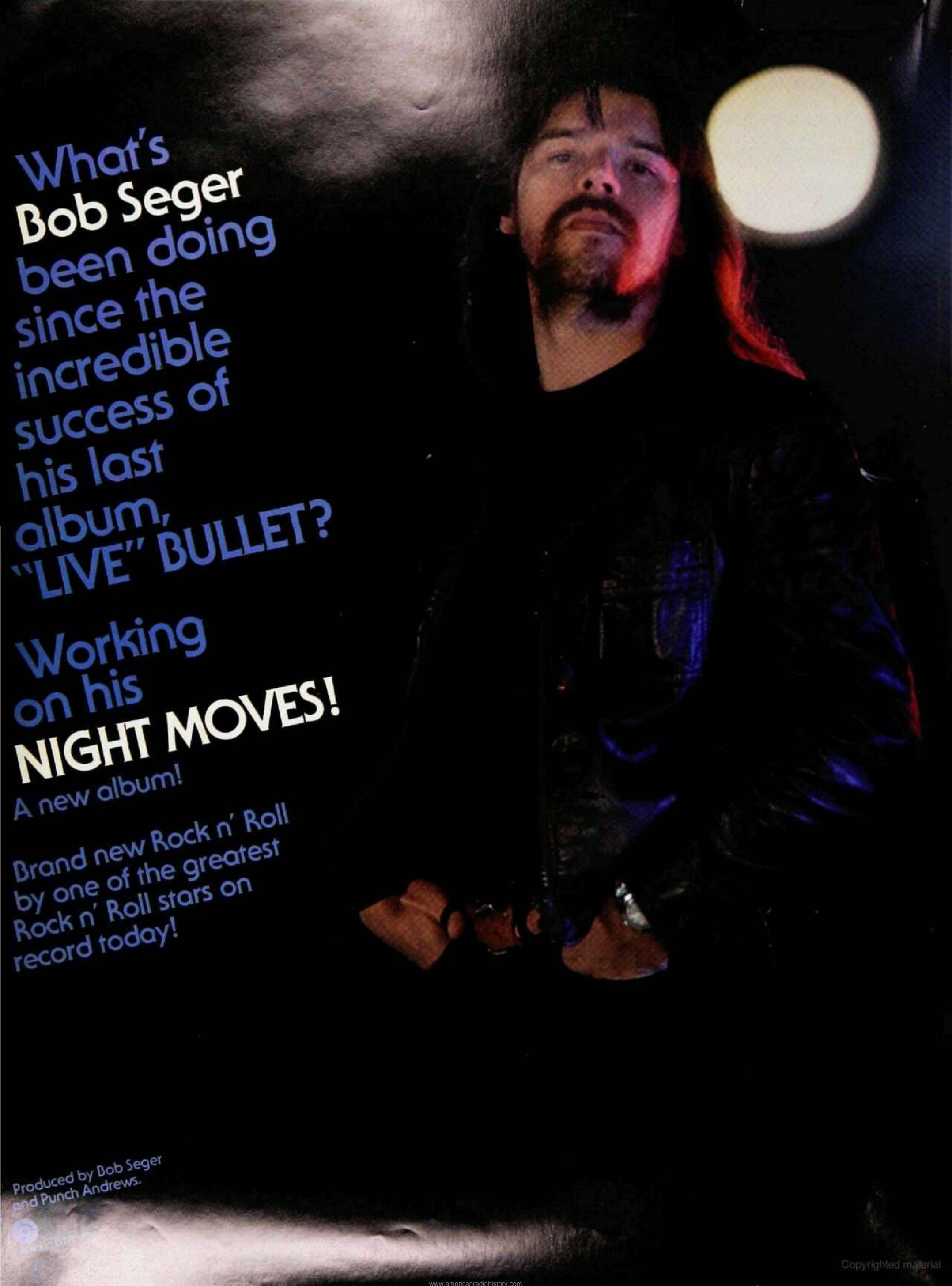


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A black and white photograph of Bob Seger. He is standing in a dark environment, possibly a stage or a studio. He has long, dark hair and a beard. He is wearing a dark, long-sleeved shirt and dark pants. Behind him, there is a large, bright, circular light source, which creates a strong backlighting effect. The overall mood is dramatic and moody.

What's  
**Bob Seger**  
been doing  
since the  
incredible  
success of  
his last  
album,  
**"LIVE" BULLET?**

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on his  
**NIGHT MOVES!**  
A new album!

Brand new Rock n' Roll  
by one of the greatest  
Rock n' Roll stars on  
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Produced by Bob Seger  
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