

Election Results Can Affect Music & Radio

By MILDRED HALL

WASHINGTON—The election of Jimmy Carter, the new Democratic president, is not expected to have much effect on the non-political copyright legislation activities in the House or the Senate in the next four years.

But chairmanship of both the FCC and FTC could change fairly early in the game. This could mean unpredictable results for broadcasting—promotion arm of the music and record industry—and for marketing and advertising of the entire range of consumer electronics.

The Congressional campaigns return the chairman and all members of the Kastenmeier (D-Wis.) revision-framing Subcommittee on Courts, Civil Liberties, and the Administration of Justice.

It is doubtful if membership of this subcommittee will change much, if at all, during the reorganization period of the 95th Congress. These particular congressmen are about the only ones with the expertise to handle future copyright law amendments dealing with new tech-

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Cuban Music In New Progression Claims Barretto

By JIM FISHEL

NEW YORK—Cuba is producing some of the most creative and progressive music created anywhere—a combination of Latin, rock, r&b and jazz, claims musician Ray Barretto.

And if the veteran Latin superstar conga player has his way, all of this musical homogenization may soon become known in the U.S.

Cuban music has traditionally found a home and acceptance in the U.S., with the rumba, cha cha, mambo and pachanga all filtering into the East Coast and thence spreading to nightclubs, key resort hotels, record labels, private parties and select radio shows.

Fidel Castro's communist government halted the free flow of infor-

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Col Setting \$8.98 'Star' LP List Tag

By JOHN SIPPEN

LOS ANGELES—CBS Records is upping its price on new soundtrack and original cast albums to \$8.98, with the imminent release of the soundtrack from "A Star Is Born," starring Barbra Streisand and Kris Kristofferson.

Arma Andon, assistant to CBS Records president Bruce Lundvall, emphasizes that the \$1 boost is not a forerunner to a general \$1 raise in the \$6.98 LP category.

"This type of show album just costs us more," Andon explains. He notes that the deluxe foldout album will have extensive artwork. Columbia field salesmen have told accounts the album will have an extra-large outlay for advertising and merchandising backup. The album release will mark the first time that tape and LP sell for an identical price, \$8.98. The national release of the movie is Dec. 24.

Jack Craig, CBS Records vice president of sales and distribution, says the album ships Nov. 15. Sub-

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NEW TITLES INCLUDED

Holiday Product Mostly Re-Issues

LOS ANGELES—Record manufacturers continue their humbug attitude anent pure Christmas LPs, although there has been a softening in some quarters with first reports indicating more than 150 holiday titles available to consumers.

A national survey indicates the majority of Christmas releases are the perennial reissues of catalog titles, which traditionally capture the flavor of the holiday period for new customers.

There will also be a small outpouring of Christmas-oriented singles, continuing the trend of the past five years not to inundate the radio and retail markets with Christmas product.

Reasons given this year—which echo attitudes of past years—for the lack of interest in Christmas product include: Christmas music is too difficult to promote because of its short shelf life, radio play is too brief, and returns can come tumbling down on the manufacturer.

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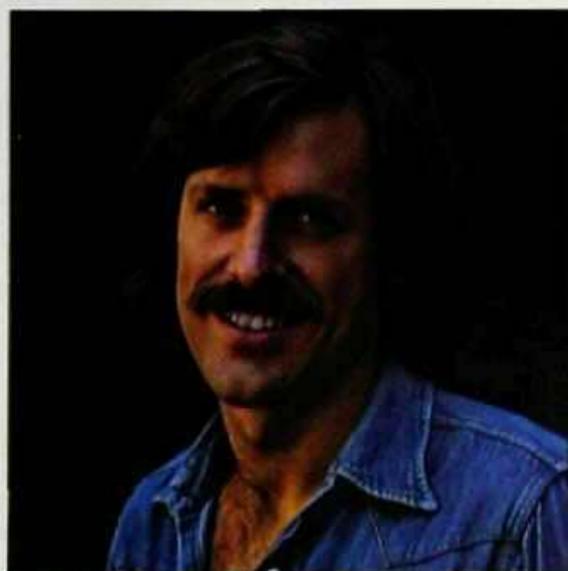
Brazil the Focus Of RCA's Attack On Latin Market

By AGUSTIN GURZA

LOS ANGELES—The concept of developing a continent-wide promotion plan for select artists from RCA Latin American affiliates was slated as the key topic at a Rio de Janeiro meeting last week of all RCA affiliates from Central and South America and Spain.

The meetings Wednesday through Friday (3-5), designed partly to select the artists with cross-boundary appeal in the Latin market, were held under the direction of Adolfo Pino, the RCA/Brazil president who was recently named regional director for marketing devel-

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Fantasy—After 5 years as host of TV's "MAKE A WISH," and a starring role in the original shark flick—"Blue Water, White Death." Tom Chapin is in the midst of an extensive national tour. His debut Fantasy album, featuring ten Tom Chapin originals, and produced by David Spinozza, has just been shipped—LIFE IS LIKE THAT. (Fantasy F-9520) (Advertisement)

Disco Gains AES Respect

By STEPHEN TRAIMAN & JOHN WORAM

NEW YORK—If disco was a "dirty word" at last year's fall AES, it gained plenty of respectability this time around. A dozen or more firms highlighted new lines and shared the spotlight with the growing crossover semi-pro recorder mart and a host of new tape duplicator units.

In addition, there was some revived quad interest.

More than 4,000 registrants, including the biggest opening day crowd here, were estimated at the largest East Coast AES ever by Jacqueline Harvey, exhibits coordina-

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U.K. Mech. Royalty Fight

By TERRI ANDERSON

LONDON—British songwriters and publishers were first at bat here before a Dept. of Trade inquiry weighing an application for revision of the 6¼% mechanical royalty rate.

The battle for a higher rate, due to be hotly contested by record manufacturers, seeks to alter a statutory formula which has remained unchanged since 1928.

In a way, it portends similar controversies certain to arise in the U.S. when tribunal examination of rates will occur under terms of the recently enacted U.S. copyright revision law.

Here, Michael Kempster, spokesman for the Record Royalty Revision Assn., attacked alleged inequi-

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Mary, Scherrie, Susaye. The Supreme "Supremes" are back to delight their legion of fans with their latest Motown album (M6-87551). Aptly titled "The Supremes, Mary, Scherrie & Susaye," the lp includes their current disco smash single "You're My Driving Wheel" (M-1407). It's all part of the new crop of hits on Motown Records & Tapes. (Advertisement)

(Advertisement)

"Jimmy Cliff? He's best live."

IN CONCERT—THE BEST OF

JIMMY CLIFF

The Harder They Come

You Can Get It If You Really Want

Sitting in Limbo

Struggling Man

Wonderful World, Beautiful People

Many Rivers to Cross

Fountain of Life

Viet Nam

Wild World

Under the Sun, Moon and Stars

Produced by Andrew Loog Oldham and Jimmy Cliff

on Warner/Reprise records and tapes. MS 2256

The First Album by Joan Baez.



To say that "Gulf Winds" is the first album of songs written, arranged,* and performed by Joan Baez is true, but greatly understated.

Not *written* but *etched* on the souls of mankind.

Not *arranged* but *perfected* with extraordinary musical phrasing.

Not *performed* but *inspired* with the intimacy that makes a composition

a classic.

"Gulf Winds" is Joan's first studio album since her hauntingly beautiful "Diamonds & Rust." She considers it the best record of her career. It reveals the amazing depth and scope of Joan Baez in the devastating power of her words and the absolute brilliance of her music. Captivating vignettes that hit like rolling thunder.

*Arranged by Joan Baez and Dean Parks

Gulf Winds by Joan Baez on A&M Records & Tapes

Produced by David Kershenbaum

 copyrighted material

Ales, Regan Bolster Radio Forum Panel

LOS ANGELES—Two more record company presidents—Barney Ales of Motown Records and Russ Regan of 20th Century Records—will join the music presidents session at the ninth annual International Radio Programming Forum in New Orleans Dec. 1-4. The session, which will deal with tomorrow's trends in entertainment for music, will be 10 a.m.-noon Friday (3). The following day, another record company president will moderate a similar panel of radio chain presidents on tomorrow's trends in entertainment for radio. Joining this panel are George Wilson, president of Bartell Broadcasters, New York, and Bruce Johnson, president of Starr Broadcasting, New York.

In a unique approach to high-level communication, a radio president—Jack Thayer, president of NBC Radio—will moderate the record presidents session that includes, besides Regan and Ales, Artie Mogull, president of United Artists Records in Los Angeles and Jerry Greenberg, president of Atlan-

tic Records in New York. The unnamed record president will moderate the radio presidents session that includes, besides Johnson and Wilson, George Duncan, president of Metromedia Radio in New York. (Continued on page 18)

Foreign Singles Swamp U.K. Lists

By CHRIS WHITE

LONDON—The U.K. singles chart is being swamped by records from foreign sources. In a recent Top 10, seven out of the total entries originated outside Britain, with 29 in the entire top 50 also from abroad.

British representation comes almost solely from such established names as Rod Stewart, Smokie, Leo Sayer, David Essex and Showaddywaddy.

Only five singles in the entire chart compiled by the British Market Research bureau, are first-time hits for British names.

Simon May's "The Summer Of My Life" is the first hit single, though he has had earlier composing success with Stephanie de

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'Private' N.Y. Clubs Await Probe

By RADCLIFFE JOE

NEW YORK—N.Y. state discotheques which operate on a "members only" policy are expected to come under closer scrutiny by the State Liquor Authority in the coming months.

According to officials of the local liquor board, the new crackdown comes through additional legislative clout, and more manpower. The move, which has the backing of the Supreme Court, could have far-reaching ramifications nationwide on private membership clubs that dispense liquor for profit while also servicing exclusive memberships.

The stepped-up campaign in New York was spawned by concern over the proliferation of illegal membership clubs throughout the state. The Authority, which dispenses liquor licenses and is the sole authority for endorsing membership clubs that sell liquor for profit, hopes to better police the thorny problem in the months ahead.

Although the majority of discotheques in New York operate on a general admission basis, there is a growing number of clubs catering to upper and middle income groups

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S.F. PRODUCER-MANAGER

Rubinson Opens Studios At CBS

By CONRAD SILVERT

SAN FRANCISCO—David Rubinson, this city's top producer/manager, has built his own studio, The Automatt in rented space at CBS studios here to begin operating Monday (8).

Rubinson, who used to work for

CBS as a producer here, has always been involved with the company since moving here permanently in 1969.

Rubinson claims his newly installed state-of-the-art equipment, costing him \$250,000, is the most advanced in the world. The fully computerized 32-track system is expected to cut recording and mixing time dramatically, affording both artist and producer additional creative time while similarly reducing busywork.

Rubinson's business offices—for David Rubinson & Friends, Adam's Dad Management, and various publishing companies—occupy an entire floor directly above the new studio, in a space formerly occupied by filmmaker Francis Ford Coppola's American Zoetrope.

Rubinson, 34, says the major reason for his move is to consolidate offices formerly spread out over a four-floor building (taken over a few years ago from Bill Graham) while recording was done several blocks away at Wally Heider's studios.

"By being able to control the physical plant for making records," says Rubinson, "and by concentrating our offices just one flight up from the studio—with a sound-proofed, fully outfitted 8-track rehearsal room adjacent to the offices—and by updating our equipment enormously, we're going to make our operation much more rational."

The Automatt is a compact 30 by 25 foot studio with a 20 by 25 control room. Key components are a Harrison 4032 console and an Allison Research Paul Buff digital recorder and computer with specially designed 4-track cue systems.

The essence of the new system is the elimination of repetitive functions and much setting-up time.

Rubinson intends to concentrate more on producing, in line with a complete revision in company priorities. "This means that I am de-emphasizing management. It has nothing to do with success—there's much more money in management than in record production. But I don't have the personal resiliency to deal with the myriad of emotional problems that come from being deeply in-

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CMA Kudos Aid Acts' \$ Income

By GERRY WOOD

NASHVILLE—The value of a CMA Award is being dramatically underscored by increased sales, chart action, bookings and increased prices of some of the acts winning honors during the recent nationally televised CMA Awards show.

Mel Tillis, winner of the entertainer of the year award, has seen his latest single jump into the top 10 and his "Love Revival" LP leap back onto the chart where it's started 28 this week after having dropped off the chart Sept. 18. His bookings have increased in number and price, and

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Sill To Manage Cap's Beechwood Music Catalogs

LOS ANGELES—Beechwood Music and its affiliated catalogs will be managed by Lester Sill, president of Screen Gems-EMI Music, announced Bhaskar Menon, president and chief executive officer of Capitol Industries-EMI Inc. last week.

Beechwood Music includes Central Songs, Allroads Music, Johnstone-Montei Music, Glenwood Music, and other catalogs. A casualty of the realignment is Ron Kramer, former head of Capitol's publishing operation.

The offices of Beechwood Music and Screen/Gems-EMI Music will be separate, both here and in Nashville, according to Elizabeth Montei, vice president of administration at Beechwood.

Last week, Sill, who will be responsible for both operations on a worldwide basis, was meeting with writers under contract to Beechwood to appraise them of the new joint operation. Combined, this easily makes the joint firm one of the largest publishers in the world. Screen Gems-EMI, recently acquired by EMI from Columbia Pictures, has about 20,000 copyrights.

Both firms will operate separately, with their own professional managers.

N.Y.'s Colony Store Sells At List

Indepth Stock, Service, Long Hours Also Help Patrons

By ROMAN KOZAK

NEW YORK—While some New York dealers struggle along selling records almost at cost, Colony Records stands above the price wars and sells at list.

Located at 49th St. and Broadway, in midtown Manhattan, with a sister store across the street, Colony maintains itself by keeping long hours—up to 3 a.m., including Sundays and providing indepth stock services for its clients.

"Our philosophy here is to have the record, have the merchandise our customers want," says store manager Marty Block, who "can't even begin to estimate" the number of titles on stock at Colony.

Commenting on the price slashing around the city, Block, a 27-year veteran in retailing, says that with his higher profit margin per record, "we don't have to sell as much merchandise, and we don't need as much help. We maintain a constant flow through the store, and we could discount if we wanted to but we don't want mobs in here.

"With many more people we would have to hire more staff to make sure nobody steals anything, and since we display only the jacket covers, with greater volume we would have more trouble in controlling our warehousing."

Block says other retailers could follow the same philosophy, "but we are being undercut by such as Korvettes, who run loss leaders to bring people into the stores to buy underwear. But a record store only sells music."

Block says that while the store is open to occasional specials, it is not normal policy. "Occasionally we get discounts from the record companies, but usually we do not pass them on," says Block.

But, Block says, record companies are among his biggest customers, coming in to buy back albums to augment their own libraries.

Block says that much of his business is from out of town, including many telephone orders, although to keep down expenses Colony Rec-

ords relies only on word of mouth advertising.

Still, Block admits, business hasn't been exactly booming. "The kids are much more knowledgeable now about record prices, and they don't come so much for the new hits. But we do see them for the back issues."

"As far as the Christmas season is concerned, it hasn't really hit us yet. The big time for us is the 10 days right before Christmas, when price has no meaning."

Among the items contributing to volume at Colony are strong sales of sheet music.

Commenting on his entire inventory, Block says that if any record is not in stock, but available elsewhere, Colony can get it.

"If we wanted to, we could increase our sales. But for our operation, what would be our point in having a greater gross if our net profit is less? Here we want to have the product and satisfy our customers," concludes Block.

Music Plus 'Pyramids' LP Covers Into Hot Cash Sales

By JOHN SIPPEL

LOS ANGELES—When Lou Fogelman, founder of the Music Plus store chain here, originally conferred with his interior store designer Ray Juncal two years ago, he startled him and store contractor Terry Pringle by requiring 25% of the space for "pyramid" merchandising displays.

It was a demanding and almost unheard of request for retail—one-quarter of the store space for display. And it's paid off.

Two years later, the cyclone-like, futuristically-constructed columns

that twist from floor to ceiling are Music Plus' biggest consumer identification and the 15-store chain's best incentive for label advertising and merchandising support.

On an average promotion, Joe Falzone, Fogelman's aide, orders 1,500 empty single-pocket album jackets for the label for the stores' pyramids.

The pyramids differ depending upon the store's size. The largest store in Hollywood on Vine St. at 4,000 square feet has four-sided pyramids that carry up to 500 covers.

The Thousand Oaks and Sherman Oaks suburban stores, each about 1,800 square feet, have four-sided meandering columns which hold 200 or 50 on each of the four sides.

The unusual merchandising concept gets attention because Juncal isolated the area in which the store-high consumer displays stand. Normally they are in an area near the huge show windows of the store, where they also attract good attention from the passersby.

Does losing 25% of floor space compensate for the byproduct ben-

efits of the in-store merchandising concept? Fogelman feels it does.

His 1977 store openings all will feature the Music Plus in-store merchandising trademark. He's found the LP cover concentration especially pleasing to labels who want to massage an act's ego.

They want the act to see the store display they've created with his LP covers. Ergo, more in-store act appearances. Fogelman's proven he can do a job with his displays. When WEA introduced its "Summer Gold

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'77 MIDEM BIGGEST AND BEST EVER

CANNES—The 1977 MIDEM, to be held here Jan. 21-27, will be the biggest and best-attended in the history of the series, early registrations indicate.

Provisions are being made for the installation of 105 additional booths available to companies for a total of 1,091 over an area of 12,000 square meters.

These arrangements are a temporary solution to overcrowding problems which will be settled finally when the Municipality of Cannes builds a new Palais des Festivals for the 1980 MIDEM.

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JIMMY CARTER *Consensus: Industry Gains With Georgian Taking Office*

By GERRY WOOD

NASHVILLE—We'll have a friend in the White House who's sympathetic and sensitive to the needs, desires and goals of the music industry.

That's the consensus of music business leaders, many of whom actively supported Jimmy Carter, following Carter's election as president Tuesday (2).

Carter has a wide range of friends within the music industry and a greater knowledge of the business than possibly any previous president in U.S. history.

"From the standpoint that he's an admirer, a friend and a fan of music, we can look forward to his support in all areas of the arts," says Phil Walden, Capricorn Records president. "That includes performing, recording and visual arts. It will have a substantial effect."

Walden notes that previous presidents have influenced national tastes and that Carter "has always been a strong supporter of anti-piracy legislation." Walden recalls his first meeting with Carter: "I was quite impressed with his candor, openness, sense of decency and his knowledge of our industry."

"The importance of the music industry is that we got a lot of early support for him both through contributions and performances when cash was critical. It enabled his campaign to keep its doors open in the early months because he didn't have the national name recognition. The support of various industry figures and performers helped him with the recognition."

Noting that Capricorn Records has been subjected to "a substantial amount of pressure" because of his friendship with Carter, Walden says, "I'm delighted as hell that the election is over."

Among those who met Carter through Walden was Johnny Bienstock, executive vice president of Tennessee Recording and Publishing Co., a division of Hudson Bay Music and Fort Knox Music. Bienstock became such a Carter convert after meeting the candidate that he knocked on doors in New Jersey during January and February snowstorms, campaigning for him.

Bienstock spent election day driving a Carter sound truck through six New Jersey towns from 8:30 a.m. to 7:30 p.m. Ron Delsener, the New York promoter, and Alex Cooley, the Atlanta promoter, also pushed pro-Carter efforts.

"Carter has an awareness of music, its people, and what it means to the public," comments Jay Cooper, president of NARAS. "The last person with a consciousness like that was John Kennedy."

Terming the former Georgia governor as "a friend of music," Cooper met Carter two years ago when a NARAS committee was in Atlanta considering that city's bid for the NARAS Hall of Fame. "He seemed to be genuinely interested in music, and he expressed his interest in having the Hall of Fame located in Atlanta. He said it would be good for Atlanta, the state, the industry and the public. We were all impressed that he'd take the time to do this."

While governor of Georgia in 1973, Carter met Walden on a tour of various industries throughout Georgia. Learning that Carter's older children were Allman Brothers Band fans, Walden gifted Carter and his wife with Allman Brothers T-shirts.

Carter returned in a few months for a tour of the Capricorn Studio where Dickie Betts was cutting an album. "We thought he'd spend about 20 minutes there," recalls Mike Hyland, vice president of publicity for Capricorn. "Instead, he spent three hours at the session, sat down at the board and put on the earphones."

Carter returned to the Governor's Mansion in 1974 for a midnight breakfast following an Atlanta concert by Bob Dylan & the Band. Dylan, promoter Bill Graham and members of the Band also attended a breakfast where Carter gave Dylan an antique Israeli coin. Carter later included quotes from Dylan's songs in his speeches, including his acceptance speech after winning the Democratic nomination for the presidency.

Walden was one of the first persons Carter told about his intentions to run for the presidency, and an autographed copy of Carter's autobiography is inscribed to "Phil Walden—a close, and early, friend..."

Several rock, country and pop acts—on Capricorn and other labels—were introduced to Carter through Walden, and gave an important financial boost to the critical early stages of the Carter presidential campaign. Including matching funds, approximately \$500,000 was raised through concerts, some of them featuring a stage appearance by the candidate.

The Allman Brothers Band and Grinderswitch drew 20,000 to a Carter benefit in Providence, R.I.; 30,000 attended a Jacksonville concert by the Marshall Tucker Band, the Charlie Daniels Band, the Outlaws and .38 Special. Two concerts in Atlanta's Fox Theatre by the Mar-

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Executive Turntable

Harold Seider, vice president of business affairs of United Artists Music and Record Group, Los Angeles, has been upped to the newly created post of president of United Artists Music and Records Group, International division. Seider will report to Artie Mogull, president of the record division. . . . In a move to expand its executive staff, Motown Industries, Los Angeles, has named **Lee Young Jr.** (previously reported in Billboard) vice president in charge of business affairs for the record division; **Roy Gerber** has been appointed director of Multi-Media Management, the firm's personal management arm; **Ralph Thompson** assumes the post of special assistant to **Barney Ales**, president of Motown Records; **Stephen Jahn** appointed director of television



Hynes

development and administration of Motown Productions Inc.; **Junius Griffin** has rejoined the record company as director of community relations and **Carl Overr** has been named art director of the record division. . . . Handleman Co., Clawson, Mich., promotes three to vice president. **Stuart R. Schaefer** elected vice president/controller; he was controller. **James E. Lara** upped from assistant vice president, planning. **James E. Ingalla** elected vice president electronic data processing. He was director of management information. . . . **Ed Hynes** appointed to the position of director of sales/artist development at CBS Records, New York. He has been with the company since 1965, most recently as Columbia regional promotion marketing manager Northeast region. . . . Also at CBS Records, Dallas, **Frank Mooney** named regional director of sales, Southwest region. He formerly worked as branch manager in the Los Angeles market. . . . At CBS Records International New York, **Joe Senkiewicz** named to newly created post of director, promotion. He was promotion coordinator for Columbia Records. . . . **Bonnie Leon** named manager, a&r administration for Arista Records in New York. She worked



Senkiewicz



McCready

previously with Sire/Blue Horizon. . . . **Worthy Patterson**, last with RCA promotion department nationally, has joined Casablanca Records, New York, as Eastern regional sales manager. It is the first regional sales appointment by the label's sales manager Dick Sherman. . . . **Tom Collie**, veteran distribution executive who transferred from Phonogram/Mercury where he was a long-time Southwest regional rep to Phonodisc two years ago, has left the distribution arm. He was Dallas branch manager and prior to that Los Angeles depot administrator. . . . **Bob Applegate** named national promotion director at Island Records, Los Angeles. . . . **Steve Davis** appointed director of operations at United Artists, Nashville. . . . Also in Nashville, **Mary Ann McCready** promoted to director press and public information, CBS Records and Jim Kemp moves up to manager, press information.



Goday

Ron Kramer has left Capitol's publishing operation in Los Angeles as vice president/general manager. He held the post since January, coming to the company from Dick James Music. Screen Gems-EMI Music will now handle administration of all Capitol's publishing operations, thereby eliminating Kramer's job. . . . At ATV Music Group, Los Angeles, **Happy Goday** moves into the newly created slot of assistant to Sam Trust, president of the company.

Gloria Haneca has been upped to promotion manager for Heilicher Brothers, Minneapolis, from promotion representative. John Wahl moves into her vacated post. He has been working in the company's promotion department since February. Appointments at Heilicher Brothers distribution center in Texas are **John Sullivan** to promotion manager in Houston and **Ben Watson** to the same post in Dallas/Fort Worth. Sullivan replaces Randy Dodds and Watson replaces Michelle Peacock. . . . **Marty Miller**, director of advertising for Norlin Music, Lincolnwood, Ill., the national musical instrument distributor, departs that post Dec. 1. His future plans are unknown.

Aaron Schechter resigns as chief financial officer for Sir Productions, New York. Replacing him is **William Zysblat**, who comes from Hurdam and Crans-toun where he was account supervisor for the Rolling Stones tours. Also **Janice Azrak**, formerly of MCA's artist relations and publicity department, joins as publicity manager. And **Selma Billheimer** promoted to travel coordinator. . . . **Roy Rosenberg** joins Apex Martin Record Sales Inc., New York, as head of the promotion staff. He was director of promotion and publicity for Audiofidelity/BASF Records. . . . **Alan Zapakin** named associate at Morton D. Wax and Associates, New York. He joined the p.r. firm in August after graduating from Syracuse Univ.'s Newhouse School of Communications. . . . **Wayne Forte** has joined the Magna Artists Corp., New York, as chief agent in charge of promoters in the Northeast and upper Midwest. . . . **John DeSimio** joins Kramer & Reiss p.r. firm, Los Angeles, as assistant account executive. . . . **Ronald Clark** assumes the position of national sales director of Lights, Times & Dimensions, the disco design and construction firm in Denver. . . . **Marvin L. Cash** promoted to division standards manager for the West Coast region for Radio Shack chain, Fort Worth, Tex. He was regional manager.

Chappell Moving Solidly Into Popular Music Field

By IS HOROWITZ

NEW YORK—With 30% of its income now derived from the contemporary field, Chappell Music has completed a facelift which postures the old-line publisher firmly in the mainstream of current pop music.

The surgery, a delicate operation which sought to avoid snipping away profitable traditional fat while creating its new look, was three years in the making.

In 1974 only 15% of Chappell revenue came from contemporary copyrights, recalls Norman Weiser, president of the company. And a year later they still accounted for no more than 20%.

Today, Chappell staffers look with pleasure on best-selling record charts that show strong company representation in all contemporary (Continued on page 82)

L.A. CIVIL COURT ACTION

A&M And CBS Sue An Alleged Pirate

By JOHN SIPPEL

LOS ANGELES—Piracy litigation figure Bernard Mazel is being sued by A&M and CBS Records in separate civil actions in Federal District Court here.

Mazel, 45, of Beverly Hills, and Stereo Tape Associates and Stereo Tape Associates Warehouse, are accused of 21 counts of copyright infringement of its product for profit by CBS, while A&M claims its product was pirated eight times.

Plaintiffs ask \$5,000 damages per infringement count. In addition, the court is asked to enjoin Mazel from pirating tape and further seeks to have all Mazel's tape duplicating equipment and supplies and manufactured tape confiscated.

Mazel is seeking judicially to regain possession of an estimated 15,000 8-track tapes confiscated by Hawthorne, Calif., police July 29, 1975, in a raid. Mazel did regain du-

plicating equipment seized in the raid when an Inglewood, Calif., judge declared the search warrant invalid (Billboard, Feb. 21). Mazel was doing business as Malibu Records.

In a Superior Court suit filed by record labels against Arthur Leeds in 1973, Mazel was later noted as a client of Leeds. Leeds, a Beverly Hills attorney, was acting as an automated payment source of royalties to music publishers and record labels on behalf of unauthorized tape duplicators.

Mazel is also a defendant in a Federal District Court action brought in 1975 against him by Motown Records, involving a mail-order radio and television marketing business, where Mazel was selling a Motown greatest hits package under a negotiated deal with the label.

NEW PETERS POLICY

Returns OK On Import, U.S. LPs

NEW YORK—Peters International, the record import company, is now allowing returns on imported product as well as on records manufactured in the U.S.

"Our policy is that a dealer does not get stuck with our product," says Jim Bailey, vice president and general manager.

Bailey explains that although Peters is unable to return unwanted albums overseas, returns are normally much lower on imports and Peters is able to recycle them to other stores when necessary.

Although Peters is manufacturing, under license, more and more foreign LPs, Bailey says that Peters will always stay in its import business. "Fifty percent will always be imports," he says.

And although importers of English product have received a windfall from the fall of the pound, Bailey says prices in England have been rising at almost a corresponding rate, and the pound may again rise.

"We cannot constantly be revising our pricing for this," says Bailey.

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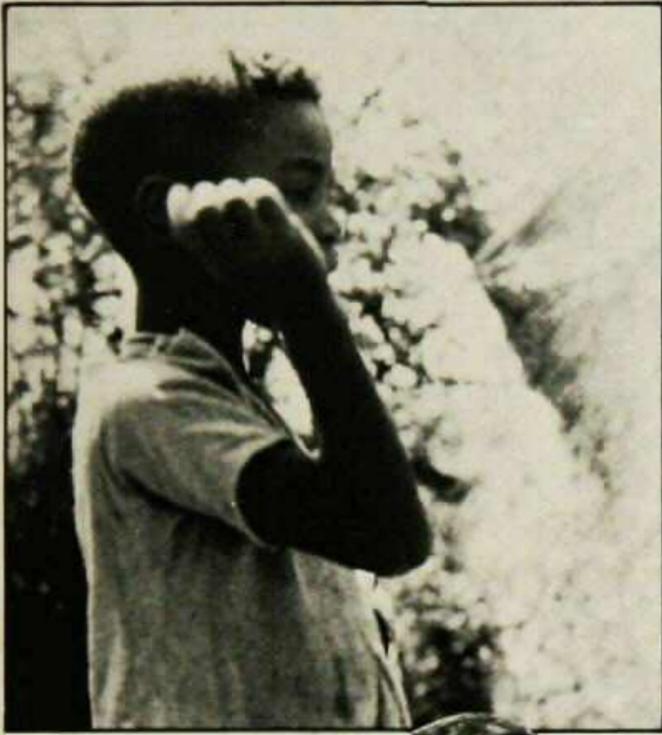
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Patti Smith Group

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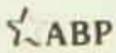
PUBLISHER: Lee Zito ASSOCIATE PUBLISHERS: Tom Noonan, Bill Wardlow
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Subscription rates payable in advance. One year, \$60 in U.S.A. (except Alaska, Hawaii, Puerto Rico, Canada). Other rates on request. Allow 3 to 6 weeks delivery first copy. Subscription correspondence: Write Subscription Manager, Billboard, Box 2156, Radnor, Pa. 19089 or call (215) 687-8200. Change of address should give old and new address. Published weekly. Second-class postage paid at New York, N.Y. and additional mailing offices. POSTMASTER: Send Form 3579 to Subscription Manager, Billboard, Box 2156, Radnor, Pa. 19089. Copyright 1976 by Billboard Publications, Inc. The company also publishes in NEW YORK: American Artist, Gift & Tableware Reporter, Industrial Design, Interiors, Residential Interiors, Merchandising, Photo Weekly, Watson-Guptill publications, Whitney Library of Design. LOS ANGELES: Billboard. NASHVILLE: Amusement Business. LONDON: The Artist, Music Week, World Radio-TV Handbook, How to Listen to the World. TOKYO: Music Labo. Postmaster, please send Form 3579 to Billboard Publications, Inc., Box 2156, Radnor, Pa. 19089. Area Code 215, 687-8200.



Vol. 88 No. 46

'IN FAVOR' OF CULTURE

Carter And Arts: A Change Of Mind

LOS ANGELES—President-elect Jimmy Carter began his term as governor of Georgia by relentlessly cutting the state's budget for the arts to \$99,279 and liquidating the Georgia Arts Commission.

But as the months and years passed, the one-time farm boy changed his opinion of the value of music, dance and drama. In 1974 he abruptly transferred funds from the governor's discretionary reserve and lifted Georgia's contribution to \$220,000.

Interviewed in Los Angeles last August, the presidential candidate said he was "in favor" of culture nationally. "I think," he responded, "this is the kind of thing that has been neglected since John Kennedy was president. I would like to reinstate the arts thrust."

Carter was at least slightly confused, for it was Lyndon B. Johnson who launched the National Endowment for the Arts in 1966 on a modest \$2.5 million budget. One of the most vocal opponents of the expenditure was Rep. Gerald Ford of Michigan.

When Johnson left office the figure had risen to \$8.2 million, and under Richard M. Nixon funds climbed from \$15 million in 1971 to \$75 million in 1975.

When Ford became president he reversed his stand, some say because his wife was a dance buff, and he has admitted his "conversion" to the arts repeatedly. The outgoing chief executive already has called for an \$85 million budget in 1977, the highest ever.

And what of Carter?

He has, at times, regularly attended concerts of the Atlanta Symphony and his support of contemporary rock groups was one of the most heavily publicized of his activities throughout his 22-month campaign.

His friendship with Phil Walden,

president of Capricorn Records, who was one of the first non-politicians to back Carter, has been exploited within the music industry since 1974. Walden says he has no ambition to continue his relationship with Carter in Washington. "I am a record man," he said last week. "That's my profession and I will stay with it."

How the new president will behave as regards the arts when he moves into the White House next January is open to debate. Close associates assert he will not reduce the \$85 million appropriation which Ford has urged. But will he become an outspoken, unswerving patron and push for an unprecedented \$100 million pot to encourage arts?

That, say his Georgia associates, will be answered in time. Carter will, in the meantime, be spinning Allman Brothers disks at least occasionally. He digs that music the most.

T-SHIRTS TO BE MARKETED LIKE ALBUMS?

By GERRY WOOD

NASHVILLE—The possibility of marketing T-shirts of music stars in LP-sized containers to be placed in record store racks and bins is being explored by Verne Holoubek, president of Holoubek Studios.

Holoubek, with offices in New York, Wisconsin and Los Angeles, visited Nashville Oct. 27 meeting with Republic Records officials about T-shirt/LP tie-ins and exploring merchandising and marketing concepts, including a possible LP/T-shirt container to be racked in.

(Continued on page 58)

Siebert's Handleman Post Not To Affect Operations

By JOHN SIPPEL

LOS ANGELES—Business at Siebert's Inc., Little Rock, Ark., wholesaler/retailer will go on as usual despite the announcement that Siegfried Siebert, president/founder, will become a part-time consultant to the Handleman Co., parent firm of Siebert's.

Siebert, 61, says he'll spend 25% of his time until he's 65 working any-

where it's necessary, and the remainder of his time relaxing in Fort Lauderdale. He sees no changes in the Little Rock headquarters of the business he founded in 1944. His son, Dave, a veteran with the firm, will assume the presidency Jan. 1, 1977.

Siebert originally purchased a small magazine and book circulation business in Little Rock and stayed in circulation solely until 1960, when he added record/tape racking.

In the last fiscal year, Siebert estimates that 37% of his gross was done in circulation, while the remainder was in a wide range of record/tape/accessory marketing, including about 1,200 racked accounts in a 17-state area, 20 Madcat and Davey's Locker retail stores and 35 leased departments in Magic Markets, a chain he has served from inception in 1964.

Based upon the past 12 months, Siebert visualizes a growing share of total business shifting slowly to books and magazines.

Handleman bought the stock of Siebert's in 1975 for \$4 million (Billboard, July 4). In the SEC report, Siebert's reported doing \$22,114,928 in sales in the year ended June 30, 1974.

Adelphi Sales Go Up 400% In Year

By ED HARRISON

LOS ANGELES—Adelphi Records, a small independent label which began as a specialized blues label in 1969, reports its most profitable year with a 400% annual increase in sales based on combined volume among its own Adelphi label and the 125 small labels it nationally distributes.

Gene Rosenthal, president and general manager of the Takoma Park, Md., based firm attributes his success to an increased awareness and respectability towards smaller labels putting out quality product.

"The public is becoming disappointed with major label releases," says Rosenthal. "Instead, they are falling back on traditional music and the small labels which have a higher percentage of quality releases."

Rosenthal claims major label acts which are producing only borderline profits are suddenly becoming accessible to smaller labels.

"There are acts out there begging because the majors are working mostly their top 10 acts. We're being approached with acts that the majors consider secondary and only marginally profitable."

Adelphi recently signed folk singer Jamie Brockett, formerly on Capitol, whose first LP for the label will be recorded live at the Main Point in Philadelphia. Rosenthal is negotiating with other labels and is expected to announce new signings in December.

Rosenthal adds that Adelphi's mounting success is partially due to the signing of groups with national potential instead of merely regionally popular acts. Nighthawks, a Washington based r&b act, is touring the East Coast in support of its second album for the label, "Nighthawks Live." Rosenthal hints that a tour with Richie Havens is a possibility.

"We're also getting into higher quality packaging with full color album jackets," says Rosenthal. "We're getting less resistance from distributors who are reticent about picking up a small label, afraid of getting stuck with returns if albums don't sell."

Adelphi has a 20-act roster comprised of jazz, blues, country, r&b and rock acts. In 1975 it released six albums and through 1976, 15 albums have hit the market. Among the label's other acts are the Rosslyn Mountain Boys, David Murray, Richie Cole, Jessica Williams, Sue Monick, Frank Floyd, Paul Jeremiah and Starboard List.

Working on a tight cash flow budget, Adelphi conservatively advertises in specialty magazines and cities in which an act is touring, often in conjunction with local clubs. Seven acts are now on the road.

"Money has to be put in areas which will produce the greatest return and maximum exposure for the act," says Rosenthal. "We've finally built up a respectability for the quality of our releases and an interest in the field we're working in. Retailers don't judge our releases on a prior record basis."

According to Rosenthal, Adelphi's strongest sales are in the Philadelphia, New York, Boston, Cleveland, Chicago, Denver,

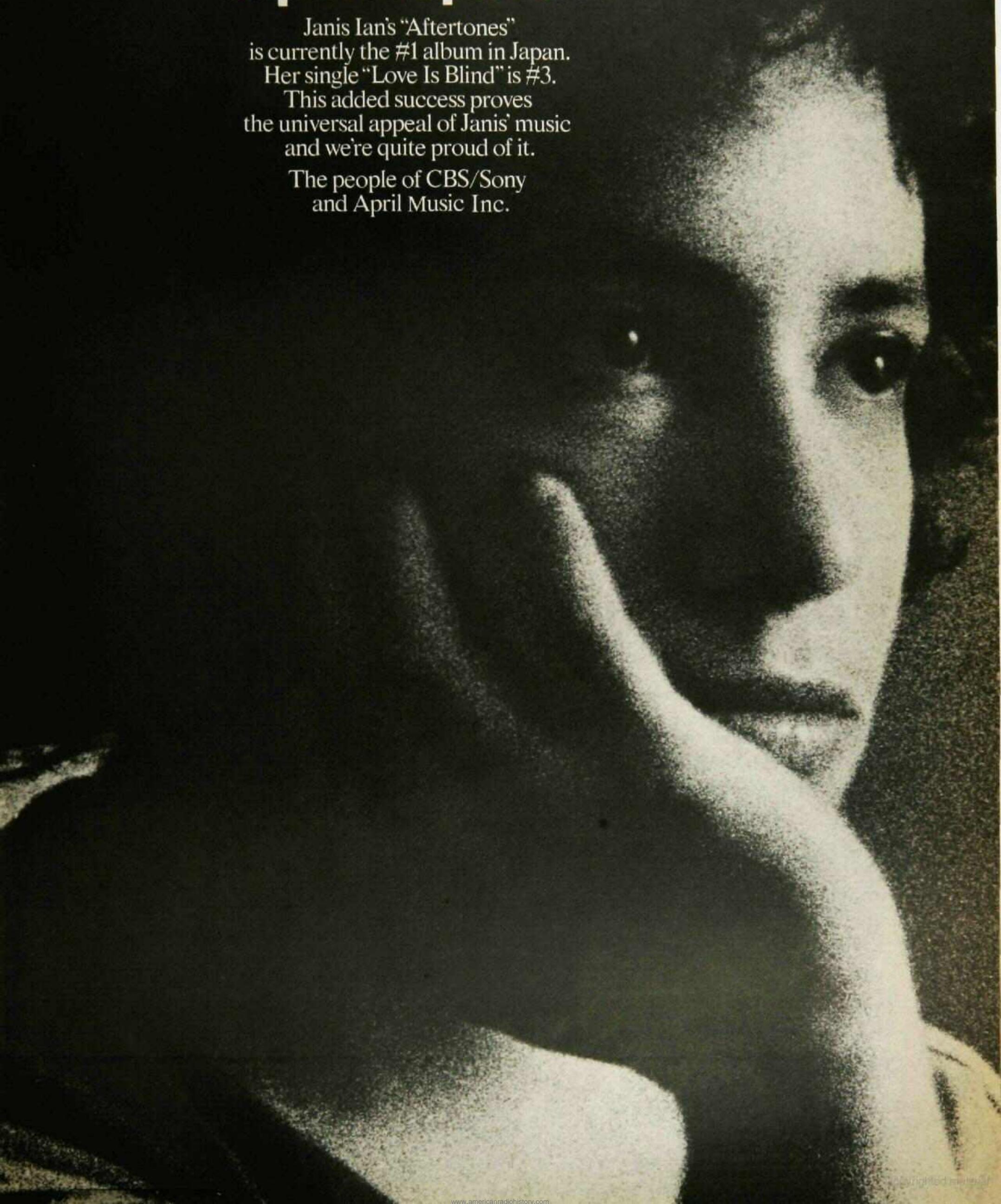
(Continued on page 72)

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Market Quotations

As of closing, Thursday, November 4, 1976

1975		NAME	P-E	(Sales 100s)	High	Low	Close	Change
High	Low							
39%	19%	ABC	25	569	37%	36%	37%	+ 1%
9%	4%	Ampex	11	53	6%	6%	6%	-
9%	2%	Automatic Radio	2	8	3%	3%	3%	-
61	46%	CBS	10	318	53%	52%	53	+ 1%
7%	4%	Columbia Pictures	4	739	6	5%	5%	+ 1%
16%	8%	Craig Corp	3	40	12%	12%	12%	+ 1%
63	41%	Disney, Walt	19	377	45%	44%	45	+ 1%
5%	2%	EMI	8	25	3%	3%	3%	+ 1%
26%	14%	Gulf + Western	4	527	17	16%	17	+ 1%
7%	3%	Handleman	5	73	4%	4%	4%	+ 1%
27	14%	Harman Industries	5	23	20%	19%	20%	+ 1%
8%	3%	K-Tel	4	5	4%	4%	4%	-
11%	7%	Lafayette Radio	6	54	8	7%	7%	-
25%	19%	Matsushita Electronics	13	11	21	20%	20%	-
36%	25%	MCA	6	124	34%	33%	34%	+ 1%
15%	12%	MGM	8	228	14%	14%	14%	+ 1%
66%	52%	3M	22	457	60	59%	59%	-
4%	1%	Morse Electro Products	-	-	-	-	-	-
59	41%	Motorola	19	58	51%	49%	50%	+ 1%
33%	19%	North American Philips	7	20	29	28%	29	-
23%	14%	Pickwick International	8	14	16%	16	16%	+ 1%
5	2%	Playboy	20	53	4%	4	4%	+ 1%
30%	18%	RCA	13	756	25%	25	25%	+ 1%
11%	8%	Sony	19	706	8%	8%	8%	-
40%	16	Superscope	6	110	18%	18	18	-
47%	26%	Tandy	9	501	36	35%	35%	-
10%	5%	Telecor	5	31	7	6%	7	-
4%	1%	Telex	9	266	2%	2%	2%	-
7%	2%	Tenna	8	24	3%	3%	3%	-
13%	8%	Transamerica	8	282	12%	12%	12%	+ 1%
15	8%	20th Century	10	98	9%	8%	9%	-
25%	17%	Warner Communications	23	778	24%	24%	24%	-
40%	23%	Zenith	13	279	27%	26%	27%	+ 1%

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	1%	2
Gates Learjet	3	4	8%	8%	Wallich's	-	-	-	-
GRT	1/2	1/2	1/2	1/2	Music City	-	-	-	-
Goody Sam	3	-	1%	2%	Kustom Elec	7	7	2%	3%
Integrity Ent.	3	102	1/2	1	Orrox Corp.	-	-	-	1
Koss Corp.	5	44	4%	5%	Memorex	7	94	20%	20%
M. Josephson	4	2	8%	9%	Recoton	26	-	3%	3%

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20th Century Music-Disk Net Droops

LOS ANGELES—Combined 20th Century music publishing and record label losses contributed heavily to a drastic decrease in profits at parent 20th Century-Fox in the nine-month period ending Sept. 25, 1976.

For the period over-all 20th Century-Fox profits were down an astounding 63% from \$13,617,000 in 1975 to \$5,098,000 in 1976. Music sales were off 48% dropping to \$6,597,000 from \$12,774,000 in 1975. Combined publishing and label profits were down \$3,843,000 in 1976 compared to a small profit of \$301,000 a year ago.

Third quarter figures show a music sales loss of \$1,233,000 compared to a profit of \$622,000 for the same quarter ending 1975. Music grosses were down 60% to \$1,712,000 from \$4,240,000 last year.

Alan Livingston, newly appointed vice president of the entertainment group at 20th Century-Fox, admits the label had a "cold year."

"20th Century is going through growing pains," he says. "We don't have a catalog of albums to back us up. We will sign artists on a highly selective basis until we break an act."

Livingston points out that 20th's fall releases which include new albums by Ambrosia, Barry White and a collection of Beatle songs by various name artists entitled "All This And WW II" are receiving strong reaction by dealers and hopefully will "turn the company around."

P/M REPORTS SALES SOAR TO NEW HIGH

CHICAGO—Phonogram / Mercury is reporting record sales for the month of October that exceeded the label's previous all-time peak of Dec. 1975.

Adding to its optimism, the label says, is the fact that October sales were spread across a range of product in almost all musical categories.

Contributing most to the surge were "Best Of BTO (So Far)," "Gold," the Ohio Players; "The Best Of Rod Stewart," "Johnny The Fox," Thin Lizzy, and "The World Is A Stage." Rush, informs Charlie Fach, executive vice president.

Fach says Albums by the Barcays, Johnny Rodriguez, Tom T. Hall and Charles Earland also were strong.

Craig Ups Dividend

LOS ANGELES—The Craig Corp. has voted a 50% increase in its quarterly cash dividend from five cents per share to 7.5 cents per share.

The increase is payable Jan. 24, 1977, to shareholders of record on Dec. 10, 1976.

Promote 'Beyond'

CINCINNATI—Phonogram/Mercury's "Beyond The Sun," a synthesized version of Holst's "The Planets," is being promoted at the Cincinnati Planetarium, Thursday (11), as part of the Planetarium's "Earthquakes In 1982," presentation. The production explores the hypothesis that the near lineup of the planets in 1982 will have a catastrophic effect on the earth.

BUT STILL LOSING

ABC Music Div. Picture Improves

NEW YORK—The three music-related divisions of ABC Inc. had a generally good third quarter, as ABC Records experienced only a "moderate" loss, ABC Record & Tape Sales saw profits break even, and Word Inc. improved profits and revenues.

It was a sharp turnaround from the similar quarter a year ago, when music losses sharply depressed corporate figures. The improvement aided the record third quarter and nine months net income, revenues and earnings per share for parent

ABC Inc., announced by chairman Leonard Goldenson and president Elton Rule.

"The ABC Records division improved its sales over the comparable 1975 quarter, but experienced a moderate loss in contrast to the substantial losses incurred by the domestic recorded music company in the third quarter of 1975" (\$12.2 million writedown due to unusually high returns, obsolete inventories and artist advances writeoff), according to Goldenson and Rule.

"Our wholesale record distribution company reported increased revenues while profits were even with last year's third quarter results" (break-even due to creation of reserves against a portion of W.T. Grant receivables).

"Word, Inc., improved revenues and profits," the corporate duo note, compared to the third quarter last year when sales and profits were below anticipated levels.

For the three months ended Oct. 2, ABC Inc. reports revenues rose

(Continued on page 10)

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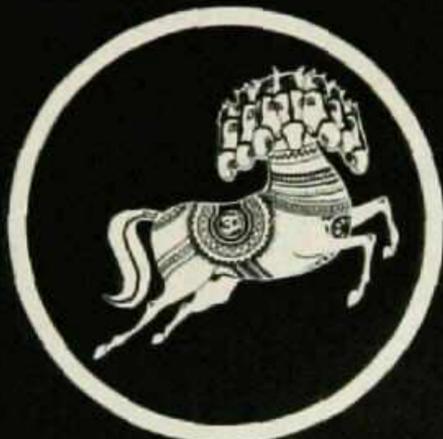
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N.Y. Retailers Mostly Optimistic

Discounts Prevail, Product Moving But Profits Cut

By ROMAN KOZAK

NEW YORK—As the Christmas buying season nears, some New York City record store managers are awaiting it with joy and jubilation. Others are hoping for the best. Some have left the business.

Happiest are New York's two top lowballers, Disc-O-Mat and Jimmy's Music World.

"We don't even have to take the records out of the boxes, we just have to open them and the people rush for them. It's like on a television movie," says Jerry Polito, store manager at a Disc-O-Mat outlet, telling about reaction to the new Stevie Wonder double album he is retailing for \$6.99.

Because of prices like this: Elton John for \$7.99 and an across-the-

board LP price of \$3.69, Polito sees the Christmas season ahead as "excellent."

"With product that is coming out now, I just don't see how we can lose," Polito estimates his outlet alone has sold nearly 2,500 of the new Wonder LP sets.

His optimism is reflected by Pat Osum, manager of a Jimmy's outlet, which puts prices down to \$3.99 for most best sellers, with a \$4.99 peak, and specials at \$2.99.

"Volume is tremendous; it will definitely surpass last year," declares Osum.

But such hopes for high profits through high volume are not universally shared.

"This is not really the best year

I've seen," says the store manager of a King Karol outlet in mid-Manhattan, where top 10 LPs go for \$3.99, with a \$5.89 regular price. But he does expect a pickup in business as Christmas nears.

So does Joe Carter, assistant store manager at another King Karol outlet: "Things are just now picking up. We are selling more Christmas, pop and soul records."

"We are not making it up in sales," says an assistant manager at a Sam Goody outlet, commenting on lower prices that have put WEA releases at \$4.29 this week with some LPs down to \$3.99, including new titles by Donna Summer and Lou

(Continued on page 82)

TV REVIEW

Woody Herman 40th A Nny Show Brilliant

LOS ANGELES—Woody Herman, celebrating his 40th year as a bandleader, may never have a more gratifying anniversary gift than the 90-minute "Woody" Public Television documentary which was beamed nationally Tuesday (2) night while more than 100 million Americans were watching election results on other stations.

Produced and directed by John Beyer, "Woody" emerged from the tube as the most engrossing and entertaining special revolving around a pop music personality ever to be served up on tv.

"Woody and I made a pact when I took over his management in 1968," noted Hermie Dressel. "Neither of us would ever get old. We will age and we will die but we are young at heart and Herman's music reflects that philosophy."

Spiced throughout by fascinating movie film clips, one of them going back to the '30s when Herman fronted "the band that plays the blues," the production moved swiftly and offered great and glorious gobs of swinging big band jazz. Don Soliday's beautifully articulated narration was a strong plus.

Herman, now 63, left St. John's High School in Milwaukee to work with the Tom Gerun and Isham Jones orchestras before he set up his

own aggregation in 1936. The diminutive saxophonist-clarinetist has been on the road ever since except for a year when he enjoyed a hiatus—1945—with his wife Charlotte and daughter Ingrid in their Laurel Canyon residence high in the Hollywood Hills.

Filed interviews with Dave Garroway, Ralph Burns, Nat Pierce and individual members of the 1976 Herman Herd were ingeniously spotted throughout the 90 minutes. Each said what everyone in the industry knows about Woody—he's lovable, has a wry and enviable sense of humor, is an ideal boss to the youngsters in his band, is an excellent musician and a devoted family man.

Much of the action in the special was filmed aboard the Herman bus as it rolled along the highways. "We must gross between \$13,000 and \$14,000 every week just to break even," Dressel reminded. "And we do it 48 weeks out of the year—every year."

One would hope that "Woody" is repeated by the network on a night in prime time when a larger viewing audience is available. Bucking the Carter-Ford returns was a hopeless and insurmountable handicap. An extraordinary production such as "Woody" deserves truly vast exposure.

DAVE DEXTER JR.

An Arbitron Memphis Study Retake

NEW YORK—Arbitron is redoing its study of radio ratings in Memphis following what may have been diary tampering in the April/May 1976 survey. Larry Manuel, vice president and general manager of Arbitron, says that information received by Arbitron from two stations, when taken together, raised questions. Arbitron launched an investigation. Thus, the Memphis report is being reprocessed deleting certain diaries. The new report was mailed Oct. 27.

Arbitron has brought to the attention of federal law enforcement authorities facts uncovered by its investigation and federal authorities are now investigating on their own.

"We have absolutely no indication that any similar problems have occurred in a previous Memphis survey or in any other market now or in the past," says Manuel. "What happens next in Memphis depends on the results of the federal investigation. New security procedures instituted prior to the beginning of the current survey will help to ensure against a reoccurrence of this type and any other type of survey tampering."

ABC Music Div.

Continued from page 8
37% to \$321.3 million, from \$234.6 million a year ago; net income zoomed to \$16.95 million from \$384,000, and earnings per share rose to 95 cents from 2 cents.

In the first nine months of 1976, revenues gained 28% to \$950.9 million from 742.9 million the prior year; net income more than doubled to \$47.36 million from \$21.05 million, and per share earnings rose to \$2.69 from \$1.22.

KMEN Going Top 40 Again

SAN BERNARDINO, Calif.—KMEN, once a Top 40 station that boosted the careers of such men as Ron Jacobs and Bill Watson, is shifting back to a Top 40 format after an attempt at MOR.

Mike Matthews, program director, says the station will try to recapture some of its Top 40 glory. Jerry Jolstead, who was general manager of the station 1962-70, has returned as manager. Johnny Helm and Phil Otis have also returned to the secondary market outlet outside of Los Angeles.

The playlist will feature 40 records. A lot of oldies will be weaved in. "But we won't be an oldies station," says Matthews. "Our target audience will be 25-34 age listeners and we'll be trying to find an adult line between MOR and hard rock."

The air staff includes Jim Zippo mornings, Scott Taylor middays, Mike Matthews afternoon drive, Greg Roberts evenings, and chief engineer Gary Shannon late evenings with Wayne Carton after that

Music Plus Idea

Continued from page 3
Rush" plan, Music Plus stores devoted all the pyramid space to the 32 LP covers in the program. And the resultant album sales proved the concept's lure to getting customer attention.

"Every Christmas I spent a lot of time in various stores working the register," Fogelman says. "Last year I noticed that a customer came in, went to the bin for the album or albums he wished. Then he's spot a pyramid. He'd focus on one of the covers. He'd then return to that artist's section and bring the album to the checkout register," Fogelman explains.

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One might ask why.

Mr. Harrison knows why. Here he explains this sudden turn of events: "There's no doubt in my mind that Mo Ostin pushes the biggest button in the business. I've seen Mo's button. I've actually touched it, and he uses it well!"

We feel certain that George is aware that the reason Mo's button is so big is that the sales of Mo's distribution company, Warner/Elektra/Atlantic, surpass the

sales of any other record company. A performance that should prove to be instrumental in the success of Dark Horse Records' artists: Attitudes, Kenny Burke, Splinter and Stairsteps.



"Every year for five years they've broken their own sales record...can't be bad, Squire!" says George.

The Dark Horse Records/Warner Bros. distribution pact is celebrated by George Harrison's debut single scheduled for release imminently with the album hot on its heels.

And Harrison, who just turned 33 & 1/3 years old, leans back on Mo's sofa and asks, "Did you know MO spelled backwards is OM?"

Come visit Dark Horse in Burbank.



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Re-Issues Dominate 1976 Recorded Holiday Product

• Continued from page 1

Among the new LPs are works by John Denver, Donnie and Marie Osmond, the Salsoul Orchestra (a disco holiday endeavor), the Impressions, Willis Jackson and Lou Donaldson.

Familiar names in the reissue packages are Bing Crosby, Gene Autry, Frank Sinatra, Fred Waring and Brenda Lee, among others.

In a label by label breakdown, this is an early LP score: Columbia 40 titles; Capitol 29; Springboard International 22; Peters International 11; RCA 9; Caytronics 9; Pickwick/Camden 6; Fantasy 2; Monument 2; London 2; Mercury 2; Disneyland 2; United Artists 2; Polydor 2; Warner Bros. 1; Atlantic 1; Audiofidelity 1; Buddah 1; ABC/Seon 1; Republic 1.

On an individual basis:

RCA will have a big push on the resericed John Denver "Rocky Mountain Christmas," tying in with the ABC-TV rerun of his highly rated 1975 special on Dec. 11, with a major tv spot campaign and in-store and window displays. New holiday LP is "Christmas Festival" by the Vienna Choir Boys, recorded by RCA's German subsidiary but released on the Red Seal label here.

All accounts that want them are being offered a special 6-foot-high Christmas tree display with space for five album slicks, depending on the merchandise a particular dealer may want to feature.

With its equal push on catalog and front-line product, the label is resericing such past holiday hits as

"The Perry Como Christmas Album," Charlie Pride's "Christmas In My Hometown," "Elvis Sings The Wonderful World Of Christmas," "Christmas With Danny Davis & The Nashville Brass," Jim Reeves' "The 12 Songs Of Christmas," plus titles by the Boston Pops and the Robert Shaw Chorale.

Material for this survey provided by Stephen Tremain, Gerry Wood, Roman Kozak, Jim Fishel, Claude Hall, Ed Harrison, Jean Williams, John Sippel, Radcliffe Joe and Eliot Tiegel.

At Pickwick International, the P.I.P. label will highlight two holiday singles, with an unusual dual 7 and 12-inch 45 release of Moonlion's disco version of "The Little Drummer Boy," released last Christmas only as a 7-inch. The 12-inch version, running five minutes, will be serviced to disco deejays and sold commercially at suggested \$2.98, notes Rick Bleiweiss, with the underground disco hit "Sweet Georgia Brown" on the flip. The other new single is a Sandler & Young medley of "I Believe/Ave Maria."

On the Pickwick/Camden budget labels, which include the RCA Camden catalog for the first holiday season since the licensing arrangement was signed, at least six Camden LPs will be included in the expanded "Give The Gifts Of Music" holiday theme begun last year, notes Mark Friedman. Included are large window displays and special counter and floor merchandisers for both LPs and tape.

RCA Camden product being re-serviced includes "Elvis's Christmas Album," "Perry Como Merry Christmas Music," "Mario Lanza Christmas Hymns & Carols," "How The Grinch Stole Christmas" and the Living Voices featured in "The Little Drummer Boy" and "A Christmas Songbook."

When it comes to Christmas, Capitol can give you almost any kind of Christmas you want—from rock to country to even a Greek Christmas. There are 29 mid-line albums on the markets, but nothing new, says national sales manager Walter Lee. However, these artists have been consistent sellers for years and a Tennessee Ernie Ford is represented by not only two regular albums, but also a double album set.

Capitol has 10 double LPs including product by Jackie Gleason, Fred Waring, Tennessee Ernie Ford, Wayne Newton, Roger Wagner Chorale and the Hollywood Bowl Orchestra, as well as an album of instrumentals and a couple of albums featuring various artists. Among the regular albums are David Rose's "Little Drummer Boy," plus Frank Sinatra, Tennessee Ernie Ford (one with the Roger Wagner Chorale), Eddie Dunstetter, Fred Waring, Nat King Cole, the Beach Boys, Al Martino, Dean Martin, the Lettermen, the Roger Wagner Chorale, Glen Campbell, Merle Haggard.

In addition, there are several international albums, with Christmas music of Sweden, Italy, Germany, France, Poland, Ireland, Mexico and Greece.

Last year, Capitol reduced the prices on its Christmas albums with \$6.98 albums carrying a suggested list of \$4.98.

MCA Records is offering a special program on its Christmas catalog of albums and singles. Entitled the "Essential MCA Christmas Catalog," the program began Sept. 29 and continues until Nov. 26. All accounts are eligible for Feb. 10 de-

ferred billing on orders of \$50 or more. Regular \$6.98 list for albums and \$1.29 for singles with no deferred billing applies for orders less than \$50.

Catalog albums are: "Merry Christmas," by Bing Crosby; "New Year's Eve With Guy Lombardo"; "Christmas Wonderland," by Bert Kaempfert; "Merry Christmas From Brenda Lee"; "Winter Wonderland," by Earl Grant; "Have A Holly Jolly Christmas" and "Rudolph The Red-Nosed Reindeer," by Burl Ives; "Country Christmas," by Loretta Lynn; "The Littlest Angel"/"Lullaby Of Christmas," by Loretta Young/Gregory Peck; "Twas The Night Before Christmas," by Fred Waring; "Christmas On The Rhine," with a mixed chorus and orchestra conducted by O. Tannenbaum; "Christmas Time," by Roger Williams; "Little Drummer Boy," by the Harry Simeone Chorale; "Santa Claus Is Coming To Town (Fun Songs Of Christmas)" and "Do You Hear What I Hear? (The Traditional

Songs Of Christmas)" by the Do-Re-Mi Children's Chorus.

MCA's catalog singles cover 15 titles, the most well known including "Jingle Bells"/"Santa Claus Is Coming To Town" by Bing Crosby and the Andrews Sisters, "Silent Night" by Crosby, "Silver Bells" by Earl Grant and Elton John's "Step Into Christmas."

Fantasy's LPs are from its catalog, both retailing at \$6.98: "A Charlie Brown Christmas" by Vince Guaraldi and "25th Day Of September" by the Staple Singers.

At CBS Records, a spokesperson says there is no special product for Christmas, other than the restocking of about 40 Christmas LPs by various pop and classical artists.

These artists include Barbra Streisand, Mahalia Jackson, Connie Smith, Johnny Cash, Jim Nabors, Lynn Anderson, Johnny Mathis, Percy Faith, Andy Williams, Ray Conniff and the Mormon Tabernacle Choir, among others.

Atlantic is releasing one Christmas (Continued on page 16)

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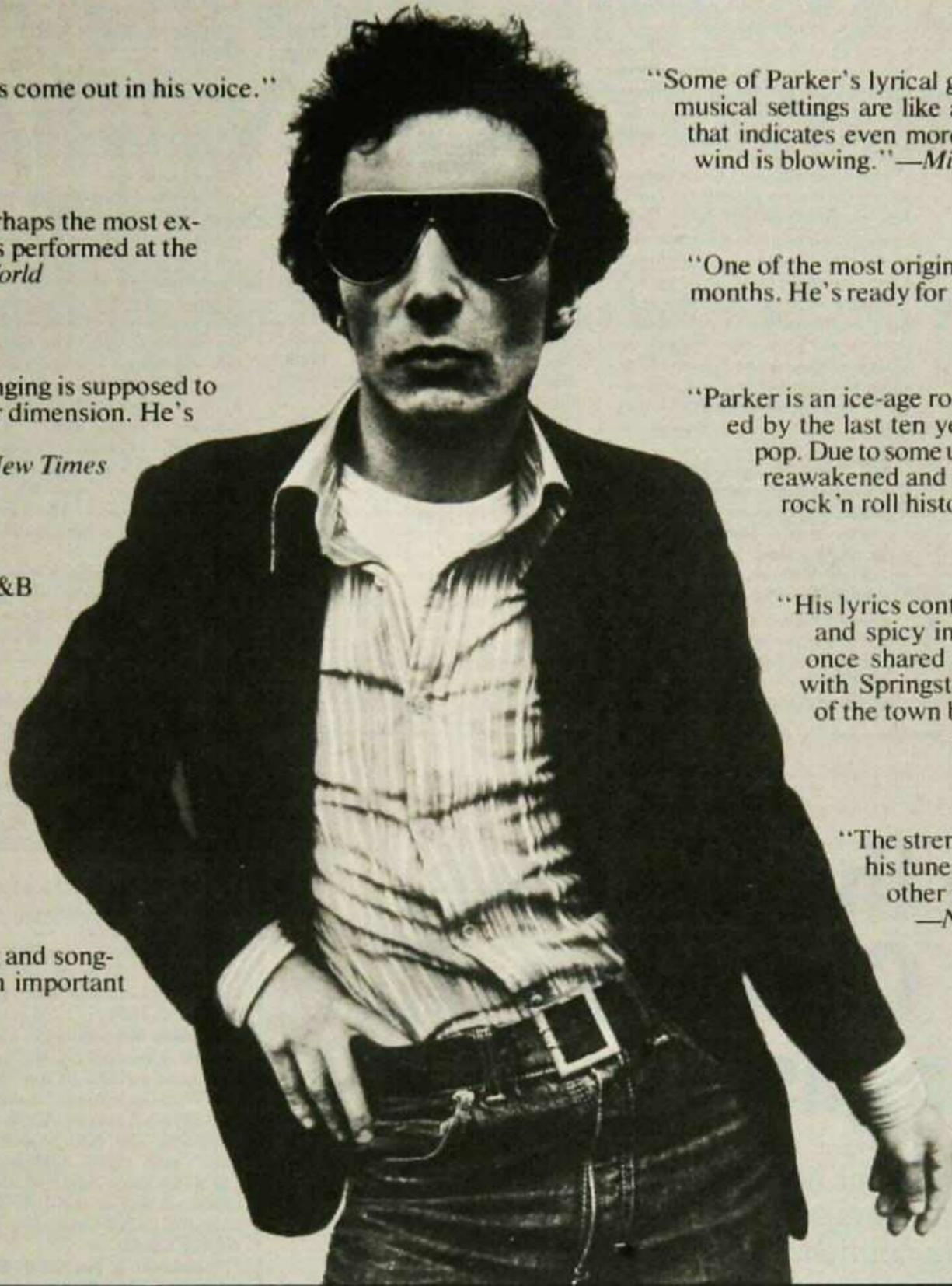
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11/17 New Orleans, La.
11/19 Houston, Tex.
11/27 Rochester, N.Y. (w/Thin Lizzy)
11/28 New York City (w/Thin Lizzy)
11/29 Allentown, Pa. (w/Thin Lizzy)
11/30 Pittsburgh, Pa. (w/Thin Lizzy)
12/1 Detroit, Mi. (w/Thin Lizzy)
12/4 Chicago, Il. (w/Thin Lizzy)
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Re-Issues Dominate 1976 Recorded Holiday Product

• Continued from page 14

mas LP and a slew of singles (including several off this album). Entitled "Funky Christmas," the album features originals and holiday standards by Lou Donaldson, John Edwards, the Impressions, Willie Jackson, Margie Joseph and Luther.

The singles include: Donny Hathaway's "This Christmas," John Edwards' "The Christmas Song" and "White Christmas," the Impressions' "I Saw Mommy Kissing Santa Claus" and "Silent Night," and Luther's "May Christmas Bring You Happiness."

The last-named has also been released as a 12-inch disco disk for the holiday season.

Warner Bros.' 16 November releases, mostly by big names, include a reissue of "Phil Spector's Christmas Album" at \$6.98, a rock novelty classic which was distributed by Apple until this year. WB is also reissuing Emmylou Harris's 1975 Christmas single, "Light Of The Stable."

20th Century Records is turning out a new single for Christmas—"CB Santa Claus" by Richard Gillis. Sue Emmer, administrative assistant in promotion, says the single will be at the regular list price.

Audiofidelity Records will release a Christmas LP by the Singers Unlimited on BASF which it distributes. Product will be backed by window and countertop displays as well as posters, flyers and other point-of-purchase materials.

Cayre Industries through its Salsoul label, is launching a major merchandising and promotional cam-

paign nationally for its "Christmas Follies" \$6.98 LP by the Salsoul Orchestra. The disco Christmas album will be subject of a radio and tv campaign for four weeks starting Nov. 22, and Salsoul is planning store and window displays throughout the country. There will also be a single, "Little Drummer Boy" (\$1.50) from the LP.

For the Latin audience Caytronics is releasing \$4.98 Christmas albums by Marco Antonio Muniz, Yoyito Cabrera, two by Tuna De Bayamon with a special discount to dealers; two by Felix Olmo; as well as albums by Navidad De Belen and Navidad En Espana.

There are also two \$1.29 singles out by Raphael in the holiday spirit, but, generally, "We are not concentrating on Christmas so much this year," says Rinel Sousa, Caytronics Corp., vice president.

Buddah Records is releasing its first Christmas album in at least four years with "Bless This House" by Gladys Knight & the Pips. Buddha plans in-store displays, and will offer dealers discounts for the LP that is expected to retail at normal list price.

ABC Records is releasing one pure Christmas LP this year, a classical number, "Weinachtsmusik" by Cappella Antiqua Muncheon/Ruhland on the Seon label. The LP, which is in German, was recorded in Europe and lists for \$6.98.

Peters International is releasing a worldwide array of Christmas product, mostly on import ranging from \$6.98 to \$8.98.

Some new Peters titles include:

"Merry Christmas From Italy" by various artists; "Freudige Weihnacht" (German carole); "Christmas Album" by the German artist Heino; a Vienna Boys Choir Christmas album; "German Church Bells"; "Messiah" (\$23.94), a three-record set by the King's College Choir; "A Christmas Fantasy" by the Huddersfield Choral; "Christmas With Vera Lynn"; "Tino Rossi: French Christmas"; "Greek Christmas Choral"; and "King's College Christmas Carols in Quad."

Springboard International is releasing two albums to raise its Mistletoe label's catalog to 20 titles. The two are "Christmas Rhapsodies For Young Lovers" and "Billy Vaughn Christmas Songs." The LPs list for \$3.49.

Springboard is also releasing four singles: "Little Drummer Boy," by the Harry Simeone Chorale; "Jingle Bell Rock" by Bobby Helms; "Rudolph The Red-Nosed Reindeer," by Gene Autry, and "Silent Night," by Jerry Butler. These will retail at \$1.29.

"The Osmonds' Christmas Album" is Polydor's holiday fare this year. The two-record album will be specially priced at \$7.98 and will be part of a promotional package that also includes the recent Osmonds' "Brainstorm" LP and "New Season" by Donnie and Marie.

Polydor has created mobiles, store divider cards, easel album backs, and an updated inner sleeve as part of the promotion as well as a radio contest where the albums will be awarded along with purple stock-

ings with Donny's picture imprinted.

As for other Christmas releases, "We are relatively limited at this point" says Harry Anger, national director of sales who notes that an Arthur Fiedler album is about the only other Christmas product in the Polydor catalog here.

London's Christmas product release is "equivalent to most years," says Berald Fein, assistant sales manager, who says that this year's Christmas LP releases of "Oh Holy Night" (\$6.98) by Luciano Pavarotti and "Handel's Messiah" (\$23.94) are part of the fall sales program with extra 30 days dating and 100% return privilege.

Disneyland Records has two new albums and five new Little Golden books and records for those interested in holiday product. Rankin/Bass, producers of pre-Christmas tv network specials, have provided Disneyland with "Frosty's Winter Wonderland" and "The Night Before Christmas," soundtrack LPs based on video hours. They list at \$2.98. The five \$1.29 Little Golden sets are: "Jingle Bells," "The 12 Days Of Christmas," "Frosty The Snow Man," "Rudolph The Red-Nosed Reindeer," and "The Night Before Christmas." "The Christmas Carol" is a prior release still available.

Motown has a bizarre lyriced new single, "Why Daddy?" by Ronnie Dove on Hitsville, wherein a father runs over his son, who is hurrying home loaded with gifts for his parent. It is already released.

United Artists Records has released the two new all-time best seller \$5.98 collations on single LP: "The 12 Hits Of Christmas" and "Rhythm And Blues Christmas." The David Seville and the Chipmunks single, "Rudolph The Red-Nosed Reindeer," is its only catalog single.

Alshire Records will stress its 101 Strings "Glory Of Christmas" album during the holidays.

Down Nashville way, Mercury is offering the "Holy Bible" by the Stadler Brothers and "Fox Hollow" by Tom T. Hall.

Republic Records is the most active local Nashville label pushing Christmas product. It has "Christmas With Gene Autry," a newly repackaged LP and an Autry single, "Rudolph The Red Nosed Reindeer" with "Here Comes Santa Claus" are being marketed, with discounts on singles and LPs ranging from 10% to 20% depending on the volume bought.

Monument is one label that remains bullish on Christmas. "We're going to cut one or two new Christmas albums for next year," comments Fred Foster, president. "Christmas music has to be treated with contemporary expertise. We need some new horizons, new directions, and to think in terms of what would be appealing."

Foster echoes the feelings of several label heads that the pricing of Yuletide albums should take in consideration the popular low-cost sampler LPs. "You can't merchandise Christmas albums for \$6.98."

Monument is listing Charlie McCoy and Boots Randolph albums at \$5.98 this year. Also from the Monument catalog, four holiday season singles—by Roy Orbison, Grandpa Jones, McCoy and Randolph—will be re-released.

Other new Christmas LPs include "Christmas Joys" by the Ralph Carmichael Orchestra and Chorus on Light Records, "Christmas In Velvet" by Derric Johnson's the ReGeneration on Impact, "A Tribute To Christmas" conducted by Fred Bock on Image VII, and such singles as "A Little Boy's Christmas Prayer" by Ray Reeves on Acquarian, "The Christmas Equalization Act" by Gary Seger on Tax Records and "Christmas Party Piano Player" by Boyce Hawkins.

And Shelby Singleton has cut a Christmas single for his Plantation label with Webb Pierce, "Christmas Time's A'Coming," though he admits, "I don't normally get involved with Christmas product because the selling time is too short."

Jim Fogelson, president of ABC/Dot in Nashville, recalls the days when radio stations began playing Christmas songs in November. "Now you don't start getting airplay until 6 p.m. Christmas Eve and they start shipping them back at 12:01 Dec. 26," he laments.

Jerry Kennedy, vice president of Phonogram/Mercury's Nashville operation, adds this aspect: "There's a problem—from warehouse space to space in the stores. There's six billion tons of great product that racks would rather have on shelves than Christmas product."

"Unless you hook a standard, you don't sell year after year," interjects Nick Hunter, Playboy Records Nashville promotion director. "There's only a three-week selling period."

Radio play is limited for holiday music. Bob Pittman of WMAQ, Chicago, says his station will be playing some Christmas product. "But we mainly stay away from a lot of the newer Christmas stuff and go in for standards like Bing Crosby's 'White Christmas.'"

And on the wholesale level, Gwen Kessler, owner of Tara Records and Tape Distributing in Atlanta, reports: "Our experience over the past four or five years is that we get back more than we sell."

2 Grab Awards

LOS ANGELES — Canada has awarded Kiki Dee her first platinum single for "Don't Go Breaking My Heart" while Cliff Richard received his first gold single for "Devil Woman."

Columbia \$8.98 List LP

• Continued from page 1

distributor price will be \$4.32, while an independent record/tape retailer will pay \$4.80.

"The \$1 extra could hurt the overall sale," Lou Fogelman of Music Plus, 15-store Los Angeles chain, feels. "But I like the fact that for the first time we have a universal price for tape and LP. It cuts down dual pricing, which is so difficult in advertising and accounting," he added.

"We bought a normal two-week supply on the album because of the two stars in it," Pat Moreland, City

One-Stop, Los Angeles, reports. "We're not worried about it. It comes a bit early, however." City One-Stop is probably the largest single one-stop nationally in volume.

Langdon Hedemann, Raintree Distributors, Portland, says he refused to buy the album. "The \$1 raise is too much too quickly. The salesman talked about additional cost to provide tremendous advertising. But that advertising allowance usually goes to the big guys. I don't get the advantage of it," Hedemann says.

Wipe the windows, Check the oil, Dollar gas.

From the standpoint of guitar playing, this album contains some of Dick Betts' most inspired playing. In my opinion, The Allman Brothers Band has always been more exciting live than in the studio, and this new album contains some of the band's best live performances."

—Jim Crockett, "Guitar Player"

"'Wipe the Windows, Check the Oil, Dollar Gas' is as close to vintage Allman Brothers as we'll ever hear again. The good Brothers have left us a sweet little smoker here."

—Peter Crescenti, "Circus"



CAPRICORN RECORDS

Coming soon...from Capricorn Records, Macon, Ga.

Thirty-seven years ago nobody even heard of a Country music award.

But that was before BMI became involved.

Now today there are Country music charts...
royalties for writers, publishers...and, of course, awards.

*BMI would like to congratulate the writers of the 94 BMI Country songs,
most performed from April 1, 1975 to March 31, 1976.*

Peter Allen	Don Goodman	Ira Louvin	Jim Rushing
Bill Anderson	Greg Gordon	Vince Matthews	Troy Seals
Jeff Barry	Bill Graham	Bob McDill	Whitey Shafer
Rory Bourke	Kelli Haggard	Hugh Moffatt	Billy Sherrill
Roger Bowling	Merle Haggard	Chips Moman	3 Awards
L. Russell Brown	4 Awards	Willie Nelson	Shel Silverstein
Boudleaux Bryant	Tom T. Hall	2 Awards	Carole Smith
Larry Butler	3 Awards	Michael Nesmith	Myra Smith
Wayne Carson	Linda Hargrove	Peter Noah	Joe South
Larry Cheshier	3 Awards	Kenny O'Dell	Mike Stoller
Jerry Chesnut	Larry Henley	2 Awards	Glenn Sutton
Johnny Christopher	Wayland Holyfield	Bonnie Owens	Billy Swan
Hank Cochran	Jay Huguely	Dolly Parton	3 Awards
Jessi Colter	Mark James	3 Awards	James Taylor
2 Awards	Sonny James	Ben Peters	Conway Twitty
Sonny Curtis	Waylon Jennings	3 Awards	2 Awards
Charlie Daniels	3 Awards	Brian Potter	Jim Webb
Danny Darst	Will Jennings	Curly Putman	Kent Westberry
Mac Davis	Sammy Johns	Jerry Reed	Sterling Whipple
Al Dexter	Kevin Johnson (APRA)	Don Reid	Hank Williams
Johnny Duncan	George Jones	2 Awards	2 Awards
Wayne Duncan	Vivian Keith	Allen Reynolds	Norro Wilson
Bobby Emmons	Murry Kellum	Billy Ray Reynolds	Bobby Wood
Phil Everly	Kris Kristofferson	John Rostill (PRS)	Neil Young
Donna Fargo	2 Awards		
2 Awards	Dennis Lambert		
John Farrar (PRS)	Jack Lebock		
2 Awards	Jerry Leiber		
Freddy Fender	Irwin Levine		
Lefty Frizzell	Margaret Lewis		
James Gilreath	Charlie Louvin		



BROADCAST MUSIC INCORPORATED
The world's largest performing rights organization.

NATL PROGRAM DIRECTOR MAC ALLEN

Every City Has Its Problems, Sonderling Exec Is Convinced

Editor's Note: This in-depth interview with Mac Allen, national program director of the Sonderling Broadcasting chain of radio stations, is conducted by Billboard radio-television editor Claude Hall in Nashville.

Hall: As national program director of Sonderling Broadcasting, do you have a lot of problems that are more demanding than those of just a program director?

Allen: There are a lot more people

involved—you get involved in directions of radio stations and . . . the biggest problem in any business today is communication. In our case, we own 10 radio stations. They're all pretty much esoteric in format. Five or six of them are black format stations, but most of them are well-aimed at their specific market. In each market you have different problems. It's kind of tough because you have to keep on top of the aims of each station—they each have different problems. The headache comes from trying to balance your

head in regard to what's going on at each station.

H: Do you ever get actively involved in the programming of a specific station?

A: I'm actively involved with the programming at all of our stations except one, which is formatted religion and foreign language, WOPA in Chicago. All of our radio stations, by the way, are very community involved. WOPA was the first station that Egmont Sonderling built and owned. We are now putting some black music on at night, but the station is quite different from our other operations.

H: Are you also involved in the profit and loss statements of those stations?

A: Only in that it affects my own budgets for programming and promotion and things like that. Our program directors at each station are pretty much involved also in the budgets. They're expected to get involved in budgets—what they will need to spend. For example, we contest and promote heavily at all of our stations, including WOPA.

I just helped WOPA put a merchandising contest together. And you've got to know, more than ever before, where your dollars are. And you've got to know what you're go-

(Continued on page 31)

The Sonderling Stations

WWRL, New York: black rock AM station programmed by Sonny Taylor.
 WOL, Washington: black rock AM station programmed by Cortez Thompson.
 WMOD, Washington: rock FM station programmed by Fred Figenshu.
 WDIA, Memphis: black rock AM station programmed by Mike Frisbee.
 WQUD, Memphis, relaxed rock FM station programmed by Steve Stafford.
 WBMX, Chicago: sophisticated approach to black music format FM station programmed by Ernest James.
 WOPA, Chicago: religion and foreign language AM station.
 KDIA, San Francisco: black rock AM station programmed by Keith Adams.
 KIKK, Houston: country music AM and FM combo station programmed by Chris Collier.

Ales, Regan Bolster Radio Forum Panel

• Continued from page 3

and Egmont Sonderling, president of the Sonderling Stations, Miami.

This year, two encounter sessions have been slated. One will pit William B. Ray, chief of complaints & compliances of the FCC in Washington against three radio executives. Another encounter session will match two facets of the music industry—managers and promoters. Jeff Wald, president of Jeff Wald Associates in Los Angeles and manager of Helen Reddy, and Steve Gold, head of Far Out Productions in Los Angeles and manager of War, are slated for this encounter session, which will be moderated by Stan Monteiro, vice president of promotion, Columbia Records, New York.

Other new speakers and moderators include Hal Moore, program director, KHOW, Denver; Ted Atkins, general manager, WTAE, Pittsburgh; Jim Maddox, program director, KDAY, Los Angeles; Jack Lawler, program director, WLW, Cincinnati; the Magnificent Montague, Los Angeles; Alan Clark, president, Total Services, Los Angeles.

Also: Dick Drury of Bonneville Broadcast Consultants, Tenafly, N.J.; George Burns, president, Burns Media Consultants, Los Angeles; Lee Bayley, vice president of operations, Drake-Chenault Enterprises, Los Angeles; Dr. Ernie Martin, Univ. of Kansas, Lawrence, Kans.; Ron Brandon of WORD in Spartanburg, S.C.; Kathy Lenard, vice president of RKO Radio Representatives, New York; Neil Rockoff, general manager of WHN, New York; Mardi Nehrbass, general manager of Big Tree Records for the West Coast, Los Angeles; and Johnny Beerling, executive producer of Radio 1, BBC, London.

For spouses, to help their husbands or wives in their career, a special session has been slated on a Friday afternoon during the

convention. This will be moderated and guided by Judith Moorhead, a former advertising executive who is the wife of L. David Moorhead, general manager of KMET in Los Angeles; Judy Burns, one of the key forces in the firm of Burns Media Consultants in Los Angeles and spouse to George Burns; and Barbara Rounds, administrative assistant to Watermark Inc., Los Angeles, and spouse to its president Tom Rounds.

A similar session last year proved highly beneficial and all wives attending the meeting—whether registered for the Forum or not—are invited to participate in this session. It will run concurrent with regular sessions.

Jan Basham, a promotion executive with A&M Records in Los Angeles, and Chris Crist, a promotion executive with Warner Bros. Records, will make a presentation of a special record purchasing research study on behalf of the Southern California Record promotion Men's Unassociation of Los Angeles.

This confidential study will depict who's buying records, both singles and albums, and what radio stations are sending the customers into the record stores. A similar study was made public at an International Radio Programming Forum in Los Angeles two years ago.

To register for the Forum, radio personnel should send \$160 to: International Radio Programming Forum, 12th Floor, 9000 Sunset Blvd., Los Angeles, Calif. 90069. Non-radio personnel may register for the meeting for \$200. Already, the Marriott Hotel is growing short of rooms. Latecomers will have to stay at nearby hotels such as the Hyatt Regency or the Holiday Inn.

Registration to the Forum includes all work materials, entrance to all sessions and the evening entertainment, plus luncheons and dinners on the agenda.

Vox Jox

By CLAUDE HALL

LOS ANGELES—Watermark Inc. is launching new production on 13 more specials in the "Robert W. Morgan Special of the Week" series that are now on about 125 radio stations, according to Chuck Olsen, general manager of the syndication firm. Tom Rounds, president of Watermark, has made arrangements to have the new 13 hour segments produced by George Burns, president of Burns Media Consultants, Los Angeles.

Actually, it'll be a co-production situation since the combined forces of both firms will be brought behind the show, Burns, besides working as a programming consultant and creating the successful programming format "Stereo Rock" sold by TM Programming, Dallas, has been producing the "Burns Radio Album," a magazine-approach to radio programming.

This next issue of the "Burns Radio Album" will be sent out via cassette, instead of album, because the information contained in the "magazine" continues to grow. It's sent free to radio stations, most of the time, and if you're interested you can call Judy Burns at 213-654-6413 and ask for a copy.

Tom Kryskf, 213-397-2054, is looking for a country radio job; has

a first ticket. . . Stefan Ponek, 415-383-1636, has two specials for sale at reasonable prices—"The Steve Miller Special" that's two hours long and "We're Thankful For The Good Old Greatful Dead" that's one hour long. The Dead special features some stuff that was cut in those pre-recording-contract days. . . Joe LeFresne (pronounced Le-Frane) is now working with CFGM music director Dave Johnson in the Richmond Hill, Ontario station. Joe will see record promotion persons with new product.

The lineup at KXXK in Denver now includes John London 6-9 a.m., music research director Randy Lane 9-noon, Rick Brady noon-3 p.m., Brant Miller 3-6 p.m., Bobby Christian 6-8 p.m., C.C. McCartney 8-11 p.m., John Edwards 11 p.m.-2 a.m., Mike Shannon 2-6 a.m. Brady is now production director.

Julian Rogers, program director of Radio Antilles, P.O. 930, Montserrat, B.W.I., needs jazz albums. Guarantees airplay over the 200,000-watt AM station that programs for listeners throughout the Carib in English, Spanish, and French.

(Continued on page 31)

Wipe the windows, Check the oil, Dollar gas.

"Caught on that one special night in twenty, The Allman Brothers Band could always go beyond simple brilliance, and create the rarest of magical moments on stage. The fact that some of those moments were caught on tape is as reassuring as it is exciting. There could be no better document to one of the greatest bands ever."

—Cameron Crowe
 "Rolling Stone"



2CX0177

CAPRICORN RECORDS

Coming soon...from Capricorn Records, Macon, Ga.

Two sides of
Sinatra you've never heard:



"Like A Sad Song"
(written by John Denver)

^{b/w}
"Dry Your Eyes"
(written by Neil Diamond - J.R. Robertson)



Reprise RPS 1377



AGENDA

WEDNESDAY, December 1, 1976

10 a.m. - 6 p.m.
REGISTRATION

8 a.m. on
Exhibit Set Up, La Galerie

6:30 a.m. - 8 p.m.
COCKTAIL RECEPTION

Mardi Gras Ballroom
On behalf of the Advisory Committee, hosted by Billboard Magazine. Entertainment by BARRY MARTYN & THE LEGENDS OF JAZZ, Crescent Jazz Records

THURSDAY, December 2, 1976

10 a.m. - 11 a.m.
KEYNOTE SPEECH

Mardi Gras Ballroom
Benediction: B. Huie
Intro: Paul Drew
"Tomorrow's Communications: One-On-One To The World"
Speaker to be announced

11 a.m. - 11:15 a.m.
BREAK

11:15 a.m. - 12:45 p.m.

ENCOUNTER SESSIONS

Two simultaneous sessions. Choose the session of your choice.

- 1) Radio Encounter Sessions
"Radio vs. Governmental Regulations"
Representing Government:
William B. Ray, Chief
Complaints & Compliances
FCC, Washington, D.C.
Representing Radio:
Gerry Peterson, Program Director, KCBQ
Sis Kaplan, Gen'l Manager,
WAYS, Charlotte, N.C.
Bob Henabery, Bob Henabery Assoc. NY
Field Judge:
Gary S. Smithwick, Atty,
Winston-Salem, N.C.
- 2) Music Encounter Session
"There's More to Music Than Radio—
Promotion and Promoters"
Representing Records and Artists:
Jeff Wald, President, Jeff Wald Assoc., L.A.
Representing Promoters: to be announced
Field Judge:
Stan Monteiro, V-P Promotion
Columbia Records, NY

1 p.m. - 2:30 p.m.

AWARDS LUNCHEON

Mardi Gras Ballroom
Various radio and music awards will be presented.
Entertainment by England Dan & John Ford Coley, Courtesy of Big Tree Records (Atlantic)

12 p.m. - 6 p.m.

EXHIBITS WILL BE OPEN

La Galerie

2:30 p.m. - 5:30 p.m.

SCIENCE WORKSHOPS

Three simultaneous casual sessions. Registrants may wander from workshop to workshop, actually participating in the demonstrations and testing the equipment personally with various experts on hand to discuss everything on a one-on-one basis.

- I) "Quad and Stereo AM Radio," La Galerie I
The CD-4 Discrete Quadracast Systems
Lou Dorren, Director, San Mateo, Ca.
- II) The Computer in Radio Programming,"
La Galerie II
The Moffat Computer-Assisted
Programming System
Keith James, Vice-President,
Programming
Gordon Kyle, engineer in charge
Moffat Communications
Calgary, Canada
- III) "Audio Processing Equipment—How They
Can Help Improve Your Station's
Sound," La Galerie III

6:30 p.m.

PADDLEWHEEL STEAMER BOAT TRIP

on the President, on the Mississippi River
Sponsored by Columbia Records. Entertainment and refreshments will be provided

FRIDAY December 3, 1976

10 a.m. - noon

GENERAL SESSION

Mardi Gras Ballroom
Music Presidents' Session
"What Will Entertainment Be Like
Tomorrow?"

Moderator: Jack Thayer, President
NBC Radio, New York
Panelists: Artie Mogull, President,
United Artists Records, L.A.
Jerry Greenberg, President
Atlantic Records, New York
Russ Regan, President,
20th Century Records, L.A.
Barney Ales, President
Motown Records, L.A.

12 p.m. - 6 p.m.

EXHIBITS OPEN

La Galerie

12 p.m. - 2:30 p.m.

Free time for registrants

2:30 p.m. - 4 p.m.

WORKSHOPS

Three simultaneous workshops will be conducted. Please attend the one of your choice.

- 1) "Putting Moxy Into Programming"

Moderator: to be announced

Panelists: Jim Maddox, Prog. Dir.
KDAY, Los Angeles

- 2) "How to Motivate and Manage Air Personalities and Program Directors"

Moderator: Ted Atkins, Gen'l Mgr
WTAE, Pittsburgh

Panelists: Jack Lawler
WLW, Cincinnati

- 3) Automation and Format Syndication as a Way of Life

Moderator: Alan Clark, Lee Baley,
Alto Communications

Panelists: Dick Drury, Bonneville
George Burns, Burns Media
Consultants

BILLBOARD'S NINTH ANNUAL INTERNATIONAL RADIO PROGRAMMING FORUM "TODAY'S LOOK AT TOMORROW" DECEMBER 1-4, 1976 Marriott Hotel, New Orleans

2:30 p.m. - 4 p.m.

SPOUSES' SPECIAL

A session designed for all spouses attending the convention (you do not have to be registered for the convention itself to attend)
"How To Help your Spouses In Their Careers"

Moderator: Judith Moorhead
UCLA

4 p.m. - 4:15 p.m.

BREAK

4:15 p.m. - 5:30 p.m.

WORKSHOPS

Three simultaneous workshops will be conducted. Please attend the one of your choice.
1) "Research Today and Tomorrow"

Moderator: Dr. Ernie Martin,
Univ. of Kansas

Panelists to be announced

2) "Music Information Sources—
Their Importance in the Industry"

Moderator: Mike O'Shea,
Program Director
WFTL

Panelists: Betty Breneman
Los Angeles
Bobby Poe
Washington
Kal Rudman,
Philadelphia

Ron Brandon, WORD
Spartanburg, S.C.
George Meier
Philadelphia

3) "How Radio Sales Affect Programming"

Moderator: to be announced

Panelists: Kathy Lenard, Vice-President
RKO Radio, New York
Neil Rockoff, Gen'l Mgr
WHN, New York

6:30 p.m. - 8 p.m.

ENTERTAINMENT

Mardi Gras Ballroom

Music by Doug Sahn, with Lone Star Beer and Nachos
Courtesy of Doug Sahn and ABC Records

SATURDAY December 4, 1976

10 a.m. - noon

GENERAL SESSION

Mardi Gras Ballroom
Radio Presidents' Session
"What Will Entertainment Be Like
Tomorrow?"

Moderator: to be announced.

Panelists: George Duncan, President
Metromedia Radio, New York
Egmont Sonderling
Sonderling Broadcasting, MI
Bruce Johnson
Starr Broadcasting

Noon - 6 p.m.

EXHIBITS WILL BE OPEN

La Galerie
Noon - 1 p.m.

MINDBLOWING SESSIONS

Three simultaneous sessions will be conducted. Please attend the one of your choice.

1) "How to Deal with the New Demographics
and How They Will Affect Music and Radio
Industries"

Moderator: Mardi Nehrbass
Big Tree Records, L.A.

Panelists: to be announced.

2) "The ABBC's of Radio—You'll Like It!"

Moderator: Charlie Van Dyke,
Program Director
KHJ Radio, Los Angeles

Panelists: Rod Muir, Group President
2SM Group, Sydney, Australia

Johnny Beerling
BBC, London

Luiz Brunini,
Director Superintende

Radio Globo
Rio de Janeiro, Brazil

Rio de Janeiro, Brazil

J. Robert Wood,
Program Director

CHUM Radio

Toronto, Ontario Canada

3) "Who's Really Buying Those Records—
A Confidential Market Study"

Coordinators: Jan Basham, A&M Records;
Chris Crist, Warner Bros. Records,
on behalf of the Southern
California Record Promotion
Mens Unassociation, Los Angeles

1 p.m. - 6 p.m.

Free time for registrants

6 p.m. - 11 p.m.

AWARDS BANQUET

Mardi Gras Ballroom

Chairman: L. David Moorhead,
General Manager

KMET, Los Angeles

The Bee Gees will perform, courtesy of RSO
Records (Atlantic)

MORE SPEAKERS TO BE ANNOUNCED

REGISTER NOW! Complete this registration form and mail to
Diane Kirkland, c/o Billboard, 9000 Sunset Boulevard, 12th Floor, Los Angeles 90069.

Please register me for Billboard's Radio 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: \$200
 Radio Station Personnel/Students/Military/Spouses: \$160

You can charge your registration if you wish:

Master Charge Bank No. _____
 BankAmericard Card No. _____
 Diners Club Expiration Date _____
 American Express _____

Address _____ City _____ State _____ Zip _____

Signature _____
Registrant (Please print): _____

Title: _____
Phone: _____

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? _____

(No Refunds after November 19)

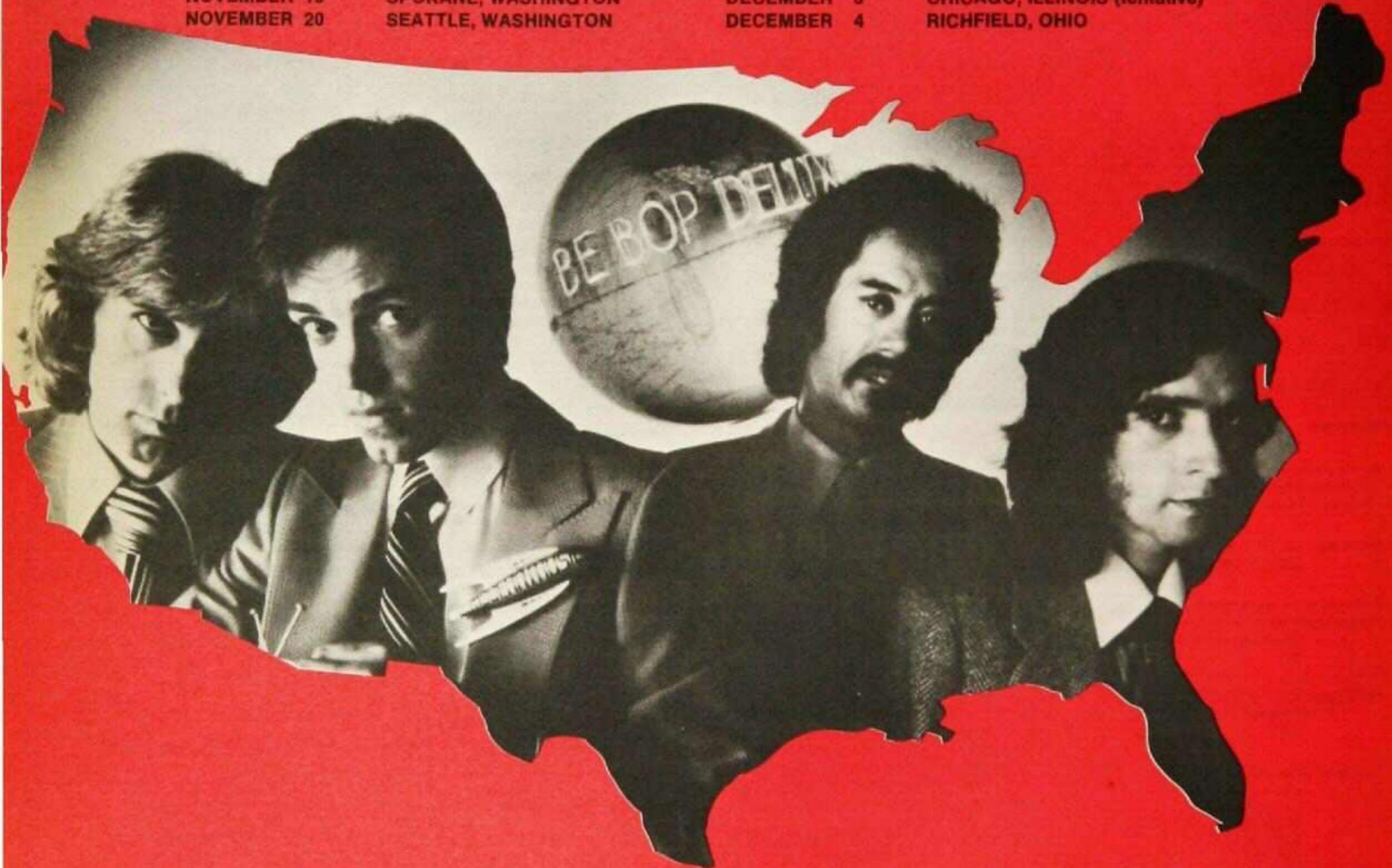
**IN OCTOBER, BE BOP DELUXE
TOOK NEW YORK, BOSTON, CHICAGO,
WASHINGTON, KANSAS CITY & COLUMBUS
BY STORM...AND THEY'RE CONTINUING THEIR
TRIUMPHANT U.S. CONCERT TOUR IN
NOVEMBER AND DECEMBER
IN THESE CITIES:**

NOVEMBER 10
NOVEMBER 12
NOVEMBER 13
NOVEMBER 14
NOVEMBER 17
NOVEMBER 18
NOVEMBER 19
NOVEMBER 20

ALBUQUERQUE, NEW MEXICO
PHOENIX, ARIZONA
LOS ANGELES, CALIFORNIA
SANTA BARBARA, CALIFORNIA
SAN DIEGO, CALIFORNIA
PORTLAND, OREGON
SPOKANE, WASHINGTON
SEATTLE, WASHINGTON

NOVEMBER 23
NOVEMBER 24
NOVEMBER 26-27
NOVEMBER 28
NOVEMBER 30
DECEMBER 1
DECEMBER 3
DECEMBER 4

EUGENE, OREGON
SACRAMENTO, CALIFORNIA
SAN FRANCISCO, CALIFORNIA
FRESNO, CALIFORNIA (tentative)
PITTSBURGH, PENNSYLVANIA
DETROIT, MICHIGAN
CHICAGO, ILLINOIS (tentative)
RICHFIELD, OHIO



**THE NEW ALBUM BY
BE BOP DELUXE
IS
MODERN MUSIC**
(ST-11573)



**ON HARVEST RECORDS
AND TAPES**



(Available from Capitol)

Billboard Singles Radio Action

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

Based on station playlists through Thursday (11/4/76)

TOP ADD ONS - NATIONAL

- SYLVERS—Hot Line (Capitol)
- ELTON JOHN—Sorry Seems To Be The Hardest Word (MCA)
- ELECTRIC LIGHT ORCHESTRA—Livin' Thing (U.A.)

PRIME MOVERS - NATIONAL

- ROD STEWART—Tonight's The Night (W.B.)
- BOSTON—More Than A Feeling (Epic)
- LEO SAYER—You Make Me Feel Like Dancing (W.B.)

BREAKOUTS - NATIONAL

- ELTON JOHN—Sorry Seems To Be The Hardest Word (MCA)
- BOSTON—More Than A Feeling (Epic)
- (D) BRICK—Dazz (Bang)

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.

KRIZ—Phoenix

- NONE
- ALICE COOPER—I Never Cry (W.B.)
- KISS—Beth (Casablanca) 11-5
- BARRY DEVORZON AND PERRY BOTKIN—Nadia's Theme (A&M) 19-8

KBBC—Phoenix

- HUDSON BROS.—Help Wanted (RSO)
- MARY Mc GREGOR—Torn Between Two Lovers
- YVONNE ELLIMAN—Love Me (RSO) 27-23
- BURTON CUMMINGS—Stand Tall (Portrait) 26-21

KTKT—Tucson

- SYLVERS—Hot Line (Capitol)
- ELTON JOHN—Sorry Seems To Be The Hardest Word (MCA)
- KISS—Beth (Casablanca) 15-11
- BOSTON—More Than A Feeling (Epic) 18-13

KQEO—Albuquerque

- KENNY NOLAN—I Like Dreamin' (20th Century)
- ELTON JOHN—Sorry Seems To Be The Hardest Word (MCA)
- SPINNERS—Rubberband Man (Atlantic) 28-20
- ROD STEWART—Tonight's The Night (W.B.) 18-12

KENO—Las Vegas

- SYLVERS—Hot Line (Capitol)
- ELTON JOHN—Sorry Seems To Be The Hardest Word (MCA)
- BEE GEES—Love So Right (RSO) 15-10
- KISS—Beth (Casablanca) 21-16

Pacific Northwest Region

TOP ADD ONS:

- SYLVERS—Hot Line (Capitol)
- MARILYN McCOO AND BILLY DAVIS—You Don't Have To Be A Star (ABC)
- ELECTRIC LIGHT ORCHESTRA—Livin' Thing (U.A.)

PRIME MOVERS:

- ROD STEWART—Tonight's The Night (W.B.)
- (D) SPINNERS—Rubberband Man (Atlantic)
- BURTON CUMMINGS—Stand Tall (Portrait)

BREAKOUTS:

- BOSTON—More Than A Feeling (Epic)
- ELTON JOHN—Sorry Seems To Be The Hardest Word (MCA)
- TYRONNE DAVIS—Give It Up! Turn It Loose (Columbia)

KFRC—San Francisco

- ENGLAND DAN AND JOHN FORD COLEY—Nights Are Forever Without You (Big Tree)
- DICKEY LEE—9,999,999 Tears (RCA)
- STEWIE WONDER—I Wish (Motown) 23-13
- ELTON JOHN—Sorry Seems To Be The Hardest Word (MCA) 25-18

KYA—San Francisco

- ENGELBERT HUMPERDINCK—After The Lovin' (Epic)
- MARILYN McCOO AND BILLY DAVIS—You Don't Have To Be A Star (ABC)
- BOSTON—More Than A Feeling (Epic) 19-15
- BARRY DEVORZON AND PERRY BOTKIN—Nadia's Theme (A&M) 6-1

KDIA—Oakland

- JACKSONS—Enjoy Yourself (Columbia)
- AL GREEN—Keep Me Cryin' (Hi)
- NONE

KLIV—San Jose

- NONE
- MARILYN McCOO AND BILLY DAVIS—You Don't Have To Be A Star (ABC)
- BAY CITY ROLLERS—I Only Want To Be With You (Arista) 18-3
- SPINNERS—Rubberband Man (Atlantic) 9-5

KNDE—Sacramento

- ELECTRIC LIGHT ORCHESTRA—Livin' Thing (U.A.)
- BURTON CUMMINGS—Stand Tall (Portrait)
- DR. ROCK—A Little Bit More (Capitol) 10-2
- GORDON LIGHTFOOT—The Wreck Of The Edmund Fitzgerald (Reprise) 17-10

KROY—Sacramento

- NONE
- SYLVERS—Hot Line (Capitol)
- BAY CITY ROLLERS—I Only Want To Be With You (Arista) 17-11
- GORDON LIGHTFOOT—The Wreck Of The Edmund Fitzgerald (Reprise) 14-9

KYNO—Fresno

- SYLVERS—Hot Line (Capitol)
- ELECTRIC LIGHT ORCHESTRA—Livin' Thing (U.A.)
- KISS—Beth (Casablanca) 18-13
- ABBA—Fernando (Atlantic) 21-16

KJOY—Stockton, Calif.

- LTD—Love Ballad (A&M)
- MARILYN McCOO AND BILLY DAVIS—You Don't Have To Be A Star (ABC)
- AMBROSIA—Can't Let A Woman (20th Century) 29-19
- TYRONNE DAVIS—Give It Up! Turn It Loose (Columbia) 30-17

KGW—Portland

- TAVARES—Don't Take Away The Music (Capitol)
- BOSTON—More Than A Feeling (Epic)
- BARRY MANILOW—This One's For You (Arista) 21-16
- LEO SAYER—You Make Me Feel Like Dancing (W.B.) 18-25

KING—Seattle

- NONE
- SPINNERS—Rubberband Man (Atlantic)
- BURTON CUMMINGS—Stand Tall (Portrait) 21-16
- ROD STEWART—Tonight's The Night (W.B.) 22-5

KJRB—Spokane

- ELECTRIC LIGHT ORCHESTRA—Livin' Thing (U.A.)
- SPINNERS—Rubberband Man (Atlantic)
- BURTON CUMMINGS—Stand Tall (Portrait) 18-21
- BOSTON—More Than A Feeling (Epic) 14-7

KTAC—Tacoma

- SYLVERS—Hot Line (Capitol)
- SPINNERS—Rubberband Man (Atlantic)
- ROD STEWART—Tonight's The Night (W.B.)
- PETER FRAMPTON—Do You Feel (A&M) 6-1

KCPX—Salt Lake City

- HUDSON BROS.—Help Wanted (Arista)
- LEVERNE AND SHIRLEY—Sixteen Reasons (Atlantic)
- SYLVERS—Hot Line (Capitol) 20-14
- SPINNERS—Rubberband Man (Atlantic) 26-10

KRSP—Salt Lake City

- HUDSON BROS.—Help Wanted (Arista)
- BEATLES—OB LA-DI, OB LA-DA (Capitol)
- ROD STEWART—Tonight's The Night (W.B.) 18-6
- BURTON CUMMINGS—Stand Tall (Portrait) 19-7

KTLK—Denver

- SYLVERS—Hot Line (Capitol)
- ELTON JOHN—Sorry Seems To Be The Hardest Word (MCA)
- SPINNERS—Rubberband Man (Atlantic) 39-29
- FIREFALL—You Are The Woman (Atlantic) 25-15

North Central Region

TOP ADD ONS:

- ELTON JOHN—Sorry Seems To Be The Hardest Word (MCA)
- SYLVERS—Hot Line (Capitol)
- ELECTRIC LIGHT ORCHESTRA—Livin' Thing (U.A.)

PRIME MOVERS:

- ROD STEWART—Tonight's The Night (W.B.)
- ELECTRIC LIGHT ORCHESTRA—Nights Are Forever Without You (Big Tree)
- CAPTAIN & TENNILLE—Muskrat Love (A&M)

BREAKOUTS:

- WALTER MURPHY—Flight '76 (Private Stock)
- NORMAN CONNORS—You Are My Starship (Buddah)
- BOSTON—More Than A Feeling (Epic)

CKLW—Detroit

- AL GREEN—Keep Me Cryin' (Hi)
- ENGLAND DAN AND JOHN FORD COLEY—Nights Are Forever (Big Tree)
- CAPTAIN AND TENNILLE—Muskrat Love (A&M) 16-6
- ROD STEWART—Tonight's The Night (W.B.) 20-7

WTAC—Flint, Mich.

- ELTON JOHN—Sorry Seems To Be The Hardest Word (MCA)
- JOHN TRAVOLTA—Whenever I'm Away From You (Midland Inter.)
- ROD STEWART—Tonight's The Night (W.B.) 29-16
- LEO SAYER—You Make Me Feel Like Dancing (W.B.) 27-18

WGRD—Grand Rapids

- BURTON CUMMINGS—Stand Tall (Portrait)
- BARRY MANILOW—This One's For You (Arista)
- ALICE COOPER—I Never Cry (W.B.) 16-9
- BOSTON—More Than A Feeling (Epic) 11-6

Z-96 (WZZM-FM)—Grand Rapids

- COMMODORES—Just To Be Close To You (Motown)
- NORMAN CONNORS—You Are My Starship (Buddah)
- KISS—Beth (Casablanca) 15-6
- ALICE COOPER—I Never Cry (W.B.) 19-8

WAKY—Louisville

- ELTON JOHN—Sorry Seems To Be The Hardest Word (MCA)
- MARILYN McCOO AND BILLY DAVIS—You Don't Have To Be A Star (ABC)
- ENGLAND DAN AND JOHN FORD COLEY—Nights Are Forever (Big Tree) 30-10
- SPINNERS—Rubberband Man (Atlantic) 21-12

WBGD—Bowling Green

- ELTON JOHN—Sorry Seems To Be The Hardest Word (MCA)
- WALTER MURPHY BAND—Flight '76 (Private Stock)
- CAPTAIN AND TENNILLE—Muskrat Love (A&M) 12-1
- BARRY DEVORZON AND PERRY BOTKIN—Nadia's Theme (A&M) 20-12
- NORMAN CONNORS—You Are My Starship (Buddah) 17-6

WGCL—Cleveland

- STYX—Mademoiselle (A&M)
- WALTER MURPHY BAND—Flight '76 (Private Stock)
- CAPTAIN AND TENNILLE—Muskrat Love (A&M) 12-1
- BARRY DEVORZON AND PERRY BOTKIN—Nadia's Theme (A&M) 20-12

WIXY—Cleveland

- KENNY NOLAN—I Like Dreamin' (20th Century)
- SEALS AND CROFTS—Baby, I'll Give It To You (W.B.)
- LTD—Love Ballad (A&M) 32-25
- ELTON JOHN—Sorry Seems To Be The Hardest Word (MCA) 30-23

WSAJ—Cincinnati

- NONE
- WALTER MURPHY BAND—A Fifth Of Beethoven (Private Stock) 13-8
- RICK DEES—Disco Duck (RSO) 10-5

Q-102 (WKQ-FM)—Cincinnati

- NONE
- PETER FRAMPTON—Do You Feel (A&M) 10-7
- ROD STEWART—Tonight's The Night (W.B.) 6-2

WCOL—Columbus

- SYLVERS—Hot Line (Capitol)
- ELECTRIC LIGHT ORCHESTRA—Livin' Thing (U.A.)
- ENGLAND DAN AND JOHN FORD COLEY—Nights Are Forever (Big Tree) 21-14
- ROD STEWART—Tonight's The Night (W.B.) 10-3

WCUE—Akron, Ohio

- SYLVERS—Hot Line (Capitol)
- ROBERT PALMER—Man Smart, Woman Smarter (Island)
- ROD STEWART—Tonight's The Night (W.B.) 7-1
- MARILYN McCOO AND BILLY DAVIS—You Don't Have To Be A Star (ABC) 37-22

13-Q (WKTO)—Pittsburgh

- ENGELBERT HUMPERDINCK—After The Lovin' (Epic)
- ALICE COOPER—I Never Cry (W.B.)
- BOSTON—More Than A Feeling (Epic) 22-15
- SPINNERS—Rubberband Man (Atlantic) 16-11

WPEZ—Pittsburgh

- NONE
- FIREFALL—You Are The Woman (Atlantic)
- CAPTAIN AND TENNILLE—Muskrat Love (A&M) 7-3
- ROD STEWART—Tonight's The Night (W.B.) 8-1

WRIE—Erie, Pa.

- ROD STEWART—Tonight's The Night (W.B.)
- ELTON JOHN—Sorry Seems To Be The Hardest Word (MCA)
- AMAZING RHYTHM ACES—The End Is Not In Sight 30-21
- ELECTRIC LIGHT ORCHESTRA—Livin' Thing (U.A.) 29-22

WIET—Erie, Pa.

- SYLVERS—Hot Line (Capitol)
- ELECTRIC LIGHT ORCHESTRA—Livin' Thing (U.A.)
- DAVID DUNDAS—Jeans On (Chrysalis) 27-21
- BURTON CUMMINGS—Stand Tall (Portrait) 23-19

Southwest Region

TOP ADD ONS:

- (D) SPINNERS—Rubberband Man (Atlantic)
- ENGELBERT HUMPERDINCK—After The Lovin' (Epic)
- DAVID DUNDAS—Jeans On (Chrysalis)

PRIME MOVERS:

- (D) SPINNERS—Rubberband Man (Atlantic)
- ROD STEWART—Tonight's The Night (W.B.)
- BURTON CUMMINGS—Stand Tall (Portrait)

BREAKOUTS:

- ELECTRIC LIGHT ORCHESTRA—Livin' Thing (U.A.)
- SEALS AND CROFTS—Baby, I'll Give It To You (W.B.)
- ELTON JOHN—Sorry Seems To Be The Hardest Word (MCA)

KILT—Houston

- ENGELBERT HUMPERDINCK—After The Lovin' (Epic)
- SPINNERS—Rubberband Man (Atlantic)
- JOHN VALENTI—Anything You Want (Ariola) 40-30
- BURTON CUMMINGS—Stand Tall (Portrait) 27-21

KRBE—Houston

- STILLS YOUNG BAND—Long May You Run (Reprise)
- SEALS AND CROFTS—Baby, I'll Give It To You (W.B.)
- FIREFALL—You Are The Woman (Atlantic) 20-14
- GALLAGHER AND LYLE—Heart On My Sleeve (A&M) 29-17

KLIF—Dallas

- ALICE COOPER—I Never Cry (W.B.)
- BOSTON—More Than A Feeling (Epic) 23-18
- ROD STEWART—Tonight's The Night (W.B.) 18-14

KNUS-FM—Dallas

- NONE
- SPINNERS—Rubberband Man (Atlantic)
- BOSTON—More Than A Feeling (Epic) 24-17
- BARRY DEVORZON AND PERRY BOTKIN—Nadia's Theme (A&M) 16-10

KFJZ—Fort Worth

- BOSTON—More Than A Feeling (Epic)
- ENGLAND DAN AND JOHN FORD COLEY—Nights Are Forever (Big Tree)
- GORDON LIGHTFOOT—The Wreck Of The Edmund Fitzgerald (Reprise) 7-4
- FIREFALL—You Are The Woman (Atlantic) 13-9

KINT—El Paso

- ELTON JOHN—Sorry Seems To Be The Hardest Word (MCA)
- RITCHIE FAMILY—The Best Disco In Town (Merlin)
- SPINNERS—Rubberband Man (Atlantic) 18-15
- BOSTON—More Than A Feeling (Epic) 18-15

WKY—Oklahoma City

- YVONNE ELLIMAN—Love Me (RSO)
- ELTON JOHN—Sorry Seems To Be The Hardest Word (MCA)
- BEE GEES—Love So Right (RSO) 13-6
- ROD STEWART—Tonight's The Night (W.B.) 6-2

KOMA—Oklahoma City

- ELECTRIC LIGHT ORCHESTRA—Livin' Thing (U.A.)
- SPINNERS—Rubberband Man (Atlantic)
- LITTLE RIVER BAND—It's A Long Way There (Harvest) 33-27
- BEE GEES—Love So Right (RSO) 28-21

KAKC—Tulsa

- DAVID DUNDAS—Jeans On (Chrysalis)
- MARILYN McCOO AND BILLY DAVIS—You Don't Have To Be A Star (ABC)
- ELECTRIC LIGHT ORCHESTRA—Livin' Thing (U.A.) 18-23
- ENGELBERT HUMPERDINCK—After The Lovin' (Epic) 13-5

KELI—Tulsa

- JOHN TRAVOLTA—Whenever I'm Away From You (Midland Inter.)
- SEALS & CROFT—Baby, I'll Give It To You (W.B.)
- SPINNERS—Rubberband Man (Atlantic) 16-8
- BURTON CUMMINGS—Stand Tall (Portrait) 20-11

WTIX—New Orleans

- DAVID DUNDAS—Jeans On (Chrysalis)
- BURTON CUMMINGS—Stand Tall (Portrait)
- CAPTAIN AND TENNILLE—Muskrat Love (A&M) 10-4
- GORDON LIGHTFOOT—The Wreck Of The Edmund Fitzgerald (Reprise) 11-6

KEEL—Shreveport

- ENGELBERT HUMPERDINCK—After The Lovin' (Epic)
- BRYAN FERRY—Heart On My Sleeve (Atlantic)
- ELECTRIC LIGHT ORCHESTRA—Livin' Thing (U.A.) 18-12
- MARILYN McCOO AND BILLY DAVIS—You Don't Have To Be A Star (ABC) 19-11

Midwest Region

TOP ADD ONS:

- ELTON JOHN—Sorry Seems To Be The Hardest Word (MCA)
- ENGLAND DAN AND JOHN FORD COLEY—Nights Are Forever (Big Tree)
- ELECTRIC LIGHT ORCHESTRA—Livin' Thing (U.A.)

PRIME MOVERS:

- ROD STEWART—Tonight's The Night (W.B.)
- ALICE COOPER—I Never Cry (W.B.)
- BOSTON—More Than A Feeling (Epic)

BREAKOUTS:

- BARRY DEVORZON AND PERRY BOTKIN—Nadia's Theme (A&M)
- LEO SAYER—You Make Me Feel Like Dancing (W.B.)
- COMMODORES—Just To Be Close To You (Motown)

WLS—Chicago

- BEE GEES—Love So Right (RSO)
- ENGLAND DAN AND JOHN FORD COLEY—Nights Are Forever Without You (Big Tree)
- CAPTAIN AND TENNILLE—Muskrat Love (A&M) 5-1
- ROD STEWART—Tonight's The Night (W.B.) 12-4

WDHF—Chicago

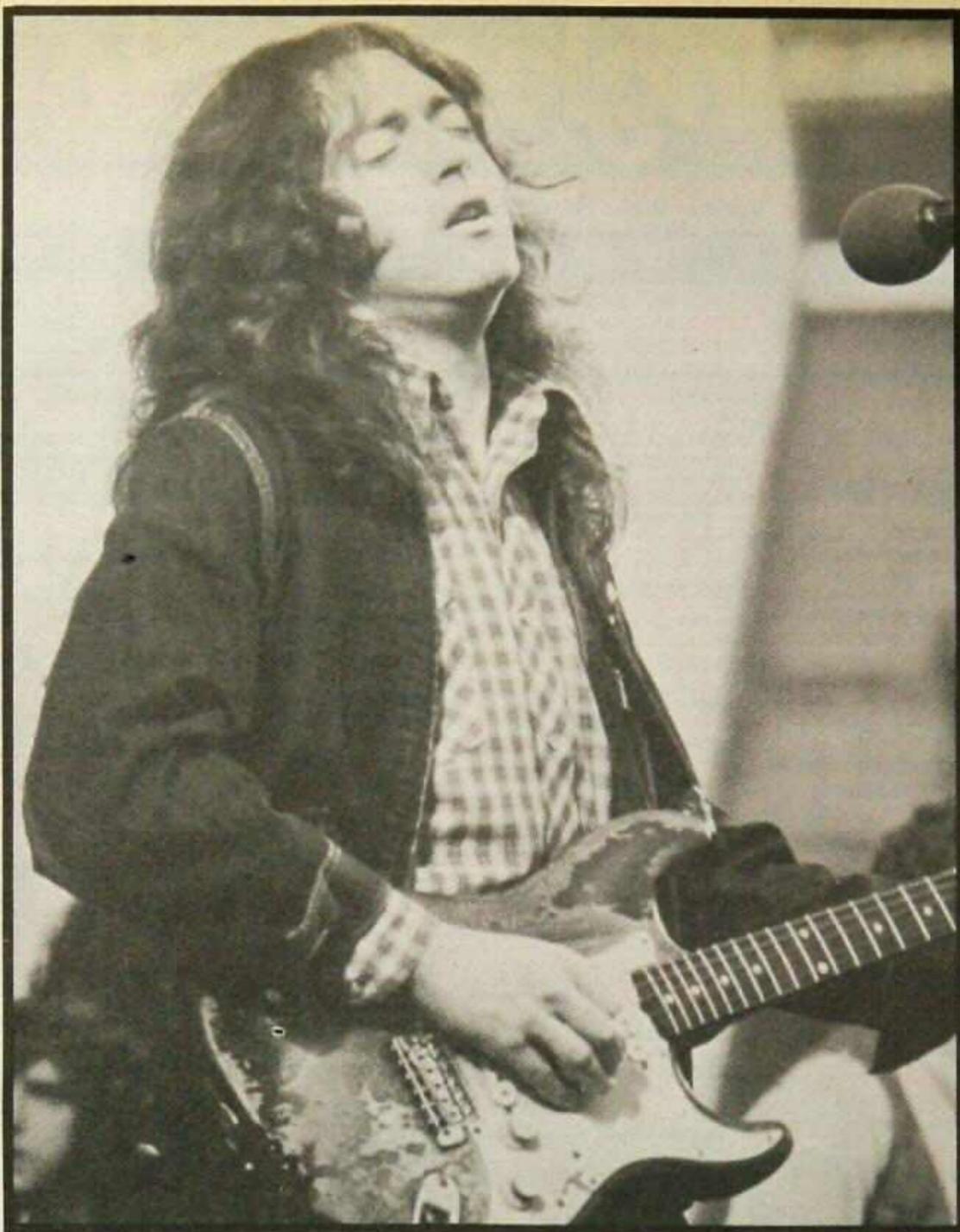
- COMMODORES—Just To Be Close To You (Motown)
- BARRY DEVORZON AND PERRY BOTKIN—Nadia's Theme (A&M)
- BLUE DYSTER CULT—(Don't Fear) The Reaper (Columbia) 11-7
- ROD STEWART—Tonight's The Night (W.B.) 9-2

WVON—Chicago

- NONE
- NONE
- NONE

(Continued on page 25)

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Tour Dates

- 11/1 The Agora, Cleveland, Ohio
- 11/3 Royal Oak Theatre, Royal Oak, Mich.
- 11/4 Starr Auditorium, Ferris State College, Big Rapids, Mich.
- 11/5 Aragon, Chicago, Illinois
- 11/6 Sports Arena, Toledo, Ohio
- 11/7 Tomorrow Theatre, Youngstown, Ohio
- 11/10 Fox Theatre, Atlanta, GA
- 11/11 Civic Center, Roanoke, Virginia
- 11/12 Coliseum, Richmond, VA
- 11/13 Spectrum, Philadelphia, PA
- 11/14 Niagara Falls Convention Center, Niagara Falls, N.Y.
- 11/17 Golden Hall, San Diego, CA
- 11/18 Shrine Auditorium, Los Angeles, CA

- 11/19 Winterland, San Francisco, CA
 - 11/21 Cal State University, San Jose, CA
 - 11/23 Paramount, Seattle, Washington
 - 11/24 Paramount, Portland, Oregon
 - 11/26 Civic Center, Pittsburgh, PA
 - 11/27 University of Connecticut, Greenwich, Conn.
 - 11/29 Lissner Auditorium, Washington, D.C.
 - 12/1 Westchester Premier Theatre, Westchester, N.Y.
 - 12/2 Palladium, New York
 - 12/3 Harrington Auditorium, Worcester Poly Institute, Worcester, Mass.
 - 12/4 Music Hall, Boston, Mass.
 - 12/5 University of Vermont, Burlington, Vermont
- More dates to come.**

RORY GALLAGHER IS GOING PLACES

We've got a very moving story to tell. It all began this summer, when the legendary guitar wizard wowed over 500,000 people as he toured throughout the U.S. and Canada. Well, now that his new album's been released, Rory Gallagher's on the

RORY GALLAGHER



CALLING CARD

road again. In fact, people in 25 cities across the U.S. are about to become enthusiastic Rory Gallagher fans. If we remember correctly, people once called Rory Gallagher a well kept secret. Want to hear a rumor? The secret's out.



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Billboard Singles Radio Action

Based on station playlists through Thursday (11/4/76)

Playlist Top Add Ons •
Playlist Prime Movers ★

Continued from page 23

WRDE—Indianapolis

- ROSE ROYCE—Car Wash (MCA)
- LEO SAYER—You Make Me Feel Like Dancing (W.B.)
- BARRY DEVORZON AND PERRY BOTKIN—Nadia's Theme (A&M) 24-17
- ROD STEWART—Tonight's The Night (W.B.) 14-6

WOKY—Milwaukee

- ELTON JOHN—Sorry Seems To Be The Hardest Word (MCA)
- BURTON CUMMINGS—Stand Tall (Portrait)
- BOSTON—More Than A Feeling (Epic) 23-14
- LEO SAYER—You Make Me Feel Like Dancing (W.B.) 27-18

WZUJ—Milwaukee

- ENGELBERT HUMPERDINCK—After The Lovin' (Epic)
- MARILYN MCCOO AND BILLY DAVIS—You Don't Have To Be A Star (ABC)
- ALICE COOPER—I Never Cry (W.B.) 21-4
- ROD STEWART—Tonight's The Night (W.B.) 4-2

WIRL—Peoria, Ill.

- LEO SAYER—You Make Me Feel Like Dancing (W.B.)
- YVONNE ELLIMAN—Love Me (RSO)
- BOSTON—More Than A Feeling (Epic) 13-7
- BARRY DEVORZON AND PERRY BOTKIN—Nadia's Theme (A&M) 10-5

KSLQ—St. Louis

- ELECTRIC LIGHT ORCHESTRA—Livin' Thing (U.A.)
- BURTON CUMMINGS—Stand Tall (Portrait)
- ROD STEWART—Tonight's The Night (W.B.) 27-21
- MARILYN MCCOO AND BILLY DAVIS—You Don't Have To Be A Star (ABC) 36-30

KLOK—St. Louis

- ENGLAND DAN AND JOHN FORD COLEY—Nights Are Forever (Big Tree)
- ROD STEWART—Tonight's The Night (W.B.)
- SPINNERS—Rubberband Man (Atlantic) 22-13
- COMMODORES—Just To Be Close To You (Motown) 18-12

KIGA—Des Moines

- ALICE COOPER—I Never Cry (W.B.)
- ELTON JOHN—Sorry Seems To Be The Hardest Word (MCA)
- BOSTON—More Than A Feeling (Epic) 23-10
- FIREFALL—You Are The Woman (Atlantic) 18-9

KDWB—Minneapolis

- BLUE OYSTER CULT—(Don't Fear) The Reaper (Columbia)
- BARRY DEVORZON AND PERRY BOTKIN—Nadia's Theme (A&M)
- BEE GEES—Love So Right (RSO) 30-15
- ROD STEWART—Tonight's The Night (W.B.) 29-14

WDGY—Minneapolis

- DARYL HALL AND JOHN OATES—Do What You Want, Be What You Want (RCA)
- ELTON JOHN—Sorry Seems To Be The Hardest Word (MCA)
- NONE
- NONE

KSTP—Minneapolis

- NONE
- NONE
- ELECTRIC LIGHT ORCHESTRA—Livin' Thing (U.A.) 24-19
- ENGLAND DAN AND JOHN FORD COLEY—Nights Are Forever Without You (Big Tree) 20-15

WHB—Kansas City

- PETER FRAMPTON—Do You Feel (A&M)
- ROD STEWART—Tonight's The Night (W.B.)
- COMMODORES—Just To Be Close To You (Motown) 17-10
- STEVE MILLER BAND—Rock 'N Me (Capitol) 3-1

KKLS—Rapid City, S.D.

- ELTON JOHN—Sorry Seems To Be The Hardest Word (MCA)
- BEATLES—OB LA DE, OB LA DI (Capitol)
- ALAN PARSONS PROJECT—The Raven (20th Century) 23-15
- ALICE COOPER—I Never Cry (W.B.) 20-13

KQWB—Fargo, N.D.

- YVONNE ELLIMAN—Love Me (RSO)
- ELTON JOHN—Sorry Seems To Be The Hardest Word (MCA)
- BURTON CUMMINGS—Stand Tall (Portrait) 13-8
- ALICE COOPER—I Never Cry (W.B.) 20-12

Northeast Region

- TOP ADD ONS:
ELECTRIC LIGHT ORCHESTRA—Livin' Thing (U.A.)
(D) DR. BUZZARD'S ORIGINAL SAVANNAH BAND—Whispering/Cherchez Les Femmes/Se Si Bon (MCA)
ELTON JOHN—Sorry Seems To Be The Hardest Word (MCA)

- PRIME MOVERS:
ENGELBERT HUMPERDINCK—After The Lovin' (Epic)
LEO SAYER—You Make Me Feel Like Dancing (W.B.)
ROD STEWART—Tonight's The Night (W.B.)

- BREAKOUTS:
BEATLES—OB LA DE, OB LA DI (Capitol)
KISS—Beth (Casablanca)
COMMODORES—Just To Be Close To You (Motown)

WABC—New York

- KISS—Beth (Casablanca)
- BOSTON—More Than A Feeling (Epic)
- COMMODORES—Just To Be Close To You (Motown) 17-8
- STEVE MILLER BAND—Rock 'N Me (Capitol) 13-3

WPIX—New York

- NONE
- DR. BUZZARD'S ORIGINAL SAV. BAND—Whispering/Cherchez Les Femmes (RCA)
- GORDON LIGHTFOOT—The Wreck Of The Edmund Fitzgerald (Reprise) 13-4
- ROD STEWART—Tonight's The Night (W.B.) 16-8

WWRL—New York

- ROSE ROYCE—Car Wash (MCA)
- EMOTIONS—I Don't Wanna Lose Your Love (Columbia)
- MOMENTS—With You (Marlin) 9-5
- MARILYN MCCOO AND BILLY DAVIS—You Don't Have To Be A Star (ABC) 13-9

WPTV—Albany

- DAVID DUNDAS—Jeans On (Chrysalis)
- WALTER MURPHY BAND—Flight 76 (Private Stock)
- ROD STEWART—Tonight's The Night (W.B.) 21-14
- LEO SAYER—You Make Me Feel Like Dancing (W.B.) 32-25

WTRY—Albany

- BEATLES—OB LA DI, OB LA DA (Capitol)
- ELTON JOHN—Sorry Seems To Be The Hardest Word (MCA)
- COMMODORES—Just To Be Close To You (Motown) 22-16
- ROD STEWART—Tonight's The Night (W.B.) 18-9

WKBW—Buffalo

- ELTON JOHN—Sorry Seems To Be The Hardest Word (MCA)
- BEATLES—OB LA DE, OB LA DI (Capitol)
- KISS—Beth (Casablanca) 16-4
- ALICE COOPER—I Never Cry (W.B.) 25-6

WYSL—Buffalo

- COMMODORES—Just To Be Close To You (Motown)
- BARRY DEVORZON AND PERRY BOTKIN—Nadia's Theme (A&M)
- PETER FRAMPTON—Do You Feel (A&M) 11-6
- BURTON CUMMINGS—Stand Tall (Portrait) 18-13

WBBF—Rochester, N.Y.

- ELECTRIC LIGHT ORCHESTRA—Livin' Thing (U.A.)
- MARILYN MCCOO AND BILLY DAVIS—You Don't Have To Be A Star (ABC)
- ENGELBERT HUMPERDINCK—After The Lovin' (Epic) 25-12
- BURTON CUMMINGS—Stand Tall (Portrait) 29-9

WRKO—Boston

- ERIC CLAPTON—Hello Old Friend (RSO)
- ELECTRIC LIGHT ORCHESTRA—Livin' Thing (U.A.)
- FIREFALL—You Are The Woman (Atlantic) 16-12
- LEO SAYER—You Make Me Feel Like Dancing (W.B.) 20-13

WBZ-FM—Boston

- YVONNE ELLIMAN—Love Me (RSO)
- DR. BUZZARD'S ORIGINAL SAV. BAND—Whispering/Cherchez Les Femmes (RCA)
- TAVARES—Don't Take Away The Music (Capitol) HB-17
- LEO SAYER—You Make Me Feel Like Dancing (W.B.) 18-10

WVBF-FM—Boston

- ENGELBERT HUMPERDINCK—After The Lovin' (Epic)
- ELECTRIC LIGHT ORCHESTRA—Livin' Thing (U.A.)
- ENGLAND DAN AND JOHN FORD COLEY—Nights Are Forever (Big Tree) HB-17
- SPINNERS—Rubberband Man (Atlantic) 25-14

WORC—Worcester, Mass.

- BEATLES—OB LA DE, OB LA DI (Capitol)
- LEO SAYER—You Make Me Feel Like Dancing (W.B.)
- DR. BUZZARD'S ORIGINAL SAV. BAND—Whispering/Cherchez Les Femmes
- ALICE COOPER—I Never Cry (W.B.) 15-8
- YVONNE ELLIMAN—Love Me (RSO) 10-7

WDRS—Hartford

- ELTON JOHN—Sorry Seems To Be The Hardest Word (MCA)
- LYNYRD SKYNYRD—Freebird (MCA)
- BARRY DEVORZON AND PERRY BOTKIN—Nadia's Theme (A&M) 23-14
- ROD STEWART—Tonight's The Night (W.B.) 11-15

WPRO—Providence

- SYLVERS—Hot Line (Capitol)
- ELTON JOHN—Sorry Seems To Be The Hardest Word (MCA)
- LYNYRD SKYNYRD—Freebird (MCA)
- BARRY DEVORZON AND PERRY BOTKIN—Nadia's Theme (A&M) 23-14
- ROD STEWART—Tonight's The Night (W.B.) 11-15

WQXI—Atlanta

- BEE GEES—Love So Right (RSO) 21-10
- ROD STEWART—Tonight's The Night (W.B.) 15-7

WQXI—Atlanta

- AMAZING RHYTHM ACES—The End Is Not In Sight
- ELTON JOHN—Sorry Seems To Be The Hardest Word (MCA)
- BEE GEES—Love So Right (RSO) 21-10
- ROD STEWART—Tonight's The Night (W.B.) 15-7

WQXI—Atlanta

- WEE—Richmond, VA
- AMAZING RHYTHM ACES—The End Is Not In Sight
- ELTON JOHN—Sorry Seems To Be The Hardest Word (MCA)
- BEE GEES—Love So Right (RSO) 21-10
- ROD STEWART—Tonight's The Night (W.B.) 15-7

Z-93 (WZGC-FM)—Atlanta

- SPINNERS—Rubberband Man (Atlantic)
- MARILYN MCCOO AND BILLY DAVIS—You Don't Have To Be A Star (ABC)
- BURTON CUMMINGS—Stand Tall (Portrait) 28-13
- BOSTON—More Than A Feeling (Epic) 13-8

WBQQ—Atlanta

- BRICK—Dazz (Bang)
- ELTON JOHN—Sorry Seems To Be The Hardest Word (MCA)
- ENGELBERT HUMPERDINCK—After The Lovin' (Epic) 28-19
- MARILYN MCCOO AND BILLY DAVIS—You Don't Have To Be A Star (ABC) 30-21

WFOM—Atlanta

- ERIC CLAPTON—Hello Old Friend (RSO)
- SYLVERS—Hot Line (Capitol)
- BOSTON—More Than A Feeling (Epic) 19-11
- LEO SAYER—You Make Me Feel Like Dancing (W.B.) 25-18

WGA—Savannah, GA

- SYLVERS—Hot Line (Capitol)
- LAVERNE AND SHIRLEY—Sixteen Reasons (Atlantic)
- BRICK—Dazz (Bang) 21-17
- SPINNERS—Rubberband Man (Atlantic) 24-19

WQAM—Miami

- NONE
- NONE
- DAZZ—Brick (Bang) 25-15
- ROD STEWART—Tonight's The Night (W.B.) 19-8

WGH—Washington

- ALICE COOPER—I Never Cry (W.B.)
- SPINNERS—Rubberband Man (Atlantic)
- BOSTON—More Than A Feeling (Epic) HB-17
- BARRY DEVORZON AND PERRY BOTKIN—Nadia's Theme (A&M) 12-7

WCAO—Baltimore

- BRICK—Dazz (Bang)
- DAVID DUNDAS—Jeans On (Chrysalis)
- COMMODORES—Just To Be Close To You (Motown) 18-14
- ROD STEWART—Tonight's The Night (W.B.) 15-10

WYRE—Baltimore

- ELECTRIC LIGHT ORCHESTRA—Livin' Thing (U.A.)
- YVONNE ELLIMAN—Love Me (RSO)
- BARRY DEVORZON AND PERRY BOTKIN—Nadia's Theme (A&M) 9-4
- ROD STEWART—Tonight's The Night (W.B.) 17-6

WLEE—Richmond, VA

- AMAZING RHYTHM ACES—The End Is Not In Sight
- ELTON JOHN—Sorry Seems To Be The Hardest Word (MCA)
- BEE GEES—Love So Right (RSO) 21-10
- ROD STEWART—Tonight's The Night (W.B.) 15-7

Southeast Region

- TOP ADD ONS:
(D) BRICK—Dazz (Bang)
SYLVERS—Hot Line (Capitol)
MARILYN MCCOO & BILLY DAVIS—You Don't Have To Be A Star (ABC)

- PRIME MOVERS:
ROD STEWART—Tonight's The Night (W.B.)
LEO SAYER—You Make Me Feel Like Dancing (W.B.)
BOSTON—More Than A Feeling (Epic)

- BREAKOUTS:
(D) BRICK—Dazz (Bang)
ELTON JOHN—Sorry Seems To Be The Hardest Word (MCA)
ENGLAND DAN & JOHN FORD COLEY—Nights Are Forever Without You (Big Tree)

- WQXI—Atlanta
- BEE GEES—Love So Right (RSO)
- BARRY DEVORZON AND PERRY BOTKIN—Nadia's Theme (A&M)
- BOSTON—More Than A Feeling (Epic) 17-9
- ROD STEWART—Tonight's The Night (W.B.) 20-5

- WQXI—Atlanta
- SPINNERS—Rubberband Man (Atlantic)
- MARILYN MCCOO AND BILLY DAVIS—You Don't Have To Be A Star (ABC)
- BURTON CUMMINGS—Stand Tall (Portrait) 28-13
- BOSTON—More Than A Feeling (Epic) 13-8

- WQXI—Atlanta
- BRICK—Dazz (Bang)
- ELTON JOHN—Sorry Seems To Be The Hardest Word (MCA)
- ENGELBERT HUMPERDINCK—After The Lovin' (Epic) 28-19
- MARILYN MCCOO AND BILLY DAVIS—You Don't Have To Be A Star (ABC) 30-21

- WQXI—Atlanta
- ERIC CLAPTON—Hello Old Friend (RSO)
- SYLVERS—Hot Line (Capitol)
- BOSTON—More Than A Feeling (Epic) 19-11
- LEO SAYER—You Make Me Feel Like Dancing (W.B.) 25-18

- WQXI—Atlanta
- SYLVERS—Hot Line (Capitol)
- LAVERNE AND SHIRLEY—Sixteen Reasons (Atlantic)
- BRICK—Dazz (Bang) 21-17
- SPINNERS—Rubberband Man (Atlantic) 24-19

- WQXI—Atlanta
- ERIC CLAPTON—Hello Old Friend (RSO)
- SYLVERS—Hot Line (Capitol)
- BURTON CUMMINGS—Stand Tall (Portrait) 26-21
- ROD STEWART—Tonight's The Night (W.B.) 11-5

- WQXI—Atlanta
- BAR KAYS—Shake Your Rump To The Funk (Mercury)
- MARILYN MCCOO AND BILLY DAVIS—You Don't Have To Be A Star (ABC)
- BRICK—Dazz (Bang) HB-8
- FIREFALL—You Are The Woman (Atlantic) 9-3

Y-100 (WHYI-FM)—Miami

- NONE
- ENGLAND DAN AND JOHN FORD COLEY—Nights Are Forever (Big Tree)
- ROD STEWART—Tonight's The Night (W.B.) 14-7
- COMMODORES—Just To Be Close To You (Motown) 10-6

BI 105 (WBJW-FM)—Orlando

- NONE
- MARILYN MCCOO AND BILLY DAVIS—You Don't Have To Be A Star (ABC)
- SYLVERS—Hot Line (Capitol) 13-8
- ROD STEWART—Tonight's The Night (W.B.) 6-2

Q-105 (WRBQ-FM)—Tampa, St. Petersburg

- BRICK—Dazz (Bang)
- MARILYN MCCOO AND BILLY DAVIS—You Don't Have To Be A Star (ABC)
- FIREFALL—You Are The Woman 12-6
- ELTON JOHN—Sorry Seems To Be The Hardest Word (MCA) HB-13

WQPD—Lakeland, FL

- SEALS AND CROFT—Baby, I'll Give It To You (W.B.)
- BEATLES—OB LA DE, OB LA DA (Capitol)
- ENGLAND DAN AND JOHN FORD COLEY—Nights Are Forever (Big Tree) 20-6
- LEO SAYER—You Make Me Feel Like Dancing (W.B.) 23-8

WQPD—Lakeland, FL

- SEALS AND CROFT—Baby, I'll Give It To You (W.B.)
- BEATLES—OB LA DE, OB LA DA (Capitol)
- ENGLAND DAN AND JOHN FORD COLEY—Nights Are Forever (Big Tree) 20-6
- LEO SAYER—You Make Me Feel Like Dancing (W.B.) 23-8

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- BEATLES—OB LA DE, OB LA DA (Capitol)
- ENGLAND DAN AND JOHN FORD COLEY—Nights Are Forever (Big Tree) 20-6
- LEO SAYER—You Make Me Feel Like Dancing (W.B.) 23-8

WORD—Spartanburg, S.C.

- TED NUGENT—Dog Eat Dog (Epic)
- EMMYLOU HARRIS—Sweet Dreams (Reprise)
- BAR KAYS—Shake Your Rump To The Funk (Mercury) HB-19
- ENGELBERT HUMPERDINCK—After The Lovin' (Epic) HB-22

WLAC—Nashville

- LTD—Love Ballad (A&M)
- SPINNERS—Rubberband Man (Atlantic)
- LEO SAYER—You Make Me Feel Like Dancing (W.B.) HB-18
- ELTON JOHN—Sorry Seems To Be The Hardest Word (MCA) HB-11

WMAK—Nashville

- ELECTRIC LIGHT ORCHESTRA—Livin' Thing (U.A.)
- ENGLAND DAN AND JOHN FORD COLEY—Nights Are Forever (Big Tree)
- ROD STEWART—Tonight's The Night (W.B.) 19-11
- LEO SAYER—You Make Me Feel Like Dancing (W.B.) 27-18

WMAK—Nashville

- ELECTRIC LIGHT ORCHESTRA—Livin' Thing (U.A.)
- ENGLAND DAN AND JOHN FORD COLEY—Nights Are Forever (Big Tree)
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- LEO SAYER—You Make Me Feel Like Dancing (W.B.) 27-18

Billboard Album Radio Action

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

Based on station playlists through Thursday (11/4/76)

Top Add Ons-National

ELVIN BISHOP—Hometown Boy Makes Good (Capricorn)
MICHAEL MURPHEY—Flowing Free Forever (Epic)
BOB SEGER & THE SILVER BULLET BAND—Night Moves (Capitol)
FOGHAT—Night Shift (Bearsville)

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.

KDKB-FM—Phoenix (Linda Thompson)

- MELISSA MANCHESTER—Help Is On The Way (Arista)
- ELVIN BISHOP—Hometown Boy Makes Good (Capricorn)
- PURE PRAIRIE LEAGUE—Dance (RCA)
- HOT TUNA—Hoppokorv (Grunft)
- DAN HILL—Hold On (20th Century)
- CHUCK MANGIONE—Main Squeeze (A&M)
- PHOEBE SNOW—It Looks Like Snow (Columbia)
- ELTON JOHN—Blue Moves (MCA/Rocket)
- AL STEWART—The Year Of The Cat (Janus)
- ELECTRIC LIGHT ORCHESTRA—A New World Record (United Artists)

KBPI-FM—Denver (Jean Valdez)

- ELVIN BISHOP—Hometown Boy Makes Good (Capricorn)
- MICHAEL MURPHEY—Flowing Free Forever (Epic)
- DAVE MASON—Certified Live (Columbia)
- BOB SEGER & THE SILVER BULLET BAND—Night Moves (Capitol)

- STEVIE WONDER—Songs In The Key Of Life (Tamla)
- LED ZEPPELIN—The Song Remains The Same (Swan Song)
- HEART—Dreamboat Annie (Mushroom Records)
- PETER FRAMPTON—Frampton Comes Alive (A&M)

KISW-FM—Seattle (Lee Michaels)

- ELVIN BISHOP—Hometown Boy Makes Good (Capricorn)
- MICHAEL MURPHEY—Flowing Free Forever (Epic)
- CHUCK MANGIONE—Main Squeeze (A&M)
- BOB SEGER & THE SILVER BULLET BAND—Night Moves (Capitol)
- BOSTON—(Epic)
- LED ZEPPELIN—The Song Remains The Same (Swan Song)
- TED NUGENT—Free For All (Epic)
- AL STEWART—The Year Of The Cat (Janus)

Top Requests/Airplay-National

STEVIE WONDER—Songs In The Key Of Life (Tamla)
BOSTON—(Epic)
ELECTRIC LIGHT ORCHESTRA—A New World Record (United Artists)
ELTON JOHN—Blue Moves (MCA/Rocket)

AMVR-FM—Albuquerque (Judy McNut)

- PURE PRAIRIE LEAGUE—Dance (RCA)
- THIN LIZZY—Johnny The Fox (Mercury)
- PHOEBE SNOW—It Looks Like Snow (Columbia)
- ELTON JOHN—Blue Moves (MCA/Rocket)

- STEVIE WONDER—Songs In The Key Of Life (Tamla)
- ELTON JOHN—Blue Moves (MCA/Rocket)
- PETER FRAMPTON—Frampton Comes Alive (A&M)
- ELECTRIC LIGHT ORCHESTRA—A New World Record (United Artists)

WNOE-FM—New Orleans (Scott Seagraves)

- JACKSON BROWNE—The Pyretender (Asylum)
- CLIMAX BLUES BAND—Gold Plated (ABC)
- WORY GALLAGHER—Calling Card (Chrysalis)
- LED ZEPPELIN—The Song Remains The Same (Swan Song)
- FOGHAT—Night Shift (Bearsville)

- LED ZEPPELIN—The Song Remains The Same (Swan Song)
- ELTON JOHN—Blue Moves (MCA/Rocket)
- LYNYRD SKYNYRD—One More From The Road (MCA)
- STEVIE WONDER—Songs In The Key Of Life (Tamla)

KMOD-FM—Tulsa (Leisa Johnson)

- JIMMY SPHEERIS—Parts Of The Heart (Epic)
- ROBERT PALMER—Some People Can Do What They Like (Island)
- MICHAEL MURPHEY—Flowing Free Forever (Epic)
- KANSAS—Leftoverture (Krischner)
- ELTON JOHN—Blue Moves (MCA/Rocket)
- FOGHAT—Night Shift (Bearsville)
- ELTON JOHN—Blue Moves (MCA/Rocket)
- LED ZEPPELIN—The Song Remains The Same (Swan Song)
- STEVIE WONDER—Songs In The Key Of Life (Tamla)
- STILLS/YOUNG BAND—Long May You Run (Reprise)

Western Region

TOP ADD ONS:

- ELVIN BISHOP—Hometown Boy Makes Good (Capricorn)
- ORIGINAL SOUNDTRACK—All This And World War II (20th Cent.)
- DAVE MASON—Certified Live (Columbia)
- CHUCK MANGIONE—Main Squeeze (A&M)

TOP REQUEST/AIRPLAY:

- ELECTRIC LIGHT ORCHESTRA—A New World Record (United Artists)
- STEVIE WONDER—Songs In The Key Of Life (Tamla)
- BOSTON—(Epic)
- LED ZEPPELIN—The Song Remains The Same (Swan Song)

BREAKOUTS:

- ELVIN BISHOP—Hometown Boy Makes Good (Capricorn)
- ORIGINAL SOUNDTRACK—All This And World War II (20th Cent.)
- FOGHAT—Night Shift (Bearsville)
- MICHAEL MURPHEY—Flowing Free Forever (Epic)

KSAN-FM—San Francisco (Don Fotecczak)

- GRAHAM PARKER—Heat Treatment (Mercury)
- SPARKS—Big Beat (Columbia)
- BILLY PRESTON—(A&M)
- ORIGINAL SOUNDTRACK—All This And World War II (20th Cent.)
- AL GREEN—Have A Good Time (Hi)
- BOB SEGER & THE SILVER BULLET BAND—Night Moves (Capitol)
- ELECTRIC LIGHT ORCHESTRA—A New World Record (United Artists)
- ROBERT PALMER—Some People Can Do What They Like (Island)
- THIN LIZZY—Johnny The Fox (Mercury)
- KLOS-FM—Los Angeles (Debar Hoorebeke)

- LYNYRD SKYNYRD—One More From The Road (MCA)
- ORIGINAL SOUNDTRACK—All This And World War II (20th Cent.)
- DOOBIE BROTHERS—Best Of (Warner Brothers)
- ROBERT PALMER—Some People Can Do What They Like (Island)
- FOGHAT—Night Shift (Bearsville)
- ELVIN BISHOP—Hometown Boy Makes Good (Capricorn)
- LED ZEPPELIN—The Song Remains The Same (Swan Song)
- ROD STEWART—A Night On The Town (Warner Brothers)
- STEVIE WONDER—Songs In The Key Of Life (Tamla)
- BOSTON—(Epic)

KMET-FM—Los Angeles (Billy Suggs)

- CLIMAX BLUES BAND—Gold Plated (Sire)
- PATTI SMITH—Radio Ethiopia (Arista)
- MELISSA MANCHESTER—Help Is On The Way (Arista)
- KISS—Rock & Roll Over (Casablanca)
- FOGHAT—Night Shift (Bearsville)
- DAVE MASON—Certified Live (Columbia)
- BOSTON—(Epic)
- FLEETWOOD MAC—(Reprise)
- AL STEWART—The Year Of The Cat (Janus)
- ELECTRIC LIGHT ORCHESTRA—A New World Record (United Artists)

KOME-FM—San Jose (Diana Jiang)

- ORIGINAL SOUNDTRACK—All This And World War II (20th Cent.)
- ELVIN BISHOP—Hometown Boy Makes Good (Capricorn)
- LEO SAYER—Endless Flight (Warner Brothers)
- DAVE MASON—Certified Live (Columbia)
- CHUCK MANGIONE—Main Squeeze (A&M)
- FRANK ZAPPA—Zoot Allures (Warner Brothers)
- STEVIE WONDER—Songs In The Key Of Life (Tamla)
- ELECTRIC LIGHT ORCHESTRA—A New World Record (United Artists)
- L.J. CALE—Tribadour (Shelter)
- BOSTON—(Epic)

KGB-FM—San Diego (Steve Capan)

- ELTON JOHN—Blue Moves (MCA)
- EARTH, WIND & FIRE—Spirit (Columbia)
- BOSTON—(Epic)
- STEVIE WONDER—Songs In The Key Of Life (Tamla)
- HEART—Dreamboat Annie (Mushroom Records)
- LED ZEPPELIN—The Song Remains The Same (Swan Song)

Southwest Region

TOP ADD ONS:

- FOGHAT—Night Shift (Bearsville)
- JIMMY SPHEERIS—Parts Of The Heart (Epic)
- MICHAEL MURPHEY—Flowing Free Forever (Epic)
- ELTON JOHN—Blue Moves (MCA/Rocket)

TOP REQUEST/AIRPLAY:

- STEVIE WONDER—Songs In The Key Of Life (Tamla)
- ELTON JOHN—Blue Moves (MCA/Rocket)
- LED ZEPPELIN—The Song Remains The Same (Swan Song)
- ROD STEWART—A Night On The Town (Warner Brothers)

BREAKOUTS:

- FOGHAT—Night Shift (Bearsville)
- JIMMY SPHEERIS—Parts Of The Heart (Epic)
- KANSAS—Leftoverture (Krischner)
- ORIGINAL SOUNDTRACK—All This And World War II (20th Cent.)

KZEW-FM—Dallas (Loretta)

- STRAWBS—Deep Cuts (Polydor)
- KID BLAST—(Claridge)
- KANSAS—Leftoverture (Krischner)
- JIMMY SPHEERIS—Parts Of The Heart (Epic)
- ORIGINAL SOUNDTRACK—All This And World War II (20th Cent.)
- DAVE MASON—Certified Live (Columbia)
- STEVIE WONDER—Songs In The Key Of Life (Tamla)
- ELTON JOHN—Blue Moves (MCA/Rocket)
- LED ZEPPELIN—The Song Remains The Same (Swan Song)
- ROD STEWART—A Night On The Town (Warner Brothers)

KEXL-FM—San Antonio (Tony Dale)

- MICHAEL MURPHEY—Flowing Free Forever (Epic)
- ELTON JOHN—Blue Moves (MCA/Rocket)
- JOAN BAEZ—Gull Winds (A&M)
- THIN LIZZY—Johnny The Fox (Mercury)
- FOGHAT—Night Shift (Bearsville)
- BOB SEGER & THE SILVER BULLET BAND—Night Moves (Capitol)
- STEVIE WONDER—Songs In The Key Of Life (Tamla)
- BOSTON—(Epic)
- ROD STEWART—A Night On The Town (Warner Brothers)
- LYNYRD SKYNYRD—One More From The Road (MCA)

KLBI-FM—Austin (Steve Smith)

- JIMMY SPHEERIS—Parts Of The Heart (Epic)
- MICHAEL MURPHEY—Flowing Free Forever (Epic)
- HOT TUNA—Hoppokorv (Grunft)
- FLORA PURIM—500 Miles High At Montreaux (A&M)
- GIL SCOTT-HERON/BRIAN JACKSON—It's Your World (Arista)
- ORIGINAL SOUNDTRACK—All This And World War II (20th Cent.)
- STEVIE WONDER—Songs In The Key Of Life (Tamla)
- ELTON JOHN—Blue Moves (MCA/Rocket)
- LED ZEPPELIN—The Song Remains The Same (Swan Song)
- BOB SEGER & THE SILVER BULLET BAND—Night Moves (Capitol)

Midwest Region

TOP ADD ONS:

- ELVIN BISHOP—Hometown Boy Makes Good (Capricorn)
- BOB SEGER & THE SILVER BULLET BAND—Night Moves (Capitol)
- FOGHAT—Night Shift (Bearsville)
- THIN LIZZY—Johnny The Fox (Mercury)

TOP REQUEST/AIRPLAY:

- BOSTON—(Epic)
- STEVIE WONDER—Songs In The Key Of Life (Tamla)
- ELECTRIC LIGHT ORCHESTRA—A New World Record (United Artists)
- STYX—Crystal Ball (A&M)

BREAKOUTS:

- ELVIN BISHOP—Hometown Boy Makes Good (Capricorn)
- FOGHAT—Night Shift (Bearsville)
- MICHAEL MURPHEY—Flowing Free Forever (Epic)
- JIMMY SPHEERIS—Parts Of The Heart (Epic)

WABE-FM—Detroit (Ken Calvert)

- GRAHAM PARKER—Heat Treatment (Mercury)
- HOT TUNA—Hoppokorv (Grunft)
- ELVIN BISHOP—Hometown Boy Makes Good (Capricorn)
- FOGHAT—Night Shift (Bearsville)
- FRANK ZAPPA—Zoot Allures (Warner Brothers)
- DEEP PURPLE—Made In Europe (Warner Brothers)
- LONG JOHN BALDRY—Welcome To Club Casablanca (Casablanca)
- BOB SEGER & THE SILVER BULLET BAND—Night Moves (Capitol)
- ELECTRIC LIGHT ORCHESTRA—A New World Record (United Artists)
- AUTOMATIC MAN—(Island)

WJXL-FM—Eglin/Chicago (Tom Marker, Trudy Fisher)

- CHUCK MANGIONE—Main Squeeze (A&M)
- MICHAEL MURPHEY—Flowing Free Forever (Epic)
- JIMMY SPHEERIS—Parts Of The Heart (Epic)
- ELVIN BISHOP—Hometown Boy Makes Good (Capricorn)
- FRANK ZAPPA—Zoot Allures (Warner Brothers)
- JIMMY CLIFF—In Concert: The Best Of (Warner Brothers)
- BOB SEGER & THE SILVER BULLET BAND—Night Moves (Capitol)
- ROBERT PALMER—Some People Can Do What They Like (Island)
- CRACK THE SKY—Animal Notes (Lifesong)
- ERIC CLAPTON—No Reason To Cry (RSO)

WGBN-FM—Cincinnati (Denise Marx)

- BOB SEGER & THE SILVER BULLET BAND—Night Moves (Capitol)
- TED NUGENT—Free For All (Epic)
- LA EXPRESS—Shadow Play (Caribou)
- ELTON JOHN—Blue Moves (MCA/Rocket)
- STEVIE WONDER—Songs In The Key Of Life (Tamla)
- BOSTON—(Epic)
- HEART—Dreamboat Annie (Mushroom Records)
- EARTH, WIND & FIRE—Spirit (Columbia)

National Breakouts

FOGHAT—Night Shift (Bearsville)
KANSAS—Leftoverture (Krischner)
ELVIN BISHOP—Hometown Boy Makes Good (Capricorn)
MICHAEL MURPHEY—Flowing Free Forever (Epic)

WSHE-FM—Fl. Lauderdale (Gary Granger)

- BOB SEGER & THE SILVER BULLET BAND—Night Moves (Capitol)
- EASY STREET—(Capricorn)
- PHOEBE SNOW—It Looks Like Snow (Columbia)
- KANSAS—Leftoverture (Krischner)
- STEVIE WONDER—Songs In The Key Of Life (Tamla)
- BOZ SCAGGS—Silk Degrees (Columbia)
- BOSTON—(Epic)
- ROBIN TROWER—Long Misty Days (Chrysalis)

WDRJ-FM—Durham (Bill McGaffey)

- ELTON JOHN—Blue Moves (MCA/Rocket)
- THIN LIZZY—Johnny The Fox (Mercury)
- JOAN BAEZ—Gull Winds (A&M)
- PHOEBE SNOW—It Looks Like Snow (Columbia)
- LED ZEPPELIN—The Song Remains The Same (Swan Song)
- BOB SEGER & THE SILVER BULLET BAND—Night Moves (Capitol)
- ROBERT PALMER—Some People Can Do What They Like (Island)
- STEVIE WONDER—Songs In The Key Of Life (Tamla)
- CRACK THE SKY—Animal Notes (Lifesong)
- ROD STEWART—A Night On The Town (Warner Brothers)

WKDA-FM—Nashville (Jack Crawford)

- MICHAEL MURPHEY—Flowing Free Forever (Epic)
- LYONS & CLARK—Love Lines (Shelter)
- KANSAS—Leftoverture (Krischner)
- ROBIN TROWER—Long Misty Days (Chrysalis)
- ROD STEWART—A Night On The Town (Warner Brothers)
- BOSTON—(Epic)
- STEVE MILLER—Fly Like An Eagle (Capitol)

WQDR-FM—Raleigh (Bill Ward)

- PHOEBE SNOW—It Looks Like Snow (Columbia)
- BOB SEGER & THE SILVER BULLET BAND—Night Moves (Capitol)
- BURTON CUMMINGS—(Portrait)
- JOAN BAEZ—Gull Winds (A&M)
- STEPHEN BISHOP—Careless (ABC)
- CATE BROTHERS—In One Eye And Out The Other (Asylum)
- LED ZEPPELIN—The Song Remains The Same (Swan Song)
- BOSTON—(Epic)
- ELTON JOHN—Blue Moves (MCA/Rocket)
- EARTH, WIND & FIRE—Spirit (Columbia)

Northeast Region

TOP ADD ONS:

- FRANK ZAPPA—Zoot Allures (Warner Brothers)
- MICHAEL MURPHEY—Flowing Free Forever (Epic)
- ELVIN BISHOP—Hometown Boy Makes Good (Capricorn)
- SUTHERLAND BROTHERS & QUIVER—Slipstream (Columbia)

TOP REQUEST/AIRPLAY:

- STEVIE WONDER—Songs In The Key Of Life (Tamla)
- AL STEWART—The Year Of The Cat (Janus)
- PHOEBE SNOW—It Looks Like Snow (Columbia)
- ELTON JOHN—Blue Moves (MCA/Rocket)

BREAKOUTS:

- LEO SAYER—Endless Flight (Warner Brothers)
- MELISSA MANCHESTER—Help Is On The Way (Arista)
- KANSAS—Leftoverture (Krischner)
- MELANIE—Photograph (Atlantic)

WNEW-FM—New York (Tom Morra)

- MELANIE—Photograph (Atlantic)
- GRAHAM PARKER—Heat Treatment (Mercury)
- VARIOUS ARTISTS—Woody Guthrie's We Ain't Gonna Let You Ride (Capitol)
- SPARKS—Big Beat (Columbia)
- LEO SAYER—Endless Flight (Warner Brothers)
- MELISSA MANCHESTER—Help Is On The Way (Arista)
- STEVIE WONDER—Songs In The Key Of Life (Tamla)
- BRUCE SPRINGSTEEN—Born To Run (Columbia)
- ELECTRIC LIGHT ORCHESTRA—A New World Record (United Artists)
- WICIE HAYENS—The End Of The Beginning (A&M)

WRNY-FM—New York (Meg Griffin)

- MICHAEL MURPHEY—Flowing Free Forever (Epic)
- JIMMY SPHEERIS—Parts Of The Heart (Epic)
- LA EXPRESS—Shadow Play (Caribou)
- WENDY WALDMAN—The Main Refrain (Warner Brothers)
- SUTHERLAND BROTHERS & QUIVER—Slipstream (Columbia)
- RALPH TOWNER/JOHN ABERCROMBIE—Sargasso Sea (ECM)
- AL STEWART—The Year Of The Cat (Janus)
- BOSTON—(Epic)
- JOHN KLEMMER—Barefoot Ballet (ABC)
- AMBROSIA—Somewhere I've Never Travelled (20th Cent.)

WLIR-FM—New York (Dennis MacNamara)

- FRANK ZAPPA—Zoot Allures (Warner Brothers)
- ELVIN BISHOP—Hometown Boy Makes Good (Capricorn)
- MICHAEL MURPHEY—Flowing Free Forever (Epic)
- BILLY PRESTON—(A&M)
- HUPERT HOLMES—Singles (Epic)
- LEO SAYER—Endless Flight (Warner Brothers)
- ALESSI—(A&M)
- PHOEBE SNOW—It Looks Like Snow (Columbia)
- STEVIE WONDER—Songs In The Key Of Life (Tamla)
- QZARK MOUNTAIN DAREDEVILS—Men From Earth (A&M)

WOUR-FM—Utica/Syracuse (Jeff Chard)

- BILL KEITH—Something Auld, Something New Grass (Rounder)
- JAMES VINCENT—Space Traveler (Caribou)
- LYONS & CLARK—Prisms (Shelter)
- HOMETOWN BOY—Flying (A&M)
- MAC GAYDEN—Hymn To The Seeker (ABC)
- BABY—Where Did All The Money Go (Chelsea)
- MICHAEL DINNER—Tom Thumb The Dreamer (Fantasy)
- JUICE NEWTON—After The Duet Settles (RCA)
- ELTON JOHN—Blue Moves (MCA/Rocket)
- STEVIE WONDER—Songs In The Key Of Life (Tamla)

WBUF-FM—Buffalo (Eric Traver)

- FRANK ZAPPA—Zoot Allures (Warner Brothers)
- ELVIN BISHOP—Hometown Boy Makes Good (Capricorn)
- ORIGINAL SOUNDTRACK—All This And World War II (20th Cent.)
- SUTHERLAND BROTHERS & QUIVER—Slipstream (Columbia)
- MICHAEL MURPHEY—Flowing Free Forever (Epic)
- KANSAS—Leftoverture (Krischner)
- ELECTRIC LIGHT ORCHESTRA—A New World Record (United Artists)
- LED ZEPPELIN—The Song Remains The Same (Swan Song)
- STEVIE WONDER—Songs In The Key Of Life (Tamla)
- ELTON JOHN—Blue Moves (MCA/Rocket)

WCOZ-FM—Boston (Beverly Wirt)

- SUTHERLAND BROTHERS & QUIVER—Slipstream (Columbia)
- HOT TUNA—Hoppokorv (Grunft)
- STEVIE WONDER—Songs In The Key Of Life (Tamla)
- EARTH, WIND & FIRE—Spirit (Columbia)
- BOSTON—(Epic)
- STEVE MILLER—Fly Like An Eagle (Capitol)

WMMR-FM—Philadelphia (Marie Stemer)

- ELTON JOHN—Blue Moves (MCA/Rocket)
- PHOEBE SNOW—It Looks Like Snow (Columbia)
- JOAN BAEZ—Gull Winds (A&M)
- FRANK ZAPPA—Zoot Allures (Warner Brothers)
- KANSAS—Leftoverture (Krischner)
- THIN LIZZY—Johnny The Fox (Mercury)
- ROBERT PALMER—Some People Can Do What They Like (Island)
- STANLEY CLARKE—School Days (Nemperor)
- AL STEWART—The Year Of The Cat (Janus)
- DAVID BROWNE—How Late 'I Ya Play 'Til (Fantasy)

WBRU-FM—Providence (Tracy Raach)

- DAVE MASON—Certified Live (Columbia)
- MELANIE—Photograph (Atlantic)
- DYNAMIC SUPERBROS—You Name It (Mellotron)
- FRANK ZAPPA—Zoot Allures (Warner Brothers)
- MICHAEL MURPHEY—Flowing Free Forever (Epic)
- HOT TUNA—Hoppokorv (Grunft)
- BE BOP DELUXE—Modern Music (Harvest)
- PHOEBE SNOW—It Looks Like Snow (Columbia)
- AL STEWART—The Year Of The Cat (Janus)
- BOSTON—(Epic)

WHCN-FM—Hartford (Paul Payton)

- FRANK ZAPPA—Zoot Allures (Warner Brothers)
- ELVIN BISHOP—Hometown Boy Makes Good (Capricorn)
- MICHAEL MURPHEY—Flowing Free Forever (Epic)
- MELISSA MANCHESTER—Help Is On The Way (Arista)
- BEST OF GRIN—Featuring Nils Lofgren (Epic)
- DOOBIE BROTHERS—Best Of (Warner Brothers)
- PHOEBE SNOW—It Looks Like Snow (Columbia)
- ELTON JOHN—Blue Moves (MCA/Rocket)
- ERIC CLAPTON—No Reason To Cry (RSO)
- AL STEWART—The Year Of The Cat (Janus)

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(See opposite side for tour dates.)

Foodhat O'Night Shift



Foghat Winter '76 Tour:

- Nov. 2 Albuquerque Civic Auditorium
- Nov. 3 Amarillo Civic Center, Texas
- Nov. 4 El Paso County Coliseum, Texas
- Nov. 5 Lubbock Coliseum, Texas
- Nov. 6 Dallas Memorial Coliseum
- Nov. 10 Fairgrounds Pavilion, Tulsa
- Nov. 12 San Antonio Municipal Auditorium, Texas
- Nov. 13 Sam Houston Coliseum, Houston
- Nov. 14 New Orleans Municipal Auditorium
- Nov. 17 Mobile Municipal Auditorium, Alabama
- Nov. 19 Barton Coliseum, Little Rock
- Nov. 20 Nashville Municipal Auditorium
- Nov. 21 Mid-South Coliseum, Memphis
- Nov. 24-25 Kiel Auditorium, St. Louis
- Nov. 26 Milwaukee Arena
- Nov. 27 St. Paul Arena
- Nov. 28 Duluth Arena, Minnesota
- Nov. 30 Dane County Coliseum, Madison, Wisc.
- Dec. 2 Ft. Wayne Coliseum, Ind.
- Dec. 3 Indianapolis Fairgrounds Coliseum
- Dec. 4 Cleveland Public Auditorium
- Dec. 5 Louisville Gardens
- Dec. 6 Toledo Sports Arena
- Dec. 7 Erie County Fieldhouse, Erie, Pa.
- Dec. 9 Springfield Civic Center, Mass.
- Dec. 10-12 New York Palladium
- Dec. 14 Broome County Arena, Binghamton, N.Y.
- Dec. 15,17 Pittsburgh Civic Arena
- Dec. 18 Spectrum, Philadelphia
- Dec. 19 Baltimore Civic Center
- Dec. 27-28 Cobo Hall, Detroit
- Dec. 29-30 Amphitheatre, Chicago

Vox Jox

• Continued from page 18

Paul Zullo is new station relations director for DIR Broadcasting Corp., the New York radio syndication firm. He'd been with KRNW in Boulder, Colo. He'll work with the 200 or so FM stations now carrying "The King Biscuit Flower Hour."

★ ★ ★

Eddie Dillon is now the music director of KOWN-AM, in Escondido, Calif., an easy listening station. The music director of KOWN-FM, a rock station, is **Dave Steuart**. The

AM lineup features **Clif Helps** 5:30-9 a.m., **Nick Upton** 9 a.m.-1 p.m., **Eddie Dillon** 1-6 p.m., and **Dave Steuart** 6-midnight, with **Dave Wise** and **Don Tennison** on weekends. The stations would appreciate better record service. ... **Jim McJunkin**, program director of WDBM, Box 1027, Statesville, N.C. 28677, also has some complaints about record service—"let me tell you, buying records at the local record store isn't my idea of record service. Our broadcast day includes a simulcast morning show with **Jim Billey** (on WDBM-

AM-FM), followed by **Bob Barnett** with the midday swing. The station manager **Ken Rigby** follows with the afternoon drive show. **Bob White** carries things up to 7 p.m. when I come in with the night show until midnight. **Mike Blood** fills in on weekends." WDBM-FM calls itself FM97 and plays Top 40 rock music for the entire piedmont of North Carolina.

★ ★ ★

Ric (Charlie B. Tiger) Liptinott is now the music director and **Wally Wawaro** the program director at

WITY in Danville, Ill. They're using a 30-record playlist, though the evening personality gets to weave in album cuts. ... Just got a copy of Hot Tips, a radio-television jobhunter's companion tipsheet. It's put out by **Ronald L. Kocher** weekly, Box 1115, Daytona, Beach, Fla. 32019. This is the first issue I've ever seen. It lists a ton of jobs. Radio stations dial 904-761-6920 to place an opening into the magazine. He also runs situations wanted announcements.

★ ★ ★

Staff at KUZZ in Bakersfield,

Calif., has program director **Jay Albright** 6-10 a.m., **Lloyd Collins** 10 a.m.-2 p.m., **Jim Steele** 2-6 p.m., **Ron Harris** 6-10 p.m., production director **Steve Carson** 10 p.m.-1 a.m., and music director **Kristi Clarke** 1-6 a.m., with **Terry G.** and **Charley Haley** on weekends. ... **Bill Corsair** is now on WTIC in Hartford, Conn., midnight-5 a.m. and **Jerry Williams** 7-midnight. Williams had been at WBZ in Boston; Corsair at WCAU in Philadelphia. ... **Irene Richard** has joined WBUS in Miami to do a night show.

Every City Has Its Problems

• Continued from page 18

ing to do day-by-day and month-by-month. Consequently, what I do is go into the market, sit down with the program director, and work out 90 days of contests and promotions.

I do this quarterly, obviously. We figure out how much we have left in our budget for the year, how we're going to use it, and how much we can trade out. And we do trade all we can. We just gave away a van in San Francisco, a van in Memphis, a pickup truck in Houston, a 28-foot yacht in Washington at WMOD, a \$13,000 sports car at WOL in Washington. We trade ... yes, we trade everything we can; our budget doesn't include those kinds of things. We trade them out.

I once worked for a man—he's now passed on—named Jack Sammer, who was then general manager at WQAM in Miami, my second job in radio. I worked for WFUN before that. Dick Starr was program director of WFUN. Anyway, Jack was, I believe, a great radio man; he always said that it was better to buy your prizes to give to listeners. But, I'll tell you honestly, with the competition being what it is today, if you are a station that contests and believe in it, you are forced to give away bigger and better prizes.

You've almost got to trade. And, all the time you're trading out these large prizes, you have to realize, certainly in the forefront of your mind, that the prize doesn't make the contest. It's honestly more difficult to come up with a good contest than a good prize. Although, of course, there are times someone will come up with a unique prize that you immediately build a contest around.

Most of the time, however, I'm looking for the contest that's going to achieve demographic help for the station. Audience maintenance. And, obviously, we don't hype; we do these kinds of contests all year long.

H: How do you come up with fresh contest ideas?

A: First, I travel a lot, so I hear a lot of things on other radio stations around the nation. Also, we talk a lot in our company. Our program directors, our general managers, our upper management people. My phone bills are horrendous—\$600 to \$700 a month. But it's worth it. So, we communicate. Thus, if something happens good in Chicago, I'm going to know about it. And maybe we can use it in San Francisco.

Now, I'm also blessed with a couple of real good contest guys, one of whom is Chris Collier, the program director of KIKK-AM-FM in Houston. Collier may be one of the best contest men in the business. The other guy is Fred Figenshu at WMOD in Washington. I'm also blessed with some program directors who understand the aim of their stations, such as **Ernie James** and **Song Taylor** ... guys who will

modify a contest when I call up and say: "Hey, I've got a hot one that you ought to be thinking about. Jot this down and we'll talk about it when I come in."

When I get there, the guy has taken the idea and worked it up for his market.

H: When did you take over as national program director of Sonderling?

A: I believe it was May 1974. I'd been with the firm as operations manager of KIKK for six to eight months before that.

H: Do you report to Egmont Sonderling himself?

A: I did for a while. We had a void in that there was no head of broadcasting. But there is one now. I have an immediate superior in Bill Doubleday who is the past general manager of KDIA in San Francisco, now head of broadcasting. He was a past national program director of the Sonderling chain. Been with the company 20 years.

Egmont Sonderling is still very involved with his stations. A very dynamic man. And, in his head, he will never be uninvolved with his radio stations. He's actually a pretty tremendous individual. Very creative. Seems to have a basic sense of the right thing to do at the right time.

H: Do contests always achieve what you want them to achieve?

A: No. If they did, I'd go into the business of designing and selling contests.

H: What would you say is the percent of success factor that contest you've run have as a rule?

A: It's really hard for me to answer that. And I'll tell you why: Everything else has got to be right, too. And sometimes everything else isn't right. There have been times, once very recently, when I got an Arbitron book that had tremendous cumes, but no quarterhours. Well, I knew the contest—which was a bumper sticker campaign with some tie-ins—had been very successful. I could tell it from my cumes.

But yet, we had been doing some very hard programming at that particular station. Some very bang, bang, bang harse music stuff. I think we, in effect, drove listeners away. First of all, it was my gut feeling that we were too hard and too heavy with our music. Second, I looked at that ratings book and the cumes were there and the quarterhours weren't.

It was pretty clear cut. The contest was successful, but the station failed, so to speak. I've since modified the program there, by the way.

But if you have a station that's making a rise in ratings, such as WWRL in New York which was at a low ebb some years ago and is now starting to come back a little at a time, 15%-20% per book, it's difficult to know if your contest really helped you gain that average quarter hour listener or not. And I've got to tell you, we don't do contests just to



Mac Allen: A man in command of the elements on 10 radio stations coast-to-coast.

boost average quarter hour listeners. We do contests all year long.

I don't think you can afford not to in most of our market. Of course, there are some markets I don't do phone contests in, markets in which my contests are more designed to build image rather than audience.

H: Like at WDIA in Memphis?

A: No. Like at WBMX in Chicago and WQUD in Memphis where our formats, basically, are designed to achieve non-irritating, long listening spans. Our image at those two stations is pretty smooth. So, we try to do contests or promotions that go along with that image rather than loud promotions.

Always, though, in all contests, we try to take the call letters outside the radio station in some way. By bumper stickers, billboards—in any manner in which I can get the call letters and frequency of the station out into the community. I really want the people to know my name and my address. Also whatever visuals we use—i.e. bumper stickers or bus signs—are readable, which is important.

I'm sure that you've seen beautiful billboards that are so complicated as to be unreadable. But a billboard should also try to give you an image of the radio station. Which is kind of a tough thing to do. According to a speech I once heard by one of the Frank Maggid people and some research data I've seen, the most easily read colors are yellow on black.

Which is what I believe Jim Schulke stations use in many of the markets where his syndicated format is featured. But it's tough to make a block-letter yellow billboard look kind of classy. So, you try to make the right decision—do you want to impart some of your image into that billboard or do you just want to get your message across? I like to try to do both. But, basically I'm looking to get my message across and then accomplish a little of the image thing if possible.

Continued in a coming issue.

Sansui, QSI Hit CBS 'Qcasting'

By MILDRED HALL

WASHINGTON—Sansui Electronics has fired its first broadside at the CBS matrix system (SQ) in the battle for supremacy that will rage if the FCC decides to formally authorize and standardize matrix 4-channel broadcasting, now permitted without special authorization.

Sansui told the FCC last week that the CBS August petition for the FCC to authorize its SQ system was designed to shut out the Sansui system on a technicality (Billboard, Aug. 28).

Sansui called the CBS system "flawed" and "unacceptable" and urged that if matrix broadcasting is to be standardized the FCC should

conduct a full proceeding toward "a separate, compatible quadraphonic stereo broadcast service."

Meanwhile, Lou Dorren of Quadracast Systems Inc. (QSI) has urged the FCC to bypass the CBS petition, in favor of authorizing only the "true discrete" 4-channel broadcasting. However, if matrix is to be authorized, the commission should take all matrix broadcasting off the air until tests and standards have been completed for this service, he says.

The Dorren system for discrete quadraphonic broadcasting, which had a compatibility and capability test run over K101-FM, San Francisco in 1970, does require FCC authorization. This is partly because the discrete system uses FM subcarrier space to deliver the 4-4 system's separate sounds to the listener.

(Continued on page 42)

Bubbling Under The HOT 100

- 101—LIVING TOGETHER (In Sin), Whispers, Soul Train 10773 (RCA)
- 102—UNDISCO KIDD, Funkadelic, Westbound 5029 (20th Century)
- 103—GET YOU SOMEBODY NEW, LaBelle, Epic 8-50262
- 104—SUPERMAN LOVER, Johnny Guitar Watson, DJM 1019 (Amherst)
- 105—LAID BACK LOVE, Major Harris, WMOT 4402 (Atlantic)
- 106—SHE NEVER KNEW ME, Don Williams, ABC/Dot 17658
- 107—LITTLE JOE, Red Sovine, Starday 144 (Gusto)
- 108—DANCIN' MAN, El Chicano, Shady Brook 45032
- 109—IT'S SO EASY, (Listen To Me) Denny Laine, Capitol 4340
- 110—SUN, SUN, SUN, Jikki, Pyramid 8004 (Roulette)

Bubbling Under The Top LPs

- 201—THE BEST OF ROD STEWART, Mercury SRM-2-7507 (Phonogram)
- 202—VAN MCCOY, Rhythms Of The World, H&L HL 69014
- 203—MARY KAY PLACE (As Loretta Hagers), Tonite! At The Capri Lounge, Columbia PC 34353
- 204—RUSH, 2112, Mercury SRM-1-1079 (Phonogram)
- 205—MICHAEL HENDERSON, Solid, Buddah BDS 5662
- 206—CHOCOLATE MILK, Comin', RCA APL-0758
- 207—CHARLES EARLAND, The Great Pyramid, Mercury SRM-1-1113 (Phonogram)
- 208—BOBBI HUMPHREY'S BEST, Blue Note BN-LA699-G (United Artists)
- 209—VARIOUS ARTISTS, Peter & The Wolf, RSO RS-1-3001 (Polydor)
- 210—STEELEYE SPAN, Rocket Cottage, Chrysalis CHR 1123

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GEMINI ARTISTS Booker Grabs \$4 Million By Developing Black Crossovers

By NAT FREEDLAND

LOS ANGELES—Gemini Artists grossed \$4 million in bookings during its first 12 months of operation, although president Mike Martineau opened the doors with no clients locked in.

"I thought that when I left Premier Talent after 7½ years, Earth, Wind & Fire would go with me because of the job I had done bringing it into the agency and crossing it over in concert. But the group decided to book itself and I was left with four empty walls."

To some extent, Gemini has specialized in major black acts with crossover appeal, now booking Diana Ross, the Commodores, LTD, Norman Connors, Melba Moore and Kool & the Gang.

However, the agency's roster also includes softer artists like Judy Collins and Leonard Cohen; hard rockers like the Good Rats, Flaming Groovies and Rhinestones; and even theatrical packages like the National Lampoon Show and the play "I Have A Dream."

The Gemini staff just added Steve Ellis, a former William Morris department head. At Gemini he will specialize in jazz and r&b acts. Mark Allen joined Gemini as the rock department head two months ago. Rand Stoll books the special theatrical attractions, such as an upcoming show about Janis Joplin.

"I worked my way up building the second generation English acts at Premier and Earth, Wind & Fire was our breakthrough into the black headliner business," says Martineau.

He calls his recent immersion in black crossover concerts a re-education in a fast-changing business. "Any black act that gets progressive or crossover airplay can draw white concert audiences now," he says.

"White audiences are getting less scared about going to black packages in most markets. A lot of the crossover impact depends on the total supporting act package."

Martineau goes along with the idea that booking agents today should get involved in artist career planning almost on the level of personal managers.

"You really have to go over the price structure on just about every date with the manager," he says.

"You have to make a case of why it makes sense to accept a little less of the gross in order to bring in two strong opening acts and sellout."

Says Martineau: "An agent can't just pick playdates off the trees anymore. There was so much business six years ago. But now even the secondary markets have been played out. A show must be a complete entertainment package because if the headliner doesn't draw business, he'll have to go back to support act status."

As for the black crossover concert business, Martineau says that the acts have been getting far more knowledgeable about business in the past few years and a whole new network of solid black concert promoters has sprung up across the country.

Gemini now operates solely out of expanded New York quarters after Martineau dropped his two-coast setup and closed the Gemini Los Angeles office.

Albert King Remains True To His 'Roots'

By JIM FISHEL

NEW YORK—The road to success has been a perilous one for bluesman Albert King. In an attempt to stay close to his blues roots, he has often suffered at the hands of the general public, as well as his various record companies.

Until signing with Utopia Records last year, he saw an endless array of his classic tunes ("Oh, Pretty Woman," "Crosscut Saw," "Don't Throw Your Love On Me So Strong") go generally unnoticed by the pop radio audience.

"I've seen some crazy times at various other record companies, but now I've got a good producer (Bert De Cotteaux) who says he wants me to continue to play my own brand of blues, but he also tells me not to play for only one audience," says King. "Blues will never die, even though there are less people recording it."

It may be difficult for many

people to realize, but this man has been performing for 28 years at a steady pace day-in and day-out.

"I've always been a fan of dixieland jazz and I'm attempting to arrange some of this music for a future LP since I've already performed country music in the past," he says. "But my next album is a live set recorded at the Montreux Jazz Festival in 1975 and then I hope to work on this dixieland record."

Until signing with Utopia, King had a period in his career when the white rock audience deserted him and he was again forced back into the black clubs that have always supported him.

"Because of the situation with Stax (his former recording company) I had no product on the market, so I was caught in a struggle and if it wasn't for a few people, I wouldn't have survived as well," he states. "Number one on this list is Purvis Spann (Chicago deejay), who got me as many concert and club dates as he could."

The future of the blues is stronger than most people think, according to King. He says performers must get wise to the fact that the material should be updated properly so that it remains true to the roots but reflects a current sound.

Although he is still very pleased with his consistent drawing power in the black clubs throughout the U.S. he feels that dates at rock clubs are the true acid test.

"You can't fool these kids because they know your music and follow it note for note," he says. "If it weren't for these young kids, both black and white, I'd be dead, because when you stop playing for them, then it's time to quit the business."

Daredevils Key To \$1 Concert Skein This Fall

LOS ANGELES—The Ozark Mountain Daredevils will perform at least 10 "\$1 Concerts" from Chicago to New Orleans before the end of the year. A&M, the group's label, will underwrite the promotional shows with a massive radio, college newspaper and in store campaign.

Joan Armatrading, another A&M artist, will open most of the dates. Each show will be a joint promotion between A&M and local radio stations. Other cities set are Toronto, Milwaukee, Minneapolis, Atlanta and Jacksonville.

Talent In Action

DEXTER GORDON

Village Vanguard, New York

The visit of Gordon to New York demonstrates it was a total travesty that this jazz giant had to leave the U.S. for Denmark in order to achieve a greater interest in his music.

In his early set Oct. 30 Gordon came out swinging like the saxophone counterpart of Muhammad Ali. Rarely has any artist blown as hot from the first note of the first set as he did that evening. Aided by a talented, understanding rhythm section composed of pianist Walter Davis, bassist Sam Jones and drummer Al Foster, Gordon did his best to show the SRO au-

(Continued on page 33)

SPEND \$4 MIL IN 4 MONTHS

So. Florida Talent Sparkles

By SARA LANE

MIAMI—South Florida's talent lineup for the 1976 winter season looks sparkling. Tourists arriving will find a plethora of stars from television, top 40 rock and even country. And the tourist season looks extremely promising according to hotelmen.

With the pre-winter cold snap that has hit the north sections of the country, airlines and hotels gleefully report a scramble for airline tickets and hotel reservations.

Although the talent will cost hotel and club owners more than \$4 million for the short four-month season, they are hopeful the cost will be absorbed by patrons. Obviously, the most expensive act will be the New Year's Eve one-nighter combining the talents of Sammy Davis Jr. and Liza Minnelli. Price tag for the customers is a whopping \$250 per person for ringside seats.

Last season, both the Diplomat

and Deauville Star Theatre drew artists from the television ranks. This year, they are following the same trend and South Florida audiences will see Bobby Vinton, John Davidson, Charo, Joey Heatherton, Hal Linden, Sergio Franchi, Gabe Kaplan, Ben Vereen and Dom DeLuise.

Many of the scheduled acts are tentative and, as in past years, this presents a major problem to owners. Not only does Las Vegas present financial problems to South Florida owners, but they find they are having to concede on other points to get an artist to appear here. More complimentary items, food, liquor, hotel suites and even deluxe automobiles are held out as enticement. Then too, the usual scramble for acts prevails. As usual, owners are reluctant to announce major names until the act is under contract, lest another offer more money and incentives to persuade the act to switch.

The existing lineups include the Diplomat's Cafe Cristal with Lou Rawls, Dec. 24 to Jan. 1; New Year's Eve, Sammy and Liza; Jan. 27-Feb. 5, John Davidson and David Bren-

THIS TOWN LOVES ROCK

LOS ANGELES—Santa Monica Civic Auditorium here has grossed \$538,000 so far in 1976 with a net profit of \$90,000 from rock shows.

According to facility manager Jerry Ferris, the heaviest fall-winter booking season in the auditorium's 18-year history is making up for a slow summer when many outdoors L.A. venues were operating. Santa Monica Civic will rack up its eighth consecutive year of profit.

Leibert Dies

NEW YORK—Richard Leibert, chief organist of the Radio City Music Hall for almost 40 years, died at a hospital in Florida on Oct. 22. He had begun his career at the Music Hall in 1932 and had been living in Florida since his retirement in 1971.

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CATCH ONE!

Talent In Action

Continued from page 32

dience why he's an undisputed modern day king of the tenor saxophone.

Musically, he has few equals, with a range that starts in the lower registers and continues to high notes even a trumpeter would have problems reaching. Gordon's set was met by wild applause from the beginning of "Green Dolphin Street" and this seemed to spur him and the trio on to great achievements at breakneck speed. It was as if he was attempting to demonstrate to the world that he was the tenor's answer to Charlie Parker and he did it most convincingly.

Gordon quieted things down with a sensitive interpretation of "Shadow Of Your Smile," and got things moving again with Horace Silver's "Strollin'." He closed the set on a fever pitch with a version of J.J. Johnson's "Wee Wee" with all the stops pulled out. Gordon will be touring for the next month, playing the East, Midwest and Far West, before returning to this club the first week in December for a proposed live LP.

JIM FISHEL

WALTER JACKSON

Ratso's, Chicago

Given new impetus by his recent Chi-Sound LP, "Feeling Good," Jackson will be playing across the country throughout November and December. Thus, it was something of a send-off performance here Oct. 27 as numerous old friends and admirers dotted the predominantly black, capacity crowd.

The singer writes virtually none of his own material, nor does he play any instrument on-stage. He is supported by the five-man Gregory James Edition. Since Jackson walks only with crutches, there is little movement to his act. Yet when he opens his mouth to sing, Jackson is airborne and the audience with him. The big, bluesy baritone has a voice at once broad, soaring, and intimate, edged in velvet.

Added to this natural endowment is a sense of style, of phraseology that makes Jackson simply one of the finest pop interpreters working today.

However, the performance was not entirely satisfactory, with the singer falling down largely on tunes from the new album, such as "You Made Me Smile" and "Player In The Band." Here, some of the phrasing was tentative and there were occasional lapses of intonation. "This is my first engagement downtown and I'm scared," Jackson told the audience, perhaps not jokingly.

Recalling some of his prior r&b singles, including "Lee Cross" and "It's All Over," Jackson was more in the groove. On the latter tune, the audience provided the missing backup vocals they remembered from the recording.

But the high point of the evening, oddly, was the opening number, a scatsung, improvised version of Dylan's "Blowing In The Wind." Here, Jackson moved in and out of the meter with verve and assurance such as one expects from an Ella Fitzgerald or Stephane Grappelli. The effect was brilliant and exhilarating, proof that he is master of more than the ballad. It would benefit the singer's act immeasurably to include more tunes like this within the set.

"Feelings" and "Someone Saved My Life Tonight," the two big covers from the album

also numbered in the program. Jackson's driving rendition of the Elton John hit rivals the original in impact.

The Gregory James Edition provided Jackson only fair support, that included the totally inept and gratuitous use of an Arp synthesizer. Must every band now have one of these?

ALAN PENCHANSKY

ALPHA BAND

My Father's Place, Roslyn, L.I.

It's usually very difficult for a new group to have "in-concert stage composure" after being together less than one year, but this group is a definite exception. Although it has been together less than four months (getting together at the completion of the last tour of Bob Dylan's Rolling Thunder Revue), the tight sound evades all musical boundaries and establishes it as a strong contender for one of this year's top new groups.

Led by the "Rolling Thunder" nucleus of Steven Soles on guitar and vocals, T-Bone Burnett on guitar, piano and vocals, and David Mansfield on a variety of instruments (fiddle, pedal steel, mandolin, guitar, piano), this group plays an exceptional blend of country, folk, rock, honky tonk, blues and several other musical idioms.

If there was any one special strength during the Oct. 28 set, it was interchanging of roles within the group. Because of the instrumental expertise, especially by Mansfield, the group can precisely reproduce its LP in concert. In fact, the live versions of many songs were even more exciting.

Although it opened for Larry Coryell, and this was only the fourth concert date, Alpha showed confidence and remarkable stage presence.

The audience responded very attentively when it played softer material and appeared impressed by the uptempo rock numbers. Both Soles and Burnett are polished vocalists and their material is very personal and sometimes haunting.

It's hard for a group that played with Dylan to escape the label of "sounding like him," but in a way it worked to Alpha's benefit. Sure, there are definite "Dylan overtones" in both music and lyrics, but it performs all of the original material so well that it'll survive in the music business as one of its trend setters.

Although the trio led the group, it should be pointed out that the rhythm section of David Jackson on bass and Matt Betton on drums is very steady and plays with a flair that matches beautifully with Mansfield's flamboyant instrumentation.

Key tunes in the set were "Arizona Tele-

gram," "Cheap Perfume" and the rocking, commercial "Last Chance To Dance." The release of the Alpha Band's first LP on Arista should help create excitement that will richly reward the concertgoer who sees it perform live. JIM FISHEL

TOWER OF POWER AL JARREAU

Santa Monica Civic Auditorium

One might have thought that promoter David Forest of Fun Productions was trying to mix oil and water. But the teaming of these hot, funky, soul-pop-rock headliners with a cool, subdued jazz stylist like Jarreau Oct. 8 proved a winner.

Tower Of Power has been a highly influential act. When it first broke more than four years ago it was one of the first soul groups to feature a spirited horn attack, now an integral part of such other acts as Earth, Wind & Fire and K.C. & The Sunshine Band.

In its 80-minute show Tower often spotlighted its six-man horn section, particularly on upbeat numbers from its Columbia debut album "Ain't Nothin' Stoppin' Us Now," like the irresistibly bright, joyous single "You Ought To Be Havin' Fun" and the mellow, smoothly harmonized "It's So Nice."

The group also featured all its big Warner sin-

(Continued on page 34)

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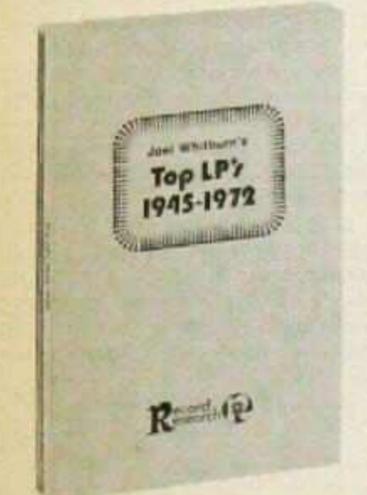


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New On The Charts



FUNKY KINGS
"Slow Dancing"—92

"Hey, let's get a band together to play in a bar" was the off-hand suggestion that led to the formation of the Funky Kings. On its second day of rehearsal, with only about four tunes worked out at the time, Clive Davis stopped by to have a listen and signed them immediately.

The seven-man group (a keyboardist was just added to the lineup) is led by Jack Tempchin, Richard Stekol and Jules Shear, who share the role of writer and lead singer evenly.

Tempchin wrote this single, which is an anguished country-tinged lament along the lines of slower Eagles' songs like "Best Of My Love." Tempchin, in fact, wrote such early Eagles' hits as "Peaceful Easy Feeling" and "Already Gone."

The group has been on Arista for about a year, and received a First Time Around Pick in the Sept. 11 issue of Billboard for its debut album, which was described as "the relaxed city boys music the Lovin' Spoonful might be doing if it was starting out today."

Bookings for the act, which has toured extensively with Hall & Oates, are handled by Steve Jensen of ICM in L.A., (213) 550-4000. Management is by Larry Larson, also of L.A., (213) 652-8700.

GLITTER BAND
"Makes You Blind"—95

This five-man British group backed Gary Glitter on his "Rock And Roll Part 2," a rhythmic, hypnotic single that spent the month of Sept. 1972 in the top 10. Though the American success was short-lived, Glitter continued to have big international hits, becoming one of the first exponents of sequin-studded glamour rock in the process.

Glitter is no longer with the group, but the manager is still Mike Leander, who produced that earlier Bell hit as well as this new one, which hit in the discos a few months ago as a British import before it was released in the U.S. on Arista. "Makes You Blind" first hit the top 10 on Billboard's disco action chart three weeks ago, due to strong response in Phoenix, Montreal, Chicago, Pittsburgh, San Francisco, Houston, Philadelphia, New York, Boston, Miami and Los Angeles.

A special 12-inch disco record has just been released which includes this song as well as one by General Johnson and another by Gil Scott-Heron. A Glitter Band album is expected by the end of the year.

About rumors of legal proceedings, Elliot Goldman, executive vice president of Arista, says, "We know the group has spoken to CBS, but as far as we're concerned, its agreement with us is still in effect." The group renewed its contract with Bell in the U.K. about two years ago, and has released three albums there. Glitter had retired, but he is now reportedly recording on his own.

RAY SAWYER
"One More Year Of Daddy's Little Girl"—81

Sawyer is the eye-patched co-lead singer and guitarist of Dr. Hook, which has gone from zany novelty hits on Columbia in 1972-73 to straight country-tinged pop ballads on Capitol this year like "Only 16" and "A Little Bit More."

In 1970 the group met Shel Silverstein, who went on to write both "Sylvia's Mother" and "Cover Of The Rolling Stone," and Ron Haffkine, who produces and manages the group and Sawyer in his solo career. Haffkine can be reached in Madison, Tenn. at (615) 868-4090, while the booking agent is Paul Smith of Worldwide Artists in L.A., (213) 550-7484.

Sawyer was born and raised in Alabama and played the rounds of Southern hillbilly clubs after being inspired by the music of Hank Williams. This country influence was felt on the last Dr. Hook album, which was recorded in Nashville and features Waylon Jennings in several backup capacities. It was also emphasized when the group played the "Grand Ole Opry," and it's apparent again on Sawyer's tear-stained lament single, which has the appeal of Bobby Goldsboro's "Honey."

Dr. Hook was reportedly signed to Columbia back in its Medicine Show days when Sawyer danced on the desk of Clive Davis. It was signed to Capitol in Feb. 1975 and has released two albums on that label, both containing the sleeper smash "Only 16," a top 10 hit last April. Sawyer's solo debut album, featuring Nashville musicians, is due in a couple of weeks.

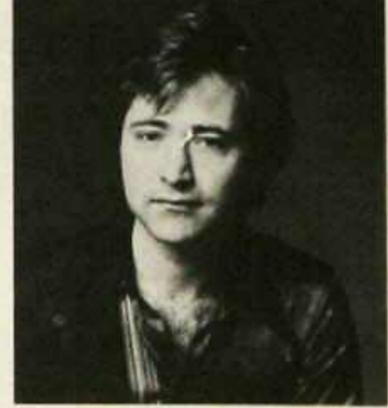
D.C. LaRUE
"Cathedrals"—94

LaRue is the artist who has turned big business on to the idea of using the disco boom as a vehicle for promoting its products (Billboard, Oct. 16). It all started innocently enough when he featured a pair of black sneakers on the cover of his debut LP. But that helped make sneakers a disco sensation, and now Uniroyal has started marketing its PRO-Keds as a disco footwear alternative to platform shoes.

For his trouble, LaRue has his first chart single, as well as a syndicated music-talk television special, "Disco City," planned for next month, with Uniroyal as the national sponsor.

LaRue released his first album, "Cathedrals," last March when the Pyramid label started. The title cut was an immediate disc success in the 12-inch version, reaching No. 1 in Billboard's survey of L.A. discos in July. Responding to pressure from radio and from European licensees, Pyramid finally released this edited single version of "Cathedrals," just a few weeks before a second LaRue album is to be released. It will not contain this hit cut, and there won't be a new single until the first of the year.

Prior to his record bow, LaRue was a graphic artist who designed album cover and sheet music art. His management contact is Dennis Ganim, president of Pyramid in New York, (212) 757-9880. Bookings are by Jeff Franklin of A.T.I., (212) 765-1896.



KENNY NOLAN
"I Like Dreamin'"—★

Nolan emerged in March 1975 as not only one of the hottest songwriters in the business, but as one with the greatest imaginable stylistic spread when "My Eyes Adored You," a pretty pop ballad by Frankie Valli, was followed in the No. 1 singles spot by La Belle's raucous disco number "Lady Marmalade."

Nolan co-wrote both gold hits—as well as a third million seller in Disco Tex & the Sex-O-Lettes' "Get Dancin'"—with Bob Crewe, whom he had met in 1974. After the triple-header, Nolan went on to write and produce chart records on his own like Jim Gilstrap's "Swing Your Daddy" and Firefly's "Hey There Little Firefly."

Based in L.A., Nolan joined 20th Century for his record debut during the summer and will have his first album out around the first of the year.

Attorney Peter Bennett is directing Nolan's career at this point. He can be reached in L.A. at (213) 278-7344.

Talent In Action

• Continued from page 33

gles from 1972-1974, "You're Still A Young Man," "Down To The Nightclub," "So Very Hard To Go," "This Time It's Real" and "What Is Hip."

The 11-man outfit is at its best when it works as a unit. The band is nearly unbeatable at creating a cooking, party mood, and engaging, exuberant new lead singer Edward McGee is one of the most watchable and relatable singers fronting any group.

Unfortunately, though, the show bogged down badly toward the end when several of the group members took lengthy instrumental solos that, while technically proficient, seemed tedious and self-indulgent.

The audience, though, responded throughout, particularly when banners depicting Tower album covers dropped from the ceiling, when Christmas lights lit up the stage and when the group ran through the audience. The group had both an encore and a curtain call.

Al Jarreau spotlighted in his 45-minute set most of the material from his current second Reprise album "Glow," including the title tune and "Milwaukee," plus covers like Leon Russell's "Rainbow In Your Eyes," James Taylor's "Fire And Rain" and the closer, Sly Stone's "Somebody's Watching You."

The lean singer was particularly sincere and engaging, thanking the audience for its support and noting, as though the fact of his success had just dawned on him, "What am I doing here?"

His lightning-fast scat-singing outbursts were highly impressive. Even more notable was the way he frequently vocally simulated instruments, a throwback to his days at the Bla Bla jazz club in North Hollywood when he had just one backup musician and had to flesh out the sound.

STUFF MOSE ALLISON
Bottom Line, New York

Generally when established musicians get together to form a group the results are disastrous because fine musicians tend to have great egos and do not work well together. Stuff, however, is an exception for despite the impressive credits and talents of its members it plays as a funky cohesive unit that ranks among the great r&b instrumental combos of all time. In spite of the absence of guitarist Eric Gale, who was ill, Stuff's Oct. 21 50-minute set was a textbook example of basic soul at its best.

Stuff is composed of some of New York's most respected studio sidemen and the band members display the taste and restraint that it takes to make it as a session man. Pianist Richard Tee plays in a two-handed gospel-tinged style that makes you believe he has 30 fingers. Bassist Gordon Edwards provides a solid and inventive bottom and Cornell Dupree adds some tasteful bluesy guitar. The contrasting drumming styles of Christopher Parker and Steve Gadd give the group a unique percussion sound. Each group member was given a chance to shine during the set that had as much talk as a Rudolph Valentino movie.

Mose Allison opened his portion of the show with a 15 minute free-form jazz piece that gave his bass player and drummer a chance to solo and the audience a chance to talk. Allison and his group were never able to regain the audience's attention and his 45-minute set went largely unnoticed by the SRO crowd.

ROBERT FORD JR.

STEELEYE SPAN MICHAEL DINNER
Roxy, Los Angeles

The last show of a three-day gig brought Steeleye Span before a good-sized audience Oct. 9. People leaving the early show had indicated it was worth the wait, and from the first notes it was clear they were right. Members of the audience obviously were returning for their second or third times and anticipated the numbers enthusiastically.

The Chrysalis recording group launched its repertoire with energy, led by violinist Peter Knight, whose fingers literally flow over the notes. The music took a few moments to get used to—the band plays electrified old English folk songs, and people were afraid to get too involved with this most unusual "serious music."

Maddy Prior came on after the opening "Sligo Maid" and added her soaring vocals to the tight harmonies. The lyrics were all interesting as the band performed songs such as "London," "Orfeo/Natham's Reel" (in which two kings battle), "The Twelve Witches" and "All Around My Hat" in which the band began

unceremoniously to hop around the stage. Many of the songs were from the current LP "Rocket Cottage."

The band closed with energetic music, demanding that the audience get up off its chairs. Most everyone did, and remained standing while demanding that Steeleye come back and play more. It returned for an instrumental number that had people dancing in the aisles, with Peter Knight playing so fast on his violin, one expected the strings to simultaneously give out.

Michael Dinner opened with an easygoing country-style pop set. He began with "Tom Thumb The Dreamer," and performed "I Don't Know Where Life Will Lead Me" and an acoustic ballad, "Is It Really You?"

There were some good licks from guitarist Michael Kondello, who doubles as an "out of work" comedian. Despite a bad mix, some dynamite keyboards occasionally came through from Charlie Hartwig. Dinner's songs are well structured, but his set lacked variety with the exception of an occasional rock number such as "Wonderful World."

TOM CECCH

BARBI BENTON
Troubadour, Los Angeles

While Benton made her name in country music, and in the past played her L.A. dates at the Palomino, her new show is heavily weighted with pop and even rock material, explaining the switch to this club Oct. 15.

Benton opened her 50-minute turn with songs from her new Playboy album "Something New," like the suggestive rocker "Staying Power," and closed with even harder-edged pop like "I've Got The Music In Me," and the Crystals' oldie she introduced as "Fonzie's favorite song": "He's A Rebel."

On most of this material the backup from a six-man band and a female vocal trio was so loud and blaring that Benton didn't have a chance to show feeling.

When she did, on softer songs like Janis Ian's "In The Winter," she oversang, showing a too theatrical approach to the lyrics.

Benton might serve up less of the clamorous rock and should also avoid songs with heavy lyrics that require the understatement that she lacks. Obviously the answer lies in a middle ground. Benton could concentrate more on breezy pop and country ballads that will show off her pretty but small voice to its best advantage. One of the evening's best numbers was in this bag: an Olivia Newton-John-styled tune called "Ain't That Just The Way."

Another highlight of the show was the country spot, which included Benton's lively top five country hit of 18 months ago, "Brass Buckles," her hit duet with Mickey Gilley, "Roll You Like A Wheel," and a Hank Williams medley.

Of course most of the crowd enjoyed Benton's appearance and personality as much as the music. Her innocent, unaffected airs are, in fact, one of her strongest assets.

PAUL GREIN

ANDREA MARCOVICCI
Reno Sweeney, New York

Anybody who can segue David Bowie's "Life On Mars" to the old classic "Young At Heart" and get away with it must have something going for her.

Andrea Marcovicci, who plays opposite Woody Allen in the film "The Front," is also a talented singer, whose interpretations of mostly MOR songs was clearly at home with this supper club crowd Oct. 27.

Her 45-minute performance of songs such as "Cheek to Cheek" and a forceful "You Don't Know Me" was backed by a tight quartet led by Lewis Friedman.

This represents a change for Marcovicci who formerly was more of a folk singer, accompanying herself on guitar. But now, up front on stage, she is a woman of striking grace and poise.

With such sensitive performances, a good mature voice, great beauty and a budding movie career, Marcovicci is an all-round performer who should entertain audiences for a long time.

ROMAN KOZAK

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Narada Michael Walden to Atlantic... Dirty Angels to Private Stock... Lola Falana to Atlantic-distributed WMOT Records... Courtial, featuring Errol Knowles, to Pipeline Records, new L.A. label... Johnny Thunders to United Artists... Brick, Bang act to Paragon agency.

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Rank	ARTIST—Promoter, Facility, Dates *DENOTES SELLOUT PERFORMANCES	Total Ticket Sales	Ticket Price Scale	Gross Receipts
Arenas (6,000 To 20,000)				
1	BRUCE SPRINGSTEEN—Electric Factory, Spectrum Theater, Philadelphia, Penn., Oct. 25 & 27 (2)	25,000	\$6.50-\$7.50	\$177,920*
2	PARLIMENTS-FUNKADELICS/SLY STONE/BOOTS COLLINS—Feyline, The Summit, Houston, Tex., Oct. 31	13,000	\$6.50-\$7.50	\$93,511
3	BLUE OYSTER CULT/STYX/STARZ—Sunshine Prod., Market Square Arena, Indianapolis, Ind., Oct. 31	14,032	\$6.00-\$7.00	\$86,844
4	BLACK SABBETH/HEART/BOSTON—Feyline, McNichols Arena, Denver, Colo., Oct. 31	18,550	\$4.50	\$83,475*
5	DOOBIE BROTHERS/FIREFALL—Feyline, Riverfront Coliseum, Cincinnati, Ohio, Oct. 31	11,539	\$5.50-\$6.50	\$70,100
6	FRANK ZAPPA—Electric Factory, Spectrum Theater, Philadelphia, Penn., Oct. 29	12,000	\$5.50-\$6.50	\$65,554*
7	R.E.O./BOSTON/MOTHERS FINEST—Contemporary, Kiel Aud., St. Louis, Mo., Oct. 30	10,587	\$4.50-\$6.50	\$62,400*
8	TUBES—F.M. Productions, Concord Pavilion, Concord, Calif., Oct. 31	8,152	\$6.50-\$5.50	\$47,815*
9	PARLIMENTS-FUNKADELICS/BOOTS COLLINS RUBBER BAND/HUGH MASEKELA—Feyline, Municipal Aud., New Orleans, La., Oct. 27	7,295	\$7.00	\$44,065
10	KANSAS/HEAD EAST/AMBROSIA—Sunshine Prod., Louisville Gardens, Louisville, Ky., Oct. 31	7,200	\$5.50-\$6.50	\$40,350*
11	BLUE OYSTER CULT/BOB SEEGER/WET WILLIE—Midsouth Concerts, Midsouth Coliseum, Memphis, Tenn., Oct. 30	6,500	\$5.00-\$6.00	\$36,000
12	WAYLON JENNINGS/JESSIE COLTER/STEVE YOUNG—T.D.A. Prod., McAurthur Court, Eugene, Ore., Oct. 30	6,083	\$5.00-\$6.50	\$33,112

Auditoriums (Under 6,000)				
1	GEORGE BENSON/JOHN KLEMMER—Friedman-Johnston/Abatros, Paramount Northwest Theater, Seattle, Wash., Oct. 31 (2)	5,916	\$7.50-\$6.50	\$42,692*
2	AL STEWART—John Bayer, Paramount Northwest, Seattle, Wash., Oct. 29-30 (2)	5,800	\$7.00-\$5.00	\$37,948
3	AVERAGE WHITE BAND/METERS—Pacific Presentations, Palladium, Hollywood, Calif., Oct. 31	5,017	\$7.50-\$8.00	\$37,900
4	LYNYRD SKYNYRD/NILES LOFGREN/ALPHA BAND—Ruffino/Vaughn, Utica Memorial Aud., Utica, N.Y., Oct. 31	6,000	\$6.00-\$6.50	\$36,800
5	ISLEY BROTHERS/WILD CHERRY/BLACK SMOKE—Lewis Grey Prod., Civic Center, Savannah, Ga., Oct. 30	6,000	\$7.00-\$6.00	\$36,500
6	GEORGE BENSON/JOHN KLEMMER—Friedman-Johnston/Double Tee, Paramount Northwest Theater, Portland, Ore., Oct. 29 (2)	5,762	\$7.00-\$5.00	\$35,637*
7	PARLIMENTS-FUNKADELICS/SLY AND THE FAMILY STONE—Feyline, Lake Charles Civic Center, Lake Charles, La., Oct. 30	5,900	\$6.00-\$7.00	\$34,458
8	JACKSON BROWNE/ORLEANS/VALERIE CARTER—Alex Cooley, Atlanta Civic Center, Atlanta, Ga., Oct. 27	4,500	\$5.50-\$7.50	\$32,000*
9	ISLEY BROTHERS/WILD CHERRY/BLACK SMOKE—Lewis Grey, Bay Front, St. Petersburg, Fla., Oct. 29	5,000	\$7.00-\$6.00	\$31,700
10	MANFRED MANN/STARZ—Rick Kay, Masonic Aud., Detroit, Mich., Oct. 29	3,469	\$6.50-\$5.50	\$28,900
11	GEORGE BENSON/JOHN KLEMMER—Friedman-Johnston, Gill Coliseum, Oregon State Univ., Corvallis, Ore., Oct. 30	5,151	\$5.50-\$5.00	\$27,672
12	KANSAS/AMBROSIA—Dicesare-Engler, Syria Mosque, Pittsburgh, Penn., Oct. 30	3,774	\$7.50	\$27,660*
13	KANSAS/AMBROSIA/EARL SLICK—Dicesare-Engler, Erie County Fieldhouse, Erie, Penn., Oct. 29	4,100	\$5.50-\$6.50	\$24,651
14	NEIL YOUNG & CRAZY HORSE—Fun Prod., Dorothy Chandler, Los Angeles, Calif., Nov. 1	3,042	\$6.50-\$8.50	\$24,119
15	J. GEILS BAND/ATLANTA RHYTHM SECTION/38 SPECIAL—Ruffino-Vaughn, Central Maine Youth Center, Lewiston, Maine, Oct. 31	4,000	\$6.00-\$6.50	\$24,000
16	OHIO PLAYERS/UNDISPUTED TRUTH/DENIECE WILLIAMS—Lewis Grey Prod., Civic Plaza, Phoenix, Ariz., Oct. 29	4,000	\$6.50-\$5.50	\$23,900
17	LYNYRD SKYNYRD/ATLANTA RHYTHM SECTION/38 SPECIAL—Monarch Ent., Capitol Theater, Passaic, N.J., Oct. 30	3,448	\$7.00-\$6.00	\$22,932*
18	AVERAGE WHITE BAND/SONS OF CHAPLIN—Fun Prod., Sacramento Memorial, Sacramento, Calif., Oct. 30	3,684	\$5.50-\$6.50	\$22,650
19	R.E.O./HEART/ARTFUL DODGER—Contemporary/Chris Fritz, Ice Chalet, Columbia, Mo., Oct. 28	4,200	\$5.00-\$6.00	\$22,000*
20	BLACK SABBATH/TARGET—Contemporary/Chris Fritz, Soldiers and Sailors Memorial Hall, Kansas City, Kan., Oct. 30	3,500	\$6.00	\$21,000*
21	R.E.O./MOTHERS FINEST—Contemporary/Chris Fritz, Soldiers and Sailors Memorial Hall, Kansas City, Kan., Oct. 31	3,500	\$6.00	\$21,000*
22	R.E.O./ARTFUL DODGER—Contemporary/Chris Fritz, Soldiers and Sailors Memorial Hall, Kansas City, Kan., Nov. 1	3,500	\$6.00	\$21,000*

Coordinators And Diskery Reps Listen; Detente Seen

SAN DIEGO—Campus talent coordinators are still coming to conventions such as the NECAA's Far West here and shouting at label representatives about lack of support. But both sides are starting to listen and perhaps major misunderstandings are clearing up.

A wide-ranging seminar ended with a campus representative charging that Columbia Records in Los Angeles ordered \$600 worth of complimentary seats for a Bruce Springsteen show at Santa Barbara, Calif., but should have done more inasmuch as the show only pulled 3,300 in a 4,200-seater, where a year earlier Springsteen sold out in two weeks.

The question strikes at the center of just where the label comes in supporting campus concerts. Several panelists insist that campuses should not bank on label dollars for ad spots but that the labels' role is really that of augmenting the concert promotion efforts of the school and promoter if one is involved. Often it's broad augmentation too.

Larry Stessel, CBS, stressed this repeatedly. Others echoing the idea were Laurie Xlvisaker, ABC; Bob Frymire, A&M; Scott Piering, Island; and Jeff Cheen, Far Out Management. Frank McGrath, KCB-AM/FM here spoke on radio time buying.

Several noted the trend of post-concert promotion. "I Love it," Cheen told the group, speaking of an example he'd just offered to six spots before the show and 24 after.

(Continued on page 69)

Do Colleges Underestimate Their Clout?

SAN DIEGO—Colleges often fail to realize how much control and strength they represent in today's talent marketplace now that touring is so vital to acts.

This point was emphasized by Stan Goldstein, Magna Artists, at an agent seminar at the Far West Regional NECAA conference when he said, "With a band from the East doing a Western tour those fill-in dates are really necessary."

Tim McGrath, Stone County, added: "That date at San Luis Obispo is directly between San Francisco and Los Angeles."

However, as important as colleges are, the plea from the agents echoed over and over: agents can't get in touch quickly enough. David Snyder, Regency Artists, Ltd., applauded USC for having a complete data sheet on all its personnel, together with market facts. "Why don't more schools have this?"

Another agent gripe is that school personnel do not know their facilities or do not have sufficient data when calling an agency. "One committee didn't even know the size of the gym," said Snyder.

Echoing the gripe of insufficient information were other panelists Bob Zievers, Athena Artists; Debbie Meister, Republic Artists Corp.; Chris Hebard, San Francisco Artists; Carol Sidlow, William Morris

(Continued on page 69)

Campus

OFFERS EDUCATIONAL PROGRAM

Pitch Labels For NECAA Conclave

By EARL PAIGE

SAN DIEGO—There's a lot more changing than just the name of National Entertainment Conference (NEC) and one new element will be a stronger than ever effort to get more labels involved in campus activities, says Bill Deutsch, convention coordinator.

Here for the Far West Regional Conference Oct. 29-Nov. 1 at the Hotel Del Coronado, Deutsch says that for the first time three labels have sent in requests for showcase slots for the upcoming Feb. 16-20 national convention at San Antonio. An estimated 250 attended here.

"I can't remember that kind of interest in the showcase by labels," says Deutsch, who is convinced that campuses are a built-in breeding ground for label exploitation and market testing.

NEC, now changing to what it feels is a more appropriate title, National Entertainment & Campus Ac-

tivities Assn., is looking to offer labels research liaison opportunities, if not actually to sell research services to labels. Also being explored, says Deutsch, is some sort of record club program.

While only A&M, CBS and Island exhibited here among around 50 firms, Deutsch believes more labels will become exhibitors at the national meet. "I feel there is a misunderstanding by labels as to what NECAA can offer. We have an educational problem.

"I know that in my own case at Western Illinois as a student I was turned on to various acts that I still follow. It's in college that important tastes are molded and labels can look for a long-range benefit from increased college activities participation."

Seminars during the conference here reiterated many of Deutsch's points.

Seminars Revolve Around Campus Concert Promos

SAN DIEGO—The incidental and often overlooked steps in campus concert promotion were a chief focus in seminars at the Far West regional gathering of the National Entertainment & Campus Activities Assn. (NECAA), with a general feeling that campus coordinators can be more thorough in cases than professionals.

As to why more agencies and labels don't seem high on campus exposure, Chet Hanson of Athena Artists suggested campus coordinators seek out what it is the act's management wants in terms of building a group or performer.

"Find out how your date fits into plans. Should the (campus) date be open, or closed (restricted to the campus)? Many agents are shying away from campuses because they suspect campus dates lack the im-

pact of what a Graham, a Forrest or a Thayer can do—so find out how your school fits in."

Campus concerts work both ways, said Barbara Hubbard, New Mexico State Univ. "I knew in November I had Olivia Newton-John March 1. But then I was offered Neil Diamond for April." She says she put on a campaign to step up Newton-John so as not to conflict with Diamond.

"You have an obligation to the \$2,000 acts just as much as to the \$20,000 act so don't you ever burn an act (with a cancellation). I've seen this."

Ted Gherke emphasized how students should provide hospitality, make sandwiches, whatever, and Hanson said there must be an understanding of the artists' ego, why it needs to be assuaged just as it does when the act goes out onto a stage.

Panelists Concur: Promo Dependent On Record Cos.

SAN DIEGO—At a time when labels seem increasingly apathetic about campus involvement, talent coordinators for campuses appear more and more dependent on labels, according to discussions here at the Far West Regional of NECAA.

Panelists discussing how a college can produce its own concert mentioned the importance of radio spot buys, seeking label support with posters and support promotion material and watching intensely the development of acts.

As Gregg Porloff, UC Berkeley, put it, "Stay ahead of the charts. Right now, you can bet there is a push to keep George Benson's momentum going so you should find out when his second LP is to be released." He cited this as an example of keying a campus concert to fit a label's plans for an act.

Chet Hanson, Athena Artists, pointed out that cultivating friendships within the huge structure of today's giant labels is crucial. "I recall where one person I dealt with theoretically had no power. But energy is power. This man got me posters that

where not even supposed to have been printed yet, he got bumper stickers, everything—this was one label person."

A key contact, said Ted Gehrke, San Jose State Univ., is the local distributor time buyer. "It's the labels that buy radio time, this is why a promoter wants to work with you. But you have to stay on top of radio stations to see that they don't sit on your spots. The key is that local distributor time buyer."

As an indication of how important are labels in concert production on

(Continued on page 69)

Zanadu Has Line

CHICAGO—Christened "Zanadance," the discotheque in Mel Markon's Zanadu restaurant here (Billboard, Aug. 28) has installed an outside request phone line, listed with directory assistance here as "Zanadance Request Line," that allows patrons to call ahead and program a tune for the time of their arrival. The service is claimed to be unique.

N.Y. Private Clubs Await State Probe

• Continued from page 3

that have been promoting themselves as "membership" clubs and charging annual dues ranging anywhere from \$1 to \$1,000.

This move, according to club operators, is aimed at effective audience control, and the weeding out of "undesirables."

However, the State Liquor Authority sees it as a new and insidious form of discrimination. According to officials of the Authority, clubs licensed by them, and operating for a profit, cannot legally claim to be "membership only" establishments.

By law, according to Liquor Authority spokespeople, they must admit law-abiding citizens willing to pay the established cover charge.

Denver Musicians Picket 40 Clubs Spinning Disks

By GRANT TYSON

DENVER—Members of Musicians Local 20-623 plan to regularly picket this city's 40-plus discotheques as part of their battle plan in an all-out war on discos in the area.

First club to feel the impact of the union's ire was the London House disco which was recently picketed by about 40 union members and sympathizers including union president Tasso Harris and Colorado Labor Council president Norm Pledger.

According to Harris, the union is trying to bring to the attention of the public the fact that "discos have made serious inroads into the ability of musicians to earn a living."

However, London House owner, Jack Hogan counters, that the unions helped create the problem by raising their wage scale to the point where club owners could no longer afford live acts. He adds, "We sympathize with their plight, but from an economic standpoint we cannot use them."

Bowling Co. Opens Club

By JOHN SIPPEL

LOS ANGELES—Bowling Enterprises Inc., Fond du Lac, Wis., firm which specializes in operating bowling centers, has opened its fourth discotheque in two years.

The new discotheque, the Windjammer, is operated in conjunction with Ledgeview Lanes, Fond du Lac, and is the third of the four which is connected with a bowling center.

It is the largest, measuring 48 x 88 feet, accommodating 300. The other three hold about 200. A dance floor lit by a computer system offers 900 different lighting choices.

The sound system, installed by the corporation, features Klipsch LaScala speakers, powered by Crown and Audition amplifiers. The house DJs will work a Broadcast Electronics mixer and Russco studio pro turntables. This will be the first disco operated by the firm which will be programmed in-house.

Bowling Enterprises is operated by Bert Hauer, attorney and Frank Hilbert and Skip Hintz, alley operators, all of Fond du Lac. They also operate the Lamp Post, Fond du Lac; Wayside, Sheboygan, and Wayside II, Ripon, discotheques. They lease out a disco operation, the Baron's Pub, in nearby Neenah.

Clubs exempt from these rulings are nonprofit organizations—like American Legion Posts—and clubs serving only beer, wine and/or soft drinks.

Some provisions are also made under the law for bottle clubs where members are permitted to bring and pour their own alcoholic beverages. However, these too must be sanctioned by the State Liquor Authority.

According to Billboard's recently published International Disco Sourcebook, at least 15% of all discotheques charge membership fees ranging from \$1 to \$99 annually. Another 1% charge between \$100 and \$300, with yet another % in the over-\$500-a-year membership bracket.

Harris' argument is that in addition to depriving musicians of jobs, the discotheques also "rip them off" through the extensive use of recorded music. The union boss hopes that the picketing will also bring into focus what he feels are inadequacies in the copyright laws.

Harris says the picket line is an alternative to expensive media ads to bring the problem to the attention of the public. Harris confesses that his union is not totally opposed to discotheques, and favors clubs that mix live entertainment with their recorded programs.

Disco Mix

TOM MOULTON

NEW YORK—Salsoul Records is rush-releasing special 12-inch 33 1/3 r.p.m. disco disk on the Salsoul Orchestra and Double Exposure. "My Love Is Free," by Double Exposure, has been re-mixed and now runs for 9:39 minutes. The overall sound is cleaner and the lyrics more easily understood. There are several breaks, and the song builds with energy from beginning to end. Included is a harmonious string arrangement which was not in the LP version of the tune. This addition makes it sound like a completely new record.

On the flipside is the Salsoul Orchestra's "It Don't Have To Be Funky." This is also radically different from the LP version. This version is longer, and features a stronger dance rhythm pattern with several strong breaks. The overall result is more like the group's live performances than its recordings. The rhythm of the tune embodies a lot of spark, and the vocals make the track even hotter.

The label is not adopting a new policy by putting two artists on a single record, but it feels that both songs would have been too long for the LP, and did not want to interfere with the singles which are currently on the charts.

Salsoul Records is also rush-releasing Bebu Silveti's "Spring Rain." The record was recorded in Spain and has a delicate, haunting melody. There is a strong rhythm break that builds back into the full orchestration.

Also included are background singers doing nice, easy vocals that enhance the melody line. At times this sounds almost too pretty to be a disco record, but there is a lot of feel to it, and the rhythm is there even though it is understated.

Epic Records is rush-releasing a special 12-inch, 33 1/3 r.p.m. disk on Oda Coates and Paul Anka's current single, "Make It Up To Me In Love." This new version starts off instrumentally, and at times sounds a lot like Barry White's orchestra. There is a very good rhythm break with some special effects, and both artists are at their vocal best. This is the most soulful record the duo has ever done, and their first with a disco feel.

Discos

LET'S GO DISCO

'Idiot Proof' Unit For Portable Use

By JEAN WILLIAMS

LOS ANGELES—Let's Go Disco, a portable disco franchising operation here, has designed a system which co-owner Wayne Rosso calls "idiot proof."

Although elaborate in design, the system is structured to be operated with two plugs and one outlet capable of operating off normal household current, according to Rosso.

The two-month-old firm has placed two units, one in Orange County, Calif., and one in Los Angeles with a third unit to be built by Dec. 1.

The entire package which costs from \$15,000 to \$20,000 offers four-color coordinated speakers that are professional audio monitors with mirrored plexiglass stripes and kick-proof speaker grills. The speakers weigh approximately 150 pounds each.

Also included are custom designed lighting on two telescopic poles ranging from four feet to 16 feet capable of accommodating a 20-foot ceiling.

Five light spots are attached to each pole which is connected to a sound/light super chaser. Two strobe lights, a projector and fog machines are also included.

Rosso claims the show point of the entire package is its deejay booth. The console is six feet long, four feet high and two feet deep with 16 inches of plexiglass across the top with mirrored bands. The center of

the unit carries the firm's Let's Go Disco logo.

The group has also added a Bozak mixer with a false front to give a massive appearance.

"The reason that our disco is built with so much flash is because we are trying to convey the message that anyone can spin records but we are in the entertainment business and our DJs are entertainers," says Rosso.

Let's Go Disco employs a pro-

gram director, art director and a pool of five professional DJs. "We

(Continued on page 39)



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just a few pointers on the Clubman Two disco mixer...

Bass, Middle & Treble Controls giving 12dB of cut or boost so a pre-amp is not required.

Twin Phono Inputs so both turntables can be played together & professional fade-ins achieved.

Set your voice level with its own **Volume Slider**.

The **Tape Input** allows special effects and tapes to be added.

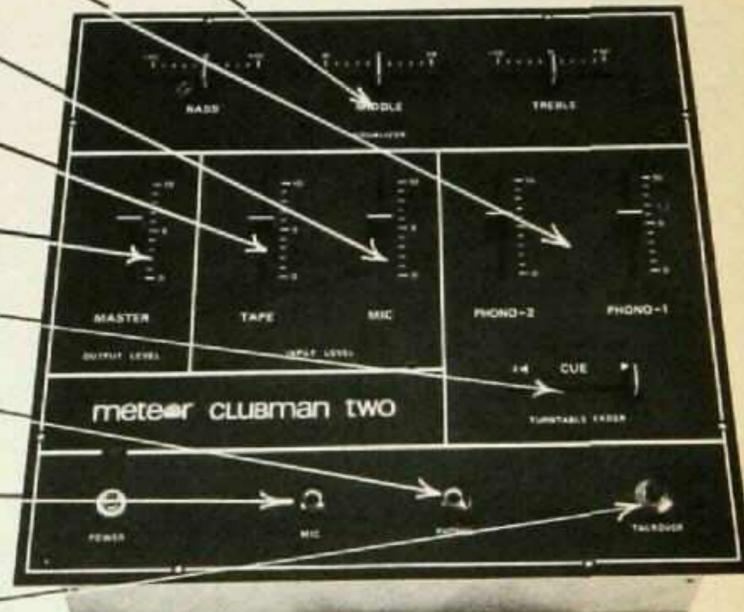
A **Master Volume Slider** to set overall system level.

Pre-Cue play one turntable while cueing up the other or the tape.

Headphone Output from 400 to 10K impedance.

Mic Input accepts any impedance microphone.

Talkover Button with its auto fade recovery makes voice talk-over easy.



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Billboard's Disco Action

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National Disco Action Top 40

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- 1 FOUR SEASONS OF LOVE—Donna Summer—Oasis (LP all cuts)
- 2 MIDNIGHT LOVE AFFAIR—Carol Douglas—Midland International (LP)
- 3 DOWN TO LOVE TOWN—Originals—Motown (12-inch)
- 4 MY SWEET SUMMER SUITE / BRAZILIAN LOVE SONG—Love Unlimited Orchestra—20th Century (12-inch/LP)
- 5 MAKES YOU BLIND—Glitter Band—Arista
- 6 YOU + ME = LOVE—Undisputed Truth—Whitfield (12-inch)
- 7 NICE & NAASTY—Salsoul Orchestra—Salsoul (LP all cuts)
- 8 I DON'T WANNA LOSE YOUR LOVE—Emotions—Columbia (LP)
- 9 CHERCHEZ LA FEMME / SOUR & SWEET / I'LL PLAY THE FOOL—Dr. Buzzard's Original Savannah Band—RCA (LP)
- 10 DAYLIGHT / SHOULD I STAY / I WON'T LET YOU GO—Vicki Sue Robinson—RCA (LP)
- 11 CAR WASH—Rose Royce—MCA (LP)
- 12 ANOTHER STAR / I WISH / SIR DUKE / ISN'T SHE LOVELY—Stevie Wonder—Tamla (LP)
- 13 CALYPSO BREAKDOWN / WHERE IS THE LOVE—Ralph McDonald—Marlin (LP)
- 14 SOUL CHA-CHA / SWAHILI BOOGIE—Van McCoy—H&L (LP)
- 15 LET'S GET IT TOGETHER / FAIT LA CHAT—El Coco—AVI (12-inch)
- 16 FULL TIME THING—Whirlwind—Roulette (12-inch)
- 17 WELCOME TO OUR WORLD OF MERRY MUSIC / WINE FLOW DISCO—Mass Production—Cotillion (LP)
- 18 I'M YOUR BOOGIE MAN / KEEP IT COMIN' LOVE / WRAP YOUR ARMS AROUND ME / BABY I LOVE YOU / (Shake, Shake, Shake) SHAKE YOUR BOOTY—K.C. & The Sunshine Band—TK (LP)
- 19 DANCING / SEARCHING FOR LOVE / FAR OUT—Crown Heights Affair—De-Lite (LP)
- 20 WATCHERSIGN—Pratt & McClain—Warner/Reprise (12-inch)
- 21 PETER GUNN / I SHOT THE SHERIFF—Deodato—MCA (LP)
- 22 RUBBERBAND MAN—Spinners—Atlantic (LP)
- 23 GOIN' UP IN SMOKE / MUSIC MAN / THANKS FOR THE MEMORIES—Eddie Kendricks—Tamla (LP)
- 24 DAZZ—Brick—Bang
- 25 GETAWAY / SATURDAY NITE—Earth, Wind & Fire—Columbia (12-inch/LP)
- 26 YOU KEEP ME HANGIN' ON—David Mathews & Whirlwind—C.T.I. (LP)
- 27 YOU SHOULD BE DANCING—Bee Gees—RSO (12-inch)
- 28 FREE / WELCOME TO MY LIFE / MENAGE A TROIX—Bob Crewe Generation—Elektra (LP)
- 29 YOU'RE MY DRIVING WHEEL—Supremes—Motown (LP)
- 30 PLAY THAT FUNKY MUSIC—Wild Cherry—Sweet City/Epic
- 31 HELLO STRANGER—New York Rubber Rock Band—Henry Street
- 32 BEST DISCO IN TOWN—Ritchie Family—Marlin (LP)
- 33 LOVE BUG—Bumblebee Unlimited—Red Greg (12-inch)
- 34 BOY I REALLY TIED ONE ON LAST NIGHT—Esther Phillips—Kudu
- 35 I DON'T KNOW WHAT'S ON YOUR MIND / I LEARN FROM MY BURNS—Spider's Web—Fantasy
- 36 DON'T TAKE AWAY THE MUSIC—Tavares—Capitol (12-inch)
- 37 STUBBORN KIND OF FELLOW—Buffalo Smoke—RCA (12-inch)
- 38 THAT OLD BLACK MAGIC—Softones—Avco (12-inch)
- 39 SORRY / THAT'S THE TROUBLE—Grace Jones—Beam Junction (12-inch)
- 40 NIGHT PEOPLE / LIVES DIVIDED BY—Fantastic Four—Westbound (LP)

Compiled from Top Audience Response Records in the 15 U.S. regional lists.

PITTSBURGH

- This Week**
- 1 DAZZ—Brick—Bang
 - 2 DAYLIGHT / SHOULD I STAY / I WON'T LET YOU GO—Vicki Sue Robinson—RCA (LP)
 - 3 LET'S GET IT TOGETHER—El Coco—AVI (12-inch)
 - 4 RUBBERBAND MAN—Spinners—Atlantic (LP)
 - 5 MAKES YOU BLIND—Glitter Band—Arista
 - 6 I DON'T WANNA LOSE YOUR LOVE—Emotions—Columbia (LP)
 - 7 SOUL CHA-CHA—Van McCoy—H&L (LP)
 - 8 WATCHERSIGN—Pratt & McClain—Warner/Reprise (12-inch)
 - 9 PETER GUNN—Deodato—MCA (LP)
 - 10 DO THE WALK—Heart & Soul—P.F.P. (12-inch)
 - 11 SPRING AFFAIR—Donna Summer—Oasis (LP)
 - 12 WELCOME TO OUR WORLD OF MERRY MUSIC / WINE FLOW DISCO / I LIKE TO DANCE—Mass Production—Cotillion (LP)
 - 13 DON'T TAKE AWAY THE MUSIC—Tavares—Capitol (12-inch)
 - 14 FULL TIME THING—Whirlwind—Roulette (12-inch)
 - 15 CHERCHEZ LA FEMME / SOUR & SWEET / I'LL PLAY THE FOOL—Dr. Buzzard's Original Savannah Band—RCA (LP)

SAN FRANCISCO

- This Week**
- 1 MAKES YOU BLIND—Glitter Band—Arista
 - 2 ANOTHER STAR / I WISH / SIR DUKE—Stevie Wonder—Tamla (LP)
 - 3 FOUR SEASONS OF LOVE—Donna Summer—Oasis (LP all cuts)
 - 4 WELCOME TO OUR WORLD OF MERRY MUSIC—Mass Production—Cotillion (LP)
 - 5 DOWN TO LOVE TOWN—Originals—Motown (12-inch)
 - 6 FULL TIME THING—Whirlwind—Roulette (12-inch)
 - 7 MIDNIGHT LOVE AFFAIR—Carol Douglas—Midland International (LP)
 - 8 DAYLIGHT / SHOULD I STAY / I WON'T LET YOU GO—Vicki Sue Robinson—RCA (LP)
 - 9 DANCIN'—Crown Heights Affair—De-Lite (LP)
 - 10 YOU'RE MY DRIVING WHEEL—Supremes—Motown (LP)
 - 11 I DON'T KNOW WHAT'S ON YOUR MIND / I LEARN FROM MY BURNS—Spider's Web—Fantasy
 - 12 CALYPSO BREAKDOWN / WHERE IS THE LOVE—Ralph McDonald—Marlin (LP)
 - 13 I'M YOUR BOOGIE MAN / KEEP IT COMIN' LOVE—K.C. & The Sunshine Band—TK (LP)
 - 14 CAR WASH—Rose Royce—MCA (LP)
 - 15 YOU GOTTA LET ME SHOW YOU—Esther Williams—Friends & Co. (LP)

SEATTLE

- This Week**
- 1 NICE & NAASTY—Salsoul Orchestra—Salsoul (12-inch)
 - 2 PLAY THAT FUNKY MUSIC—Wild Cherry—Sweet City/Epic
 - 3 BEST DISCO IN TOWN—Ritchie Family—Marlin (LP)
 - 4 THIS MASQUERADE / BREEZIN'—George Brown—Warner Bros. (LP)
 - 5 RUBBERBAND MAN—Spinners—Atlantic (LP)
 - 6 GETAWAY—Earth, Wind & Fire—Columbia (12-inch)
 - 7 LET'S MAKE A DEAL / I'VE GOT YOU UNDER MY SKIN / LOVER BE MINE—Gloria Gaynor—Polydor (LP)
 - 8 RUN TO ME—Candi Staton—Warner Bros. (12-inch)
 - 9 MAKES YOU BLIND—Glitter Band—Arista
 - 10 FOUR SEASONS OF LOVE—Donna Summer—Oasis (LP all cuts)
 - 11 I DON'T WANNA LOSE YOUR LOVE—Emotions—Columbia (LP)
 - 12 LIVE & LEARN—Ace Spectrum—Atlantic
 - 13 YOU TO ME ARE EVERYTHING—Real Thing—United Artists
 - 14 DOWN IT—Herbie Hancock—Columbia (LP)
 - 15 CHERCHEZ LA FEMME / SOUR & SWEET—Dr. Buzzard's Original Savannah Band—RCA (LP)

MONTREAL

- This Week**
- 1 LOVE BUG—Bumblebee Unlimited—Trans Canada
 - 2 MAKES YOU BLIND—Glitter Band—Capitol
 - 3 DANCE LITTLE LADY DANCE—Tina Charles—CBS
 - 4 MY SWEET SUMMER SUITE—Love Unlimited Orchestra—G.R.T. (12-inch)
 - 5 DOWN TO LOVE TOWN—Originals—Motown
 - 6 IL VELIERO—Lucio Battisti—RCA
 - 7 MIDNIGHT LOVE AFFAIR—Carol Douglas—RCA
 - 8 NICE & NAASTY / SALSOL 3001—Salsoul Orchestra—RCA (12-inch)
 - 9 DAYLIGHT—Vicki Sue Robinson—RCA
 - 10 JE DANSE—Adamo—CBS
 - 11 HILL THAT ROACH—Miami—RCA
 - 12 DISCO DUCK—Paul Vincent—Trans Canada
 - 13 GONNA DO MY BEST TO LOVE YOU—Brian & Brenda—MCA
 - 14 SURPRISE—Andre Gagnon—London
 - 15 A CHACUN SON ENFAYCI—Recreation—CBS

MIAMI AREA

- This Week**
- 1 MY SWEET SUMMER SUITE / BRAZILIAN LOVE SONG—Love Unlimited Orchestra—20th Century (12-inch/LP)
 - 2 NICE & NAASTY—Salsoul Orchestra—Salsoul (LP all cuts)
 - 3 MIDNIGHT LOVE AFFAIR—Carol Douglas—Midland International (LP)
 - 4 CHERCHEZ LA FEMME / SOUR & SWEET / I'LL PLAY THE FOOL—Dr. Buzzard's Original Savannah Band—RCA (LP)
 - 5 SOUL CHA-CHA—Van McCoy—H&L (LP)
 - 6 YOU + ME = LOVE—Undisputed Truth—Whitfield (12-inch)
 - 7 DOWN TO LOVE TOWN—Originals—Motown (12-inch)
 - 8 DAYLIGHT / SHOULD I STAY / I WON'T LET YOU GO—Vicki Sue Robinson—RCA (12-inch/LP)
 - 9 FOUR SEASONS OF LOVE—Donna Summer—Oasis (LP all cuts)
 - 10 CALYPSO BREAKDOWN / WHERE IS THE LOVE—Ralph McDonald—Marlin (LP)
 - 11 MAKES YOU BLIND—Glitter Band—MCA
 - 12 I DON'T WANNA LOSE YOUR LOVE—Emotions—Columbia (LP)
 - 13 LET'S GET IT TOGETHER—El Coco—AVI (12-inch)
 - 14 BEST DISCO IN TOWN—Ritchie Family—Marlin (LP)
 - 15 CAR WASH—Rose Royce—MCA

NEW YORK

- This Week**
- 1 FOUR SEASONS OF LOVE—Donna Summer—Oasis (LP all cuts)
 - 2 MIDNIGHT LOVE AFFAIR—Carol Douglas—Midland International (LP)
 - 3 DOWN TO LOVE TOWN—Originals—Motown (12-inch)
 - 4 CHERCHEZ LA FEMME / SOUR & SWEET / I'LL PLAY THE FOOL—Dr. Buzzard's Original Savannah Band—RCA (LP)
 - 5 FULL TIME THING—Whirlwind—Roulette (12-inch)
 - 6 I DON'T WANNA LOSE YOUR LOVE—Emotions—Columbia (LP)
 - 7 MY SWEET SUMMER SUITE—Love Unlimited Orchestra—20th Century (12-inch)
 - 8 CALYPSO BREAKDOWN / WHERE IS THE LOVE—Ralph McDonald—Marlin (LP)
 - 9 WELCOME TO OUR WORLD OF MERRY MUSIC—Mass Production—Cotillion (LP)
 - 10 YOU KEEP ME HANGIN' ON—David Mathews & Whirlwind—C.T.I. (LP)
 - 11 LET'S GET IT TOGETHER—El Coco—AVI (12-inch)
 - 12 YOU + ME = LOVE—Undisputed Truth—Whitfield (12-inch)
 - 13 MAKES YOU BLIND—Glitter Band—Arista
 - 14 SORRY / THAT'S THE TROUBLE—Grace Jones—Beam Junction (12-inch)
 - 15 YOU'RE MY DRIVING WHEEL—Supremes—Motown (LP)

PHILADELPHIA

- This Week**
- 1 FOUR SEASONS OF LOVE—Donna Summer—Oasis (LP all cuts)
 - 2 ANOTHER STAR—Stevie Wonder—Tamla (LP)
 - 3 CAR WASH—Rose Royce—MCA (LP)
 - 4 LOVE BUG—Bumblebee Unlimited—Red Greg (12-inch)
 - 5 ATMOSPHERE STRUT—Cloud One—P&P
 - 6 SOUL CHA-CHA—Van McCoy—H&L (LP)
 - 7 NICE & NAASTY—Salsoul Orchestra—Salsoul (LP)
 - 8 MIDNIGHT LOVE AFFAIR—Carol Douglas—Midland International (LP)
 - 9 DOWN TO LOVE TOWN—Originals—Motown (12-inch)
 - 10 CALYPSO BREAKDOWN—Ralph McDonald—Marlin (LP)
 - 11 LET'S GET IT TOGETHER—El Coco—AVI (12-inch)
 - 12 CHERCHEZ LA FEMME / SOUR & SWEET / I'LL PLAY THE FOOL—Dr. Buzzard's Original Savannah Band—RCA (LP)
 - 13 MAKES YOU BLIND—Glitter Band—Arista
 - 14 I DON'T WANNA LOSE YOUR LOVE—Emotions—Columbia (LP)
 - 15 DON'T STOP THE MUSIC—Bay City Rollers—Arista

PHOENIX

- This Week**
- 1 FOUR SEASONS OF LOVE—Donna Summer—Oasis (LP all cuts)
 - 2 DAYLIGHT / SHOULD I STAY / I WON'T LET YOU GO—Vicki Sue Robinson—RCA (LP)
 - 3 MY SWEET SUMMER SUITE / BRAZILIAN LOVE SONG—Love Unlimited Orchestra—20th Century (12-inch/LP)
 - 4 GOIN' UP IN SMOKE / MUSIC MAN—Eddie Kendricks—Tamla (LP)
 - 5 MAKES YOU BLIND—Glitter Band—Arista
 - 6 WATCHERSIGN—Pratt & McClain—Warner/Reprise (12-inch)
 - 7 NICE & NAASTY—Salsoul Orchestra—Salsoul (LP all cuts)
 - 8 PETER GUNN / I SHOT THE SHERIFF—Deodato—MCA (LP)
 - 9 CAR WASH—Rose Royce—MCA (LP)
 - 10 HELLO STRANGER—New York Rubber Rock Band—Henry Street
 - 11 LOVE BUG—Bumblebee Unlimited—Red Greg (12-inch)
 - 12 MIDNIGHT LOVE AFFAIR—Carol Douglas—Midland International (LP)
 - 13 FREE—Bob Crewe Generation—Elektra (LP)
 - 14 NIGHT PEOPLE / LIVES DIVIDED BY—Fantastic Four—Westbound (LP)
 - 15 RIDE A WILD HORSE / WE'RE HAVING A PARTY / HOT LAVA—Devo—Devo & The Sex O' Lettes—Chesca (LP)

DENVER

- This Week**
- 1 PLAY THAT FUNKY MUSIC—Wild Cherry—Sweet City/Epic
 - 2 NICE & NAASTY—Salsoul Orchestra—Salsoul (LP)
 - 3 YOU SHOULD BE DANCING—Bee Gees—RSO (12-inch)
 - 4 (Shake, Shake, Shake) SHAKE YOUR BOOTY / I'M YOUR BOOGIE MAN / KEEP IT COMIN' LOVE—K.C. & The Sunshine Band—TK
 - 5 GETAWAY—Earth, Wind & Fire—Columbia
 - 6 MESSAGE IN OUR MUSIC—O'Jays—Philadelphia International (LP)
 - 7 MY SWEET SUMMER SUITE / BRAZILIAN LOVE SONG—Love Unlimited Orchestra—20th Century (LP)
 - 8 DON'T TAKE AWAY THE MUSIC / HEAVEN MUST BE MISSING AN ANGEL—Tavares—Capitol
 - 9 ISN'T SHE LOVELY / AS / SIR DUKE—Stevie Wonder—Tamla (LP)
 - 10 I DON'T WANNA LOSE YOUR LOVE—Emotions—Columbia (LP)
 - 11 DAYLIGHT—Vicki Sue Robinson—RCA (12-inch)
 - 12 RUBBERBAND MAN—Spinners—Atlantic (LP)
 - 13 MAKES YOU BLIND—Glitter Band—Arista
 - 14 FULL TIME THING—Whirlwind—Roulette (12-inch)
 - 15 DON'T LET ME WAIT TOO LONG—Barry White—20th Century (LP)

DETROIT

- This Week**
- 1 ANOTHER STAR / I WISH / SIR DUKE / ISN'T SHE LOVELY—Stevie Wonder—Tamla (LP)
 - 2 I'M YOUR BOOGIE MAN / KEEP IT COMIN' LOVE—K.C. & The Sunshine Band—TK (LP)
 - 3 RUBBERBAND MAN—Spinners—Atlantic (LP)
 - 4 DOWN TO LOVE TOWN—Originals—Motown (12-inch)
 - 5 DAYLIGHT / SHOULD I STAY / I WON'T LET YOU GO—Vicki Sue Robinson—RCA (LP)
 - 6 SOUL CHA-CHA—Van McCoy—H&L (LP)
 - 7 GETAWAY / SATURDAY NITE—Earth, Wind & Fire—Columbia (12-inch/LP)
 - 8 CHERCHEZ LA FEMME / SOUR & SWEET / I'LL PLAY THE FOOL—Dr. Buzzard's Original Savannah Band—RCA (LP)
 - 9 YOU SHOULD BE DANCING—Bee Gees—RSO (12-inch)
 - 10 GOIN' UP IN SMOKE—Eddie Kendricks—Tamla (LP)
 - 11 MAKES YOU BLIND—Glitter Band—Arista
 - 12 NICE & NAASTY—Salsoul Orchestra—Salsoul (LP all cuts)
 - 13 I DON'T WANNA LOSE YOUR LOVE—Emotions—Columbia (LP)
 - 14 LOWDOWN—Boyz Scaggz—Columbia (LP)
 - 15 CALYPSO BREAKDOWN—Ralph McDonald—Marlin (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 I'M YOUR BOOGIE MAN / KEEP IT COMIN' LOVE / WRAP YOUR ARMS AROUND ME—K.C. & The Sunshine Band—TK (LP)
 - 4 DOWN TO LOVE TOWN—Originals—Motown (12-inch)
 - 5 CAR WASH—Rose Royce—MCA (LP)
 - 6 LET'S GET IT TOGETHER / FAIT LA CHAT—El Coco—AVI (12-inch)
 - 7 HELLO STRANGER—New York Rubber Rock Band—Henry Street
 - 8 NICE & NAASTY—Salsoul Orchestra—Salsoul (LP all cuts)
 - 9 MAKES YOU BLIND—Glitter Band—Arista
 - 10 CHERCHEZ LA FEMME / SOUR & SWEET / I'LL PLAY THE FOOL—Dr. Buzzard's Original Savannah Band—RCA (LP)
 - 11 I WISH / ISN'T SHE LOVELY—Stevie Wonder—Tamla (LP)
 - 12 FOUR SEASONS OF LOVE—Donna Summer—Oasis (LP all cuts)
 - 13 NIGHT PEOPLE / LIVES DIVIDED BY—Fantastic Four—Westbound (LP)
 - 14 I DON'T WANNA LOSE YOUR LOVE—Emotions—Columbia (LP)
 - 15 PETER GUNN—Deodato—MCA (LP)

LOS ANGELES / SAN DIEGO

- This Week**
- 1 FOUR SEASONS OF LOVE—Donna Summer—Oasis (LP all cuts)
 - 2 CAR WASH—Rose Royce—MCA (LP)
 - 3 MAKES YOU BLIND—Glitter Band—Arista
 - 4 ANOTHER STAR / I WISH / SIR DUKE—Stevie Wonder—Tamla (LP)
 - 5 WATCHERSIGN—Pratt & McClain—Warner/Reprise (12-inch)
 - 6 PETER GUNN—Deodato—MCA (LP)
 - 7 MIDNIGHT LOVE AFFAIR—Carol Douglas—Midland International (LP)
 - 8 YOU + ME = LOVE—Undisputed Truth—Whitfield (12-inch)
 - 9 I'M YOUR BOOGIE MAN / KEEP IT COMIN' LOVE / BABY I LOVE YOU—K.C. & The Sunshine Band—TK (LP)
 - 10 FREE / WELCOME TO MY LIFE / MENAGE A TROIX—Bob Crewe Generation—Elektra (LP)
 - 11 DAYLIGHT / SHOULD I STAY / I WON'T LET YOU GO—Vicki Sue Robinson—RCA (LP)
 - 12 NICE & NAASTY—Salsoul Orchestra—Salsoul (LP all cuts)
 - 13 DOWN TO LOVE TOWN—Originals—Motown (12-inch)
 - 14 FREEDOM TO EXPRESS YOURSELF—Denise LaSalle—ABC (LP)
 - 15 I DON'T WANNA LOSE YOUR LOVE—Emotions—Columbia (LP)

ATLANTA

- This Week**
- 1 MY SWEET SUMMER SUITE / BRAZILIAN LOVE SONG—Love Unlimited Orchestra—20th Century (12-inch/LP)
 - 2 YOU + ME = LOVE—Undisputed Truth—Whitfield (12-inch)
 - 3 MIDNIGHT LOVE AFFAIR—Carol Douglas—Midland International (LP)
 - 4 CHERCHEZ LA FEMME / SOUR & SWEET / I'LL PLAY THE FOOL—Dr. Buzzard's Original Savannah Band—RCA (LP)
 - 5 I DON'T WANNA LOSE YOUR LOVE—Emotions—Columbia (LP)
 - 6 SHOULD I STAY / I WON'T LET YOU GO—Vicki Sue Robinson—RCA (LP)
 - 7 DOWN TO LOVE TOWN—Originals—Motown (12-inch)
 - 8 DAZZ—Brick—Bang
 - 9 FOUR SEASONS OF LOVE—Donna Summer—Oasis (LP all cuts)
 - 10 NICE & NAASTY—Salsoul Orchestra—Salsoul (LP all cuts)
 - 11 LET'S GET IT TOGETHER—El Coco—AVI (12-inch)
 - 12 THAT OLD BLACK MAGIC—Softones—Avco (12-inch)
 - 13 SOUL CHA-CHA / SWAHILI BOOGIE—Van McCoy—H&L (LP)
 - 14 SNAP IT—Phil Medley & The M.V.B. Orchestra—Pyramid
 - 15 NIGHT PEOPLE / LIVES DIVIDED BY—Fantastic Four—Westbound (LP)

BALT. / WASH., D.C.

- This Week**
- 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 FOUR SEASONS OF LOVE—Donna Summer—Oasis (LP all cuts)
 - 4 CALYPSO BREAKDOWN—Ralph McDonald—Marlin (LP)
 - 5 DANCIN' / SEARCHING FOR LOVE—Crown Heights Affair—De-Lite (LP)
 - 6 CAR WASH—Rose Royce—MCA (LP)
 - 7 NICE & NAASTY—Salsoul Orchestra—Salsoul (LP all cuts)
 - 8 SOUL CHA-CHA / SWAHILI BOOGIE—Van McCoy—H&L (LP)
 - 9 YOU + ME = LOVE—Undisputed Truth—Whitfield (12-inch)
 - 10 BOY I REALLY TIED ONE ON LAST NIGHT—Esther Phillips—Kudu
 - 11 WELCOME TO OUR WORLD OF MERRY MUSIC / WINE FLOW DISCO—Mass Production—Cotillion (LP)
 - 12 STUBBORN KIND OF FELLOW—Buffalo Smoke—RCA (12-inch)
 - 13 MIDNIGHT LOVE AFFAIR—Carol Douglas—Midland International (LP)
 - 14 I DON'T WANNA LOSE YOUR LOVE—Emotions—Columbia (LP)
 - 15 SHOULD I STAY / I WON'T LET YOU GO—Vicki Sue Robinson—RCA (LP)

BOSTON

- This Week**
- 1 MIDNIGHT LOVE AFFAIR—Carol Douglas—Midland International (LP)
 - 2 FOUR SEASONS OF LOVE—Donna Summer—Oasis (LP all cuts)
 - 3 I DON'T WANNA LOSE YOUR LOVE—Emotions—Columbia (LP)
 - 4 YOU + ME = LOVE—Undisputed Truth—Whitfield (12-inch)
 - 5 LET'S GET IT TOGETHER—El Coco—AVI (12-inch)
 - 6 DOWN TO LOVE TOWN—Originals—Motown (12-inch)
 - 7 NICE & NAASTY—Salsoul Orchestra—Salsoul (LP all cuts)
 - 8 MY SWEET SUMMER SUITE / BRAZILIAN LOVE SONG—Love Unlimited Orchestra—20th Century (12-inch/LP)
 - 9 DANCING / SEARCHING FOR LOVE—Crown Heights Affair—De-Lite (LP)
 - 10 MAKES YOU BLIND—Glitter Band—Arista
 - 11 GOIN' UP IN SMOKE / MUSIC MAN / DON'T YOU WANT UGHT—Eddie Kendricks—Tamla
 - 12 CHERCHEZ LA FEMME / SOUR & SWEET / I'LL PLAY THE FOOL—Dr. Buzzard's Original Savannah Band—RCA (LP)
 - 13 CAR WASH—Rose Royce—MCA (LP)
 - 14 DAYLIGHT / SHOULD I STAY / I WON'T LET YOU GO—Vicki Sue Robinson—RCA (LP)
 - 15 WELCOME TO OUR WORLD OF MERRY MUSIC / WINE FLOW DISCO—Mass Production—Cotillion (LP)

CHICAGO

- This Week**
- 1 DOWN TO LOVE TOWN—Originals—Motown (12-inch)
 - 2 MAKES YOU BLIND—Glitter Band—Arista
 - 3 YOU + ME = LOVE—Undisputed Truth—Whitfield (12-inch)
 - 4 MY SWEET SUMMER SUITE—Love Unlimited Orchestra—20th Century (12-inch)
 - 5 SOUL CHA-CHA—Van McCoy—H&L (LP)
 - 6 MIDNIGHT LOVE AFFAIR—Carol Douglas—Midland International (LP)
 - 7 CALYPSO BREAKDOWN—Ralph McDonald—Marlin (LP)
 - 8 CHERCHEZ LA FEMME / SOUR & SWEET / I'LL PLAY THE FOOL—Dr. Buzzard's Original Savannah Band—RCA (LP)
 - 9 CAR WASH—Rose Royce—MCA (LP)
 - 10 FOUR SEASONS OF LOVE—Donna Summer—Oasis (LP all cuts)
 - 11 ANOTHER STAR / I WISH / SIR DUKE—Stevie Wonder—Tamla (LP)
 - 12 FULL TIME THING—Whirlwind—Roulette (12-inch)
 - 13 I DON'T WANNA LOSE YOUR LOVE—Emotions—Columbia (LP)
 - 14 YOU SHOULD BE DANCING—Bee Gees—RSO (12-inch)
 - 15 JIMBO SALSA—Devo Tex & The Sex O' Lettes—Chesca (LP)

Compiled by telephone from Disco D J Top Audience Response Playlists representing key discotheques in the 16 major U.S. Disco Action Markets.



RAPT ATTENTION: It's a far cry from rock 'n' roll, is what ex-Beatle John Lennon (center) seems to be saying to wife Yoko Ono (left) as they dig the scene at the *New Copacabana Club, N.Y.*, which reopened last month as a posh new discotheque for the city's beautiful people. John and Yoko were later joined by Mick and Bianca Jagger, and a host of other show business personalities for the festivities.

New 'Idiot Proof' System Devised For Portable Use

• Continued from page 37

have deejays for every occasion including black, white and English and we are now looking for female and Spanish speaking DJs," Russo offers.

On a rental basis, the package including one deejay and a sound person costs \$350 for five hours. But the system may only be purchased through a franchising situation.

The franchisee also receives com-

RSO Out With Odd Promo EP

By ED HARRISON

LOS ANGELES—RSO Records is rush-releasing what is believed to be the first 33 $\frac{1}{3}$ r.p.m. 12-inch promotional disco LP with four cuts. All four extended songs are from the recent "Children Of The World" LP by the Bee Gees.

The A side contains "You Stepped Into My Life," running 5:12 and "Boogie Child" at 5:17. The B side offers "You Should Be Dancing" at 4:47 and "Subway" at 4:20.

Extraordinary demand and popularity of the Bee Gees prompted RSO to issue the 12-inch EP, according to label president Al Coury. "We put the four strongest cuts from the album on one piece of vinyl which will give the discos a variety of good music without shuffling through a load of albums," says Coury.

The EP will be used as a promotional tool only, with servicing to discos and radio stations with a disco flavor. Presently, RSO does not plan to use the 12-inchers for commercial use. The jacket will contain no graphics except for the standard specially programmed for disco announcement.

"All I've done," adds Coury, "is to apply the 12-inch 45 r.p.m. theory to the 33. The EP is cut with wide grooves to provide the vitality and brilliance on a 33. It's a great advantage for disco deejays."

In addition, RSO is issuing a special promotional Christmas 12-inch package that will contain "Sleighride" and "Winter Wonderland" by the Memphis Sounds Orchestra. Radio stations will be provided with standard versions while discos will be supplied with an extended disco edited version.

plete service, playlists, training of deejays at weekend seminars, conducted at its headquarters on Melrose Ave. here, plus all national marketing and advertising.

Prior to accepting bookings, the owners make a study of each customer in an effort to dispatch deejays who are compatible with that audience. All five deejays in the Let's Go Disco pool have a minimum of five years' experience.

Russo claims that each party generates approximately three bookings. The firm is now averaging one booking a day, servicing private parties, wedding receptions and schools, Russo claims.

The company is getting its message to prospective customers through local newspaper and magazine ads and local college papers and by direct mail.

Free Spirit Is Salsoul Label

NEW YORK—Salsoul Records has formed Free Spirit Records, a label which, according to Salsoul president Joe Cayre, was created to release "free spirited products by outside producers.

Creation of Free Spirit Records is believed to be part of a major move by Salsoul to diversify its operations so as to avoid being locked into an exclusive disco mold.

The establishment of Free Spirit also includes the inking of an independent production pact with Marlin McNichols, president of Web Foot Productions. McNichols has already produced *Crede de Coco*, one of the first groups to be released on Free Spirit.

Crede de Coco is an all-girl trio that has done backup vocals for Johnny Taylor. Its initial single, "Wiggle, Wiggle, Wiggle" has been released both as a standard 7-inch and 12-inch 45 r.p.m. single. The tune will also be incorporated in the group's upcoming album.

Also on Free Spirit is an updated, disco version of Paul Mauriat's "Love Is Blue," first released as a pop ballad 10 years ago and has since sold in excess of a reported 23 million records in 425 versions by such artists as Bing Crosby, Ferrante & Teicher, Al Martino, Ray Conniff and Claudine Longet.

The new version of the tune, reviewed in *Billboard's* "Disco Mix" column Oct. 23, is retitled "Love Is Still Blue."

Studio Track

By JIM McCULLAUGH

LOS ANGELES—Robbie Robertson is producing Neil Diamond's next LP, a live performance recently recorded at the Greek Theatre here. Both were just in at the *Village Recorder* mixing tapes on the project. Neil Brody, Andy Bloch and Wayne Neundorf handled engineering. Steely Dan, produced by Gary Katz, is also working on an album project with Roger Nichols and Lenise Bent working the board.

Recent activity at the *Record Plant* has included Dave Mason, overdubbing for his next LP, with Ron Nevison producing and engineering, assisted by Richard Smith; Van Morrison, overdubbing for an LP, producing himself with Gary Ladinsky and Michael Beirger handling the board; Fleetwood Mac, overdubbing, produced and engineered by Ken Caillat with Chris Morris assisting on the console; and Jimmy Smith, also overdubbing for his album, produced by Gene McDaniels, Doug Rider and Steven Smith engineering. The Plant also just did the remote of the Eagles' recent L.A. Forum concert as well as Elvin Bishop at the Roxy.

At *Westlake Audio*, producers Chuck Jackson and Marvin Yancy are mixing Natalie Cole's new album for Capitol with Steve Hodge at the board.

Johnny Guitar Watson is slated for *Paramount Recording Studios* here to do some remixes for a special BBC broadcast.

Jimmy Gaines joins the staff of *Wally Heider Recording*, San Francisco, as mixer-producer.

* * *

In studio activity elsewhere:

Leo Kottke recently put the final touches on his upcoming LP at *Sound 80*, Minneapolis. Scott Rivard and Paul Martinson engineered.

Systems, Detroit, included Black Oak Arkansas with Ruby Star overdubbing on tracks that were recorded in London, Ron Capone producing and engineering assisted by Ken Sands on the board; Gladys Knight & the Pips, working on a new LP with Van McCoy producing and Jim Vitti engineering; and *Bootsie's Rubber Band*, working on its new Warner Bros. LP, George Clinton and *Bootsie Collins* producing. Jim Villi engineering.

Miami's *Criteria Recording Studios* are operating on a 14-hour daily schedule with all three studios in constant use. Ron and Howard Albert are working with *Procol Harum* and producing the group's next LP there. Bill Szymczyk has brought the Eagles back to finish up their long awaited "Hotel California" LP. Eddie Mashal on the board. Orleans in town for a concert with Jackson Browne, also popped into Criteria for overdubbing Jimmy Buffet is working on an LP with Alex Sadkin on the board while Atlantic's *Firefall* is slated for a two-month stint to work on its upcoming LP, produced by Jim Mason.

The *Three Degrees* did some overdubs and cut some string parts for its first Epic LP at *Columbia Studios* in New York. Richard Barrett producing. Richard Rome arranging.

Jim Nabbie, lead singer with the *Ink Spots*, and reportedly the only member of the original group still active, was in at *QCA Recording Studio*, Cincinnati, to cut three originals and his own version of "Harbor Lights."

Sound Business

LA TIERRA FOR LATINOS

Fania Finds the 'Perfect' Studio

By AGUSTIN GURZA

LOS ANGELES—When Fania Records recently inaugurated La Tierra Sound Studios, in Manhattan, it became the first independent Latin record manufacturer in the U.S. to have a wholly owned, fully equipped recording facility.

That distinction reflects not only the accelerated growth of this New York-based company and its policy to keep the quality of its product on a par with the best American recordings, but also the increasing maturity of the U.S. Latin music industry as a whole.

La Tierra Sound is the former Good Vibrations Studios which had been in regular use of Fania artists until its bankruptcy almost a year ago. After suffering a period plagued by the usual studio-rental inconveniences, Fania purchased the facility and invested \$60,000 to remodel, upgrade the console, purchase new equipment and make some unusual adaptation required for the specially percussive sound of salsa music.

"We made the changes to tailor the studios to Fania's needs," says chief engineer Jon Fausty who blueprinted the conversion. Fausty, a veteran of dozens of Fania recordings, looked for overall design to suit the varied needs of Fania groups, each of which produces a distinctive style of salsa.

One of the studio's most unique features is an adjustable canopy or retractable roof-like apparatus that can be used to isolate a part of the studio for the percussion instruments. This prevents the loud percussion sound from interfering with other tracks, allowing the percussionists to play uninhibited.

"This kind of Latin music is exceptionally complex to record," explains Fania publicity director Pablo Guzman. "But all the non-Latin companies that were doing it before thought it was simple. You know, it's ethnic, so it's simple. They didn't understand, for example, the difference between a quinto and a tumbadora (congas of different tonalities), so they just stuck a single mike in front of both of them and did a miserable job in the mix. So they might have been great recordings, but they dropped out the percussion and blew it."

At Tierra Sound, by contrast, separate mikes are used for each conga and as many as four mikes might be used for the timbal player. Additionally, separate mikes are used for the bongo and the cowbell which are

played by the same musician in different parts of a salsa number.

As far as Guzman is concerned, that kind of attention to detail is essential in maintaining what he calls "The Fania sound" in salsa. "It's a comparable phenomenon to the Motown sound," he explains. "You just can't mistake it. And it has been a key ingredient in Fania's success because it has led to high audience identification with our product. We maintained it so well in the past because Good Vibrations was such a familiar place—like a second home for the artists. And that's why the purchase of La Tierra is crucial to us."

The rest of the equipment at La Tierra is not extraordinary by contemporary studio standards. The importance, however, is that it brings Latin recordings up to those standards. The 16-track facility is equipped with sound phasers, digital delays, delay echoes, a 16-track and 2-track Dolby, and automated process equalizers. In addition, new amplifiers, a loudspeaker, a new piano and American drums were installed, and the studio will soon purchase a harmonizer.

Currently, Fania's production schedule is so heavy that the company plans to convert another room in the facility (now empty) into a studio exclusively for mixing, increasing the production capacity of the firm. As of this time, La Tierra will remain an exclusively in-house facility.

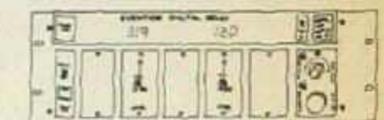
"The whole idea of this studio," says Fausty, "is to give special attention to the traditional elements of the music and at the same time have the capacity to handle all the rock sounds that are creeping into the music."

Fausty, who started his career in 1964 with work on rock albums, says that at the time of his introduction to Latin music in 1967, "I had never even seen a timbal." But he adds, "My approach is the same for all

(Continued on page 69)

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TWO TOKYO EVENTS

Japan A/V Industry Joins

3 Home Video Systems Share JES Spotlight

TOKYO—A trio of home videocassette systems—the Sony Betamax, Matsushita VX-2000 and Sanyo V-Cord II—took over the consumer spotlight at the Japan Electronics Show Oct. 22-27 at the Tokyo International Trade Center on the Harumi Fairgrounds, a site shared with the All-Japan Audio Fair.

The event, held alternately in Osaka and Tokyo, drew approximately 250,000 visitors, about 20,000 more than last year, and 285 companies, including 33 from abroad, exhibited in the three show sections—consumer products, industrial products, parts and components.

Total of exhibitors was up significantly from last year's Osaka run, when only 165 companies participated, but was below the 370 firms here two years ago. The decrease is due to the audio firms which chose to display at the concurrent Audio Fair.

The three major home video suppliers drew the biggest attention in the consumer area, and are currently battling in the Japanese marketplace. Only Sony is in the U.S., but both Sanyo and Matsushita, through Quasar, are expected to have American models on the market by year-end or early 1977.

Sony featured its new lower-price, simplified SL-7100 Betamax videocassette deck announced Sept. 29 and selling here for about \$800, with one-button record function and no pause control. Also shown were the

(Continued on page 46)

25th Audio Fair Draws 81 Firms & 4,000 Items

By ALEX ABRAMOFF

TOKYO—More than 4,000 items of audio equipment were shown by a record 81 Japanese and foreign manufacturers at the 25th All-Japan Audio Fair, Oct. 22-27 at the Harumi Fairgrounds.

With an admission charged for the first time—300 yen or about \$1 U.S.—the six-day event drew 260,384 visitors, about 30,000 more than last year according to the Japan Audio Society. It runs the event with the cooperation and sponsorship of the Ministry of Education, Tokyo Metropolitan Government, Japan Broadcasting Corp. (NEK) and the National Assn. of Commercial Broadcasters.

Highlights from the fair, gleaned from more than two dozen Japanese and foreign manufacturers:

- Aiwa displayed its new AD-78000 solid-state stereo cassette deck that utilizes FRTS (flat response tuning system), a dual-needle meter system to check two levels, peak/VU, simultaneously, and Dolby noise reduction; its new Syntrate-32 stereo system, and SC-51, a two-way speaker system.

- Akai featured a new open-reel deck, PRO-1000, with GX (glass and crystal ferrite) heads and three motors including an AC serve-motor for capstan drive, and a new GXC-730D cassette stereo tape deck, with front loading controls, GX heads, a Dolby NR system, an ADR (automatic distortion reduction) system, a full release automatic stop mechanism and a peak indicator.

- Audio-Technica had its new phonograph cartridges, including

models AT-15Ea/G, AT-15Ea 14Ea/G, 13E/G and 12E/G.

- Coral offered speaker components including its new 38cm professional woofer, 15L-100; its sectoral horn, AH-500; and horn adapters AD-1 and -2.

- Denon featured its new open-reel deck, DH-6305; a power amplifier, POA-1001; a control amplifier, PRA-1001; a phono crosstalk canceller; a speaker system, SC-107; a direct-drive turntable line with models DP-6000, DP-6700, DP-1800, DP-7000 and DP-7700, and its new stereo system, known as Beat 11-M.

- Fuji Photo Film displayed its new ferris, dual-coated FX DuO cassettes.

- Hitachi showed its new three-way speaker, HS-530, with a single-metal 25cm-cone (L-251) made of an aluminum alloy and used for a woofer, and its other speaker systems, including models HS-400, -450, -360, -321, -503, -1400WX, -500 and -1500.

- Matsushita (Panasonic) featured its direct-drive automatic player, SL-1400, a quartz phase-lock-loop direct-drive turntable, SP-20, and a stereo integrated DC amplifier, SU-8080. Also displayed were a direct-drive player, SL-2000; a quartz PLL control direct-drive player, SL-01; FM/AM tuners, ST-8080 and ST-7300; an FM stereo tuner, ST-9030T; a flat stereo preamplifier, SU-9070; a stereo universal frequency equalizer, SH-9010E; a peak/average meter unit, SH-9020M; a stereo power ampli-

(Continued on page 46)



Billboard photo by Panasonic

CB 40-CHANNEL BOW—Among first 40-channel CB/radio combinations shown at recent APAA in Las Vegas were three from Panasonic automotive products. Clark Jones, left, national sales manager, shows features to firm's T. Takasugi, of in-dash AM/FM/MPX unit with push buttons. All three offer "hide-a-mike" hooked under dash, so that the CB nosepiece looks just like a radio, an extra security measure.

It's AUDEX Against Audio 'Establishment'

By STEPHEN TRAIMAN

NEW YORK—Pointing to positive returns from a dealer survey backing the concept of a separate audio-only trade show, Charles Snitow is determined to proceed with AUDEX, the International Audio Expo conceived for next April 25-28 at the Las Vegas Convention Center.

Acknowledging that the "establishment"—the EIA/CEG, IHF, ERA and others—was against the idea from the start, the exhibit manager who handled the Summer and Winter CES shows since their inception through this June, notes he has successfully battled the establishment in setting up successful trade shows in other industries.

Showing no rancor toward Jack Wayman, EIA/CEG senior vice president who decided to "do the CES shows themselves," or the other industry groups, Snitow emphasizes that the time for such an event is right, and is backed by both manufacturer and dealer interest.

His survey of about 900 dealers on a list provided by Irv Stern of Harman International brought a nearly 20% response. About 95% of these respondents favor a separate audio show, and are willing to attend such an event "with a representative number of leading audio manufacturers."

(Continued on page 47)

AES Gets Disco, 'Semi-Pro,' Duplicator Interest

• Continued from page 1

tor. She noted nearly 90 exhibitors, about 25% first-timers here, and two dozen sound demonstration rooms, another record, for the Oct. 29-Nov. 1 55th run, at the Waldorf-Astoria.

The growth of AES as the meeting place for the creative and technical sides of the music industry, and the new breed of disco-oriented audio enthusiast, was echoed by incoming president W. Rex Isom, retired chief engineer for RCA Records, and president-elect Emil Torick of the CBS Technology Center, as well as outgoing president Duane Cooper, co-developer of the

More 'Crossover' Models Demonstrated

UD-4 quad system at the Univ. of Illinois.

In the professional audio area, still the bastion of AES influence:

- Electro-Voice displayed its new model 1776 condenser electret microphone featuring rugged construction for under \$100.

- New exhibitor Ashley Audio showed its SC series of parametric equalizers, including the SC-6 3-band single-channel system and the SC-66 with four bands, two channels and a 15 dB equalization range.

- From England, Audio & Design

had a versatile series of signal processing devices, including compressors, expanders and equalizers. The "Scamp" system is a series of such devices in modular format.

- Audiotechniques' large display incorporated a variety of products, including Roger Mayer's new equalizer, the MXR digital delay line, and the Marshall Time Modulator.

- Gotham Audio showed a splicing block for just under \$1,200—for the man who has everything—that accommodates ¼, ½, 1 and 2-inch tapes, and cuts a serrated edge at 90

degrees to the tape path. Gotham also had the EMT 250 digital reverb system, which at \$15,000 offers a delay line, reverb system, phasing and numerous special effects.

- Sennheiser demonstrated its new lightweight stereo infrared headphone system in which a small transmitter permits line-of-sight transmission to the wireless headset.

- Shure Bros., expanding its line of products, introduced an inexpensive spectrum analyzer and equalization system for sound reinforcement applications.

- Stramp Studio Equipment, from Hamburg, Germany, brought in its lightweight 24 in/10 out console, designed especially for the sound reinforcement market.

- TEAC showed its Tascam series of tape recorders and consoles. New this year are 12 input add-on units for the series 5 console and an inexpensive 4-track meter panel with built-in headphone facilities.

- In new test equipment, Amber Electro Design's sophisticated test set attracted wide attention, as did Audiologic's reverberation timer, a stereo vectorscope from Scientific

(Continued on page 44)



Sampling of pro/disco/semi-pro product mix at the recent AES in New York, from left: Larry Blakely of dbx, left, and Tony Brozda of TEAC Europe check out first TEAC/Tascam deck incorporating dbx; Jack Kelly of Revox, left, looks over Klark-Teknik equalizer with Phil Clarke, president of the U.K.-based firm now distributed in the U.S. by Revox; Jack Frohn of Audio Transport Sys-

tems demonstrates portable disco console finding interest as a rental unit for pro sound dealers; John Brozda of U.S. Pioneer, right, shows off pro setup incorporating prototypes of units now available in Japan, and possibly for the U.S. market.

PIONEER STUDY

Size Keys Compact Stereo Buys

By JIM McCULLAUGH

LOS ANGELES—The number one factor governing the purchase of a compact stereo is the size of the unit. Design is the second consideration while price rates as the third strongest influence.

So says a recent study of compact stereo purchasers and dealers conducted by Pioneer Electronics of America here.

In addition, the survey also indicates that compact buyers in general tend to be women, usually under 25 or over 35, with a high school or less level of education and having family incomes of less than \$15,000.

However, buyers of the Pioneer brand compact stereo line tend to be males under 25 with college degrees and family incomes of more than \$15,000.

Other factors influencing purchases, the study also reveals, are good brand reputation and good sound quality, both of which rate ahead of price.

The study also reveals that dealers believe that strong, separate consumer markets for stereo compacts and components exist and that sales for each will show a continued growth curve.

Seventy-three percent of dealers responding to Pioneer's survey say they carry both compact and component stereo. Eighty-four percent of this group gave "different markets for each" and "demand for both" as reasons why they stock both types of audio equipment.

Seventy-two percent of the dealers also believe that compact sales will increase while 84 percent forecast the same outlook for components, further confirming dealers' assumptions that compacts and components serve distinctly separate markets.

"I think that's one of the more important aspects of that study," comments Jack Doyle, president of the firm, "because it reaffirms the distinction."

Doyle adds that the universe of the study consisted of some 100 dealers nationally as well as over several hundred representative consumers and was done specifically to aid Pioneer's ongoing market research programs. The company is also noted for its extensive surveys into the car stereo market, the main thrust of the firm.

"I don't think the compact business in general is growing that much," notes Doyle, "but certain segments within the category are booming, specifically the high-end. Here we are talking about the high-end up around \$300-400. I think consumers want something better; they don't want components, but they want a good quality compact stereo unit. Frankly this trend towards the high-end did surprise us a little."

Pioneer introduced its Centrex series of compacts last year and has nine models in the line with plans of broadening by next summer's CES.

Doyle reveals that Pioneer will be entering the combination CB/car stereo market by January

CES with a 40-channel unit combined with an AM/FM radio.

"It's possible," he says "that we

might add a CB and tape configuration at a later date. It looks like a dynamic market."

Stanton Named Audio Man Of the Year '76

NEW YORK—"Hi fi is becoming big business... and on the way to becoming bigger," according to Walter Stanton, president of Stanton Magnetics and Pickering & Co., in accepting the 1976 Man Of The Year award at the third annual

Audio Hall of Fame dinner here.

Commenting on the emergence of conglomerates in the distribution system, and of multi-nationals among manufacturers, he sees these pointing strongly to the potential
(Continued on page 47)

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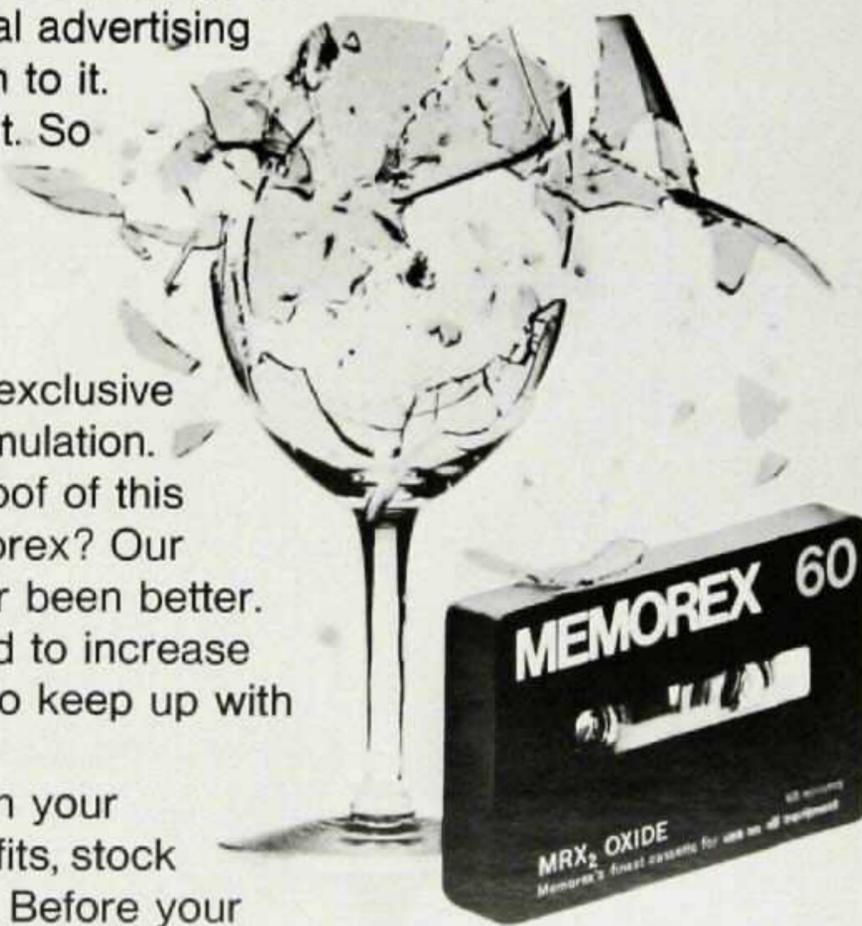
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Tape/Audio/Video

SANSUI, QSI BLAST CBS

Matrix 'Qcasting' War Brewing

• Continued from page 31

A matrix system uses only the two existing FM stereo channels to encode its 4-channel sound, then separates them at the listener's set (4-2-4 system).

CBS' answer to all this, so far, is a plea to the FCC for additional time to Nov. 30 to respond to these and other comments.

The gloves are all the way off in the Sansui blast at the CBS system. It finds the CBS matrix SQ to be "non-symmetrical," resulting in "emphasis on the front of the sound field, while seriously neglecting the sides, rear and inside of the sound field."

In fact, says Sansui, the forward-oriented CBS encoding scheme cannot be considered a true quadraphonic system, because the center-back area comes front and center in the SQ reproduction, "yielding a horseshoe-shaped sound field, not a 360-degree sound field."

On the competitive angle, Sansui says the CBS proposal requires no changes in FCC rules or regulations, except for use of a 57 KHz identification signal—which Sansui feels would be better replaced by an audio tone-signalling system. (Dorren of QSI says the CBS signal can create an annoying whistle on an subcarrier space).

Therefore the CBS "main objective seems to be the elimination of competition between CBS and Sansui by proposing a narrow definitional framework to fit its SQ system." The FCC should test and define the best "quadraphonic solution for the broadcast industry and the American public," says the Japanese firm.

Sansui claims not only technical superiority, but also high marketability for its system. The firm says that in the past five years over 3.5 million of its QS decoders, amplifiers, receivers and consoles have been sold to the consumer. Also, about 500 QS record albums on 30 labels are available in the U.S., with about 950 titles on 64 labels worldwide.

Finally, Sansui says over 70 major broadcasters in the U.S. have bought the QS quadraphonic broadcasting encoder, none given or traded, but all sold outright for an average price of \$900.

One of the reasons CBS wanted further experiments with its system, in a listener test being conducted by FCC engineers, is that matrix techniques have become more sophisticated than those originally tested by the EIA's National Quadra-

phonic Radio Committee (NQRC). These results were handed in to the FCC in December 1975.

Dorren now says a similar NQRC-type careful testing should be given all matrix systems—particularly since the CBS petition shows a system with limited separation that does not meet stereo standards, and results "in music cancellation in mono."

Also, no quadraphonic matrix

testing has presented evidence as to costs, performances, signal-to-noise ratio, compatibility, etc., of these systems, as was done in the NQRC report documenting the discrete systems, he says.

QSI is dismayed by the idea of yet another quadraphonic broadcasting authorization for matrix—resulting in added consumer costs even higher, Dorren claims, than those for discrete quad reception.

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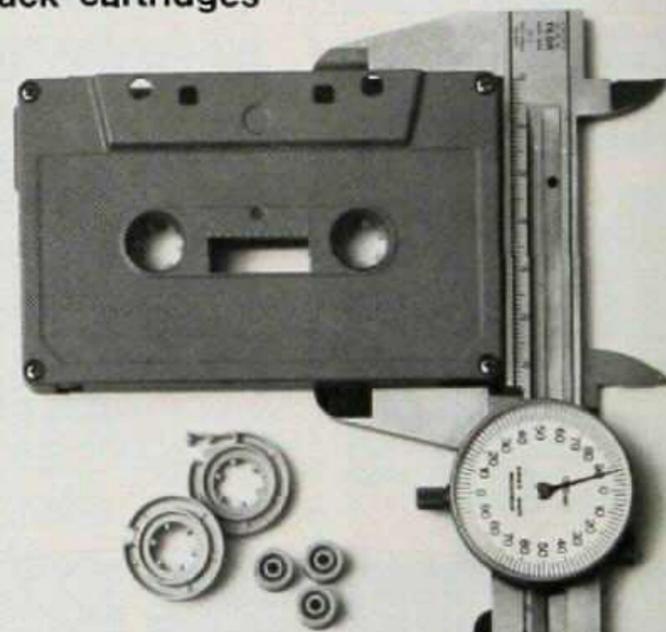
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Pentagon Adds U.K. Distributor

CHICAGO—Cassette and open reel duplicating equipment from Pentagon Industries, Inc. here, bowed in the U.K. Nov. 2, with a gala press conference at the U.S. Trade Center in London.

The event was sponsored by G.E. Electronics, Ltd., Kensington, London, which recently was appointed Pentagon's exclusive U.K. distributor. It is Pentagon's first British-based representation, says Tom Horton, Pentagon president. Horton announced the appointment at the recent Photokina Exhibition in Cologne, Germany.

An extensive advertising campaign will be part of the G.E. marketing plan for Pentagon, Horton informs: Principals of G.E. are Peter Bardley, James Cable and Peter Cameron.

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AES Gets More 'Crossover' Disco, Semi-pro Interest

• Continued from page 40

Consultants Marketing, and Ivie Electronics' IE-10A real-time audio analyzer, upgraded from its May AES introduction.

• Irv Joel & Associates showed

the new E.M. Long monitor speaker, the MLR rapid sweep test tape and Tape Strobe's speed wheel for accurate check of tape speed.

• An Agfa-Gevaert spokesman reports that the firm's new PEM-468

mastering tape offers a 10 dB improvement in print-through level, and Capitol Magnetics claims its new 2 mil low noise/low print Q-15 mastering tape is the first successful product of its type on the market,

starting to get acceptance in a number of studios.

In the burgeoning disco equipment area:

• GLI's Mike Klasco notes the change in disco from an "evil and

dirty" word last year to a respectable area of interest at AES. He reports his Disco 1 speaker system is getting looks as a studio monitor, and is looking ahead to a new GLI multi-band equalizer/spectrum analyzer system to adjust frequencies in a changing crowd environment.

• Electro-Voice is getting closer to the market, with its TL806Q 400 watts/channel low frequency speaker system, offered with three different high frequency horns.

• Germany's Dynacord is bringing to the U.S. its entire Discotheque Program 11 via a Philadelphia sales office. Included are a portable unit and a step-up hi fi stereo Disco-O-Party system, two hi fi stereo mixers, and a smaller home unit, four power amps topped by 110/80-watt mono slave unit, and a Dyalux lighting controller.

• Sound Workshop soon will have its 421 broadcast/disco mixer as its first entry into the growing market.

• Audio Transport Systems reports pro dealer interest in its portable systems as rentals with other sound equipment, at \$175-\$200 per night in the growing mobile market, and Audikon, in its first time at AES, also notes dealer interest in its components—a disk mixer, digital production timer and digital VU meters.

• Bozak continues to be surprised by the acceptance of its CMA-10-2DL mixer as a disco favorite, and growing interest in the TD-1 time delay unit, while Stanton Magnetics, another traditional firm now in the disco area, notes interest in the new Stereo Wafers headphones.

• SAE also reports considerable penetration of the disco market, showing its redesigned 2400L power amp with LEDs (200 watts/channel RMS), a new 2800 4-channel parametric equalizer, and a 4000 electronic crossover, while Yamaha, not really going after the disco trade, sees its EM 150 mixer moving into high-end clubs.

The growing semi-pro area saw a number of new product introductions, including the previously noted (Billboard, Nov. 6), Ampex ATR-700 built to the firm's tight specs by TEAC at \$1,695, and Technics by Panasonic's RS1500US isolated loop open-reel deck and RS9900US three-head cassette system, each at \$1,500.

• The TEAC Tascam Series added the 25-2 recorder/reproducer, a 1/2-track, 2-channel, 7 1/2-15 i.p.s. unit with an extra 1/4-track head provided, integral dbx noise reduction, pitch control $\pm 5\%$ for transfers, and editing flexibility, at less than \$1,800, plus \$225 for the console, next month.

• Otari bowed its Mark II second generation of compact recorders, available as a 1/4-inch, 2-channel unit at \$2,195 or a 1/2-inch, 4-channel model at \$3,195, both available next spring. The 2-channel model comes with an extra 1/4-track reproduce head, and both offer separate transport and electronics, DC capstan servo with $\pm 7\%$ pitch control as standard, and all plug-in electronics.

• Revox has added the Klark-Teknik line of equalizers from the U.K. to its distributed lines in the U.S., and also bowed the A-740 stereo power amp, and corresponding Studer A-68 professional version, at suggested \$1,499, with 100 watts/channel RME into 8 ohms. Also new is a \$49.50 dust cover for the A-77 recorder which permits unrestricted operation with 10 1/2-inch reels.

• U.S. Pioneer continues to ponder a full entry into the professional

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(Continued on page 45)

Tape Duplicator

Loranger Manufacturing Corp., Warren, Pa., has announced a major expansion to service both its entertainment products and custom molding divisions. Scheduled for completion by next spring, the project includes an added 40,000 square feet of manufacturing and warehouse space for a total of 183,000 square feet.

According to Robert Loranger, entertainment products division manager, the expansion is aimed at putting more emphasis in the music area, where the firm has been doing work for Capitol and Columbia, among others, for its 8-track shells and Norelco boxes. "Since we're selectively advertising ourself with every package," he emphasizes, "we've tried to sell all our

accounts on quality, accenting color and other custom touches."

He reports current plant capacity for cartridge shells will be doubled by mid-January

1977, with the potential Norelco box output at over 1 million monthly. "As the industry continues to grow, capital expenditures must be committed to meet these needs," he says.

Charles Ginsburg, vice president/advanced development for Ampex Corp., was made an honorary member of SMPTE—its highest honor—Oct. 18 at the group's annual convention

in New York. Ginsburg headed the engineering team that developed the first practical VTR in 1956, and the honor cited his pioneering work in the development of videotape recording.

AES Highlights

• Continued from page 44

market, showing prototypes of six units on sale in Japan, including the PLC-590 quartz turntable, U-24 program selector, D-23 electronic crossover network, C-21 stereo preamp, M-22 class A stereo power amp and PC-1000 II stereo cartridge. Its LS-1 speaker system was demonstrated, but the specs continue to change, presently at 200 watts RMS continuous power capacity, priced at under \$1,000.

Koss has organized an audiophile products division, headed by Fred Forbes, and previewed the ESP-10 monitor-type electrostatic stereophones expected in January at about \$300. Also shown were the model 1 electrostatic speaker and the new smaller model 2, with 1/3 octave less on the bass end.

The tape duplicator field has seen strong growth over the last year or two, and a host of new and improved units were shown, or are in the final stages.

Otari previewed a low cost bin loop duplicator that can utilize 1,800 feet of 1/4-inch tape for larger runs, or as an open-reel master with 1/4 or 1/2-inch tape for smaller runs. Infonics was demonstrating its updated Reel Master high speed cassette duplicator, now with 80/40 i.p.s. master reel and 20 i.p.s. cassette; Pentagon had its new Super C-32 cassette-to-cassette duplicator at \$1,295, producing three cassettes in a minute; and International Audio showed its new Alpha line of cassette copiers, including a 2-track mono copier and slave, and 4-track stereo copier and slave.

Liberty/UA had its new model CW25B 8-track loader with two take-up spindles, 240 i.p.s. speed, adjustable take-up tension, plus an optional splicer and electronic counter; Tapemaker is close to a prototype for its programmable cassette tester; Pratt-Spector notes the trend toward writing splicing tape specs for individual machines, and Audiomatic, which just added the Grandy line of magnetic heads to its overseas rep role, notes increased activity across the board in all areas of tape duplication.

Even quad came in for renewed attention, with the Sansui debut of two new receivers, topped by the 9001 with 60 watts/channel RMS, Dolby decoding and QS vario-matrix decoder/synthesizer circuitry, and the new QSD2 decoder/synthesizer with type A vario-matrix available as a \$120 add-on.

The JVC Cutting Center offered a fascinating demonstration of the new Binaural-Phonic and QB-Phonic recording processes, utilizing a dual artificial head recording technology that recreates a 360-degree sound field around the listener. Several CD-4 disks have been released in Japan using the new technology, with plans for a similar test record here in the U.S.

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The experts are sold on Sound Guard.

The people who know their sound and audio equipment have responded to Sound



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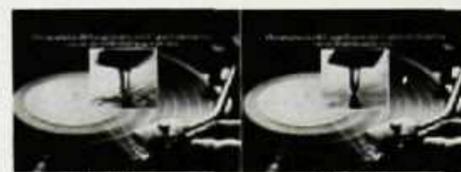
Did it sell? In just 16 weeks, Sound Guard, which is a preservative, went from 0% to 34% share of the total record-care market in both cities. (That includes record cleaners, anti-stats, etc.)

Thousands who ordered direct are sold on Sound Guard.

In only 8 weeks, our ad running in audio magazines pulled in orders by the thousands for Sound Guard kits.

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In June, Sound Guard representatives will be calling



on shops and stores wherever records and audio equipment are sold.

If you'd like the name of your representative, or any other information about Sound Guard, write P.O. Box 5001, Muncie, Indiana 47302.



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Home Video Is JES Draw

• Continued from page 40

original SL-7100 deck and the SL-6300 console model unit without tuner. There is no decision yet on introducing the SL-7100 in the U.S., and no confirmation of reports of a longer-play Betamax videocassette blank extending the current one-hour limit.

Matsushita displayed its VX-2000 home video system that is to be introduced in the U.S. by Quasar, reportedly by year end. It was shown with a 100-minute cassette, but a two-hour version is anticipated for the American debut of the system, aimed at \$1,000 for the deck itself.

Sanyo had its V-Cord II two-hour (skip-field) color and black & white VTR systems VTC-1200/7300, which were shown for the first time in product form at the recent Video Expo in New York for the U.S. market. Also displayed were the 1/2-inch portable Video-Vision VCR package, new color television cameras VCC-8100/8300, and a color monitor/receiver, VM-5190.

'DIG' TEAC STUDIO OFFER

LOS ANGELES—TEAC has been literally "deluged" with responses to its national recording studio giveaway, a contest which began in October (Billboard, Sept. 18).

"It's been phenomenal," says Paul Worsham, marketing director who has been coordinating the effort with Ken Sacks, national sales manager, TEAC Tascam series of professional and semiprofessional products.

Entry blanks have been pouring into TEAC's Montebello, Calif., headquarters at a rate way beyond what was initially expected when the promotion to give away a studio valued at \$20,000 was first conceived.

Worsham also indicated that the response from the firm's dealer network, outlets for entry forms, has also been enthusiastic hyping sales and interest in the products.

Cutoff date for entries has been set at midnight, Nov. 30, with winner selection to be made sometime after that.

A drawing site will be selected shortly and the winner will be notified by mail.

Victor Co. of Japan (JVC), reported to have its own home video system in the works and aiming at the Sony-dominated market in both Japan and the U.S., showed only its institutional units. Included were the CR-4400U portable system with a versatile color camera, GO-4800U, and an AC power adapter, AA-P44U, plus its CR-6300U color VCR system.

The electronics show is under the auspices of the Electronic Industry Assn. of Japan (EIA-J) and management of the Japan Electronics Show Assn. In addition to support from those groups involved with the All-Japan Audio Fair (see separate story), the show is aided by the Post & Telecommunications Ministry and the Science & Technology Agency. **ALEX ABRAMOFF**

Japan Audio Fair Rebounds

• Continued from page 40

fier, SE-9060; stereo preamplifiers, SU-7300 and SU-7700; its new MM (moving magnet)-type stereo cartridge, Technica EPC-1000, and a new isolated loop/quartz locked/direct drive reel-to-reel deck, U-38.

• Micro Seiki displayed its new quartz-locked PLL serve direct-drive player, DD-6; a highly sensitive dynamic balance-type tone arm, MA-505L, and its DDX-1000 turntable system.

• Mitsubishi offered its two-way speaker systems, DS-400 and DS-25B; a three-way system, DS-35B, and model DA-A10 power amplifier.

• Nakamichi displayed its model 600 two-head cassette console, which utilizes the focused field crystal permalloy record/playback head and a unique intermodulation suppressor, and its new model 610 control preamp.

• NEC featured its new stereo preamps NSA-8000, -7000 and -6000, along with FM/AM stereo tuners, NST-8000 and -7000.

• Onkyo showed its new stereo power amplifier, Integra M-505, a DC amp with two mono amplifiers utilizing DLC (dual line construction). Also seen were an Integra A-7 stereo preamp, an A-5 stereo preamplifier; a T-7 quartz-locked FM-only tuner; a T-5 servo-locked FM/AM tuner, and its new two-way base-reflex speaker system, Scepter 10.

• Pioneer displayed its two amplifier systems, Base-3 and Base-3. Base-3 consists of a C-75 stereo preamplifier, an M-73 stereo power amplifier and an F-73 stereo tuner, while Base-7 includes a C-77 stereo preamplifier, an M-77 stereo power amplifier and an F-73 stereo tuner. Also seen were a 4-track/2-channel 9.5/19 cm.p.s. three-motor open-reel deck, RT-701; stereo cassette decks, CT-97 and CT-55T; a 36cm three-way speaker system, CS-955; a 30cm 3-way speaker system, CS-775; a 25cm 3-way speaker system, CS-655, and a 30cm 2-way speaker system, CS-516.

• Sansui featured its new DC preamp, AU-607; a new power amplifier, BA-2000; a preamp, CA-2000; an integrated amplifier, AU-10000; a quartz-servo direct-drive player, SR-929, and a high-power speaker system, SPG-300.

• Sanyo displayed its preamps, DCA-1201 and DCA-1001 MKII; FM/AM stereo tuners, FMR-1201 and FMT-1001 MKII; a stereo speaker system, SX-155; an audio timer, ET-2000; a control amplifier, DCC-601; a power amplifier, DCP-601; and an FM/AM tuner, FMT-401, along with stereo systems, F6 and F5 MKII.

• Sharp offered its front loading stereo cassette tape deck RT-1155H with APSS (automatic program search system), and RT-3535, a front-loading stereo cassette deck with a two-motor precision tape transport; a three-position bias/EQ tape selector, Dolby noise reduction and APFS (automatic program find system). The company also displayed front control cassette decks RT-1550B, equipped with APSS, RT-2050, with APFS, and RT-3050 (export model called RT-535), equipped with APLD (automatic program locate device).

• Sony featured stereo Elcaset decks, EL-7 and EL-7B, and its new speaker system, SSG7.

• TDK displayed its Extra Dynamic (ED) and Super Avilyn (SA) series of cassettes, and said it would launch a new "AD" series in the near future, with no details disclosed.

• TEAC featured its new stereo Elcaset deck, AL-700, which has automatic bias/equalizer and Dolby selector as well as an automatic end-stop device, along with its new stereo cassette deck, A-630.

• Toshiba offered its new power amplifier, SC-55; its new mono power amp, SC-77; a reel-to-reel deck, PR-9150; its new stereo preamp, SY-77, and an electret condenser cartridge equalizer, SZ-1000.

• Trio displayed its new direct-drive player system, KP-7300, and an FM stereo tuner, KT-9700.

• Victor Co. of Japan (JVC) featured its new speaker systems, S-755 and S-777; its new quartz-locked turntable, TT-71; an FM/AM stereo tuner, JT-V75; FM/AM stereo receivers, JR-S100, -S200, -S300, -S400 and -S600, and stereo cassette decks CD-S200, and new model KD-01.

• Yamaha featured its C-2 stereo preamp; CR-1000 low-distortion FM stereo receiver; B-1 and UC-1 high-power-stereo amplifiers, with all-stage FET circuitry; TC-800GL.

(Continued on page 47)



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Rep Rap

"What a manufacturer looks for in a representative" will be scrutinized by Leo Kagan at the Tuesday (9) dinner meeting of the Mid-Lantic Chapter, ERA, at the Presidential Apartments in Philadelphia, according to Don Frizen, program chairman, Jadelectronics Assoc. Kagan is marketing vice president at Hurst Performance, Warminster, Pa.

A contest for the treasurer's post marks Mid-Lantic elections next month, with Joseph Austin, Forti-Austin Assoc., Willingboro, N.J., and Don Legato, Legato Assoc., Mount Laurel, N.J., nominated. Remainder of the state is unopposed, and includes Joseph Casele, Harry Estersohn Assoc., Willow Grove, Pa., president, succeeding Eugene Klumpp, J.A. Maguire Co., Pennsauken, N.J., who moves up to board chairman, Ronald Lyons, P.S.A. Inc., Feasterville, Pa., vice president, and George Sandell, Kirk-Sandell, Inc., Fort Washington, Pa., secretary.

Bettan Sales invites all area dealers and professional sound contractors to a professional audio/commercial sound seminar, Monday (15) at the Sheraton Inn at LaGuardia Airport, New York, from 9 a.m. to 4:30 p.m.

Jim Morrison, national sales manager of Uni-

versity Sound, will conduct the morning session, showing new products and discussing many of the ramifications of PLS, an important topic for all professional sound people.

After lunch, Don Moreen of Telex Communications, Minneapolis, will offer updated information on background music equipment and professional audio tape recorders.

James O'Donnell, former Northeast regional sales manager for AMI ElectroSystems, New York, has joined the sales staff of L.D. Lowery Co., rep firm based in Broomall, Pa. He will

handle sales for the Philadelphia and surrounding Delaware County, Pa./Southern New Jersey territory, and brings the Lowery staff to 17, according to president William Sylvester.



Heavy on the profits, slim on the shelf.

AUDEX Battles

Continued from page 40

Snitow admits that the floor plans just went out Oct. 29—about three weeks later than anticipated due to late changes. And while some 150 companies had expressed interest in exhibiting, representing about 110,000 square feet, few contracts were in and it was likely there would be some "revocations" of prior pledges from the initial group that had backed the concept (Billboard, Sept. 4).

He also acknowledges the problem of getting multiple-line buyers to AUDEX, but feels the industry is strong enough to draw enough of its own buyers. He maintains the time has come to test the concept of mixing "hi, mid and low fi," creating a market for the audio industry as an entity unto itself.

"We'll live with 100 exhibitors though we're hoping for 200," Snitow says, refusing to acknowledge the possibility of canceling if enough of the major compact stereo firms who originally backed the idea do not come through with contracts. "We started the New York Auto Show with only one Detroit manufacturer, Chevrolet," he notes, "and now we get them all."

The floor plan, as promised earlier, provides both open exhibit space, with 40 minimum 10 by 10-foot booths (100 square feet) at \$4.50 a square foot or \$450, and closed demonstration/exhibit rooms, with 18 minimum 20 by 20-foot areas (400 square feet) at \$3.75 a square foot or \$1,500. Included is the entire cost of drayage, security, cleaning and, for the demo rooms, complete carpeting.

Stanton Award

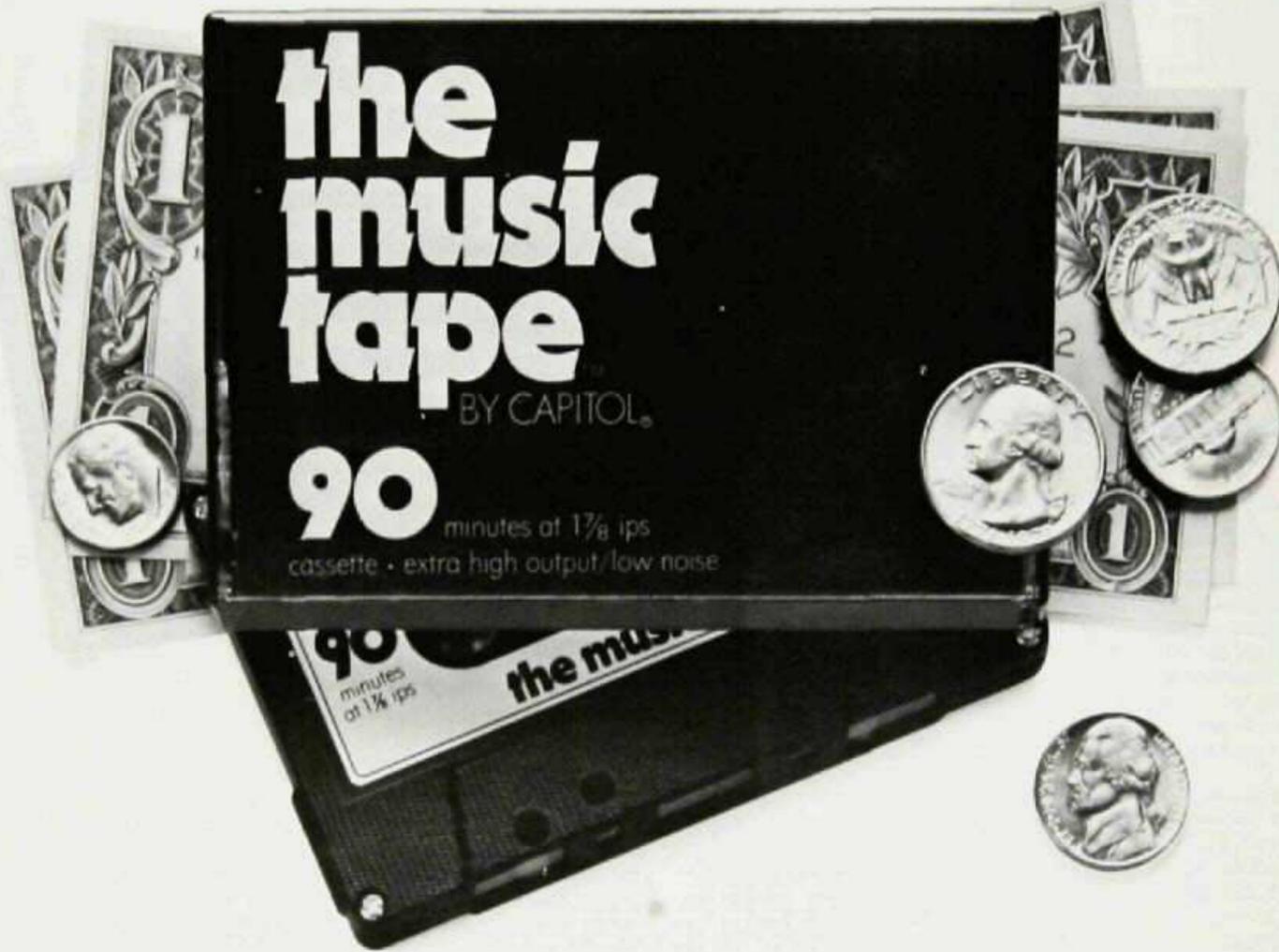
Continued from page 41

growth of the industry. "My conclusion is that hi fi equipment will become No. 1 in the consumer electronics industry, surpassing television and radio, both in consumer interest and sales."

Japan Audio Fair

Continued from page 46

a high performance stereo cassette deck; CB-700, an FM stereo tuner; TC-511S, a high power stereo power amp; its new CA-R1 preamp; CA-2000 power amp; CT-1000 and CT-R1 FM/AM tuners, YP-D7 player system and TC-511S cassette deck.



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BY CAPITOL

CAPITOL MAGNETIC PRODUCTS A DIVISION OF CAPITOL RECORDS, INC., HOLLYWOOD, CA

CONCERT OF CENTURY?

In Carnegie Hall, Yes! On Records, Hardly

NEW YORK—Isaac Stern, Yehudi Menuhin, Vladimir Horowitz, Mstislav Rostropovich, Dietrich Fischer-Dieskau and Leonard Bernstein, all performing on one stage in celebration of the 85th anniversary of Carnegie Hall may arguably deserve the accolade "Concert of the Century."

On records, however, a lesser tribute is indicated, at least on the evidence presented in the Columbia Masterworks album (M2X-34256) documenting the concert which, like the records, was designed in part to help swell the Carnegie Hall Endowment Fund.

The concert was recorded live and what we have on disk is certainly what transpired on the stage, reordered somewhat for practical side breakdown considerations.

But the electric excitement of the public happening fails to transfer to vinyl. It may sputter a little here and there, but it hardly sizzles. Videodisk, merging sound and sight, might have done better in conveying a participatory illusion. But on audio disk we are left with only a tepid inkling of the extra-musical aura that energized the event.

What remains? At worst, rather routine performances of Beethoven's "Leonore" Overture No. 3 and Bach's Concerto for two Violins, and in undistinguished sound.

Of greater musical interest, though still hardly representative of the state of recording art, are renditions of Tchaikovsky's A Minor Trio and Schumann's "Dichterliebe" song cycle. Studded by occasional

felicities of expression, they yet fail to register as seasoned interpretations that could make more palatable slight flaws of execution and a less than optimum recorded balance.

Somewhat better, both as performance and recording, is a slow movement of a Rachmaninoff sonata for cello, even though Rostropovich's tone sometimes takes on an uncharacteristic harshness.

In the latter three works, however, great interest does surround the participation of Horowitz in an unaccustomed role, that of chamber music player and lieder collaborator. For many, this will more than compensate for disappointments encountered elsewhere in the package.

Unfortunately, the one sight gag that added a novelty kick to the proceedings also bombs on disk. Album art stirs anticipation by showing all the illustrious soloists fronting the stage to join in the finale, the Hallelujah Chorus from "Messiah." Alas, not a single vocal contribution of theirs can be isolated in the mass of sound. On videodisk they might at least have been seen mouthing the lines.

Despite shortcomings the Carnegie album should enjoy good sales through many dealers. The marquee value of the talent cannot be gainsaid. And for collectors, the inclusion of the actual program booklet distributed at the concert will serve as a valuable memento.

IS HOROWITZ

BACH VERSUS CAVIAR

French Group Fights Tax

By HENRY KAHN

NEW YORK—Bach may be the caviar of music, but the French tax on the rare roe is only a quarter of that levied on a recording of a concerto by the master composer.

Punitive taxes on disks is one among a number of issues exercising a new organization formed here by Georges Cheriére, publisher of the classical music magazine Diapason.

The Union for the Defense of Record Buyers and Record Sellers, known here as SIDDD, was created to protect the interests of buyers and sellers of records, and to keep them informed generally of new developments in the industry.

Cheriére decries the disparity in regulations that taxes caviar 7%, while the levy on records is 33%. He feels that a tax on records of 20% would be more equitable.

The quality of disks is also one of the union's preoccupations and Cheriére believes that a recent press campaign against bad pressing has led to a considerable improvement.

Record prices, too, are under consideration. For example, Cheriére feels that classical disks selling at just over \$3 do not find a wide public because the low price is identified by the public with poor quality.

One of his aims, therefore, is to convince music lovers that this price is possible when less is spent on sleeves. He points out that Harmonia Mundi has released classical disks of high quality at that price.

Cheriére also wants to see an improvement in the quality of cassettes because, he says, they do not come up to the standards claimed and for that reason have not yet found a wide market in France.

Direct Or Dealer Road Muled For 'Composer' Label

NEW YORK—Composers Records Inc. (CRI) has succeeded in building up its retailer web to some 500 stores across the country, but modest sales of its contemporary music catalog has the label taking a closer look at the potential in direct marketing.

A current mail-order campaign to consumers offers \$6.95 albums at \$3.95, including postage and handling, in a promotion that runs until the end of the year. An additional incentive offers one record free for each five ordered.

At the same time, CRI also is attempting to increase its dealer penetration. David Shack has been added to the staff to provide marketing assistance in the New York metropolitan area, where the largely esoteric line is said to enjoy the bulk of its retailer support.

Larry Sockell, itinerant sales representative for a number of specialty labels, continues to handle CRI in many territories.

"We are not yet sure of our ultimate direction," says a CRI spokesperson, who admits that the relative values of direct marketing and dealer concentration are undergoing close study.

The CRI catalog comprises 265 titles, with about 20 new items added annually. Dealers pay \$3.50 for the \$6.95 product. Abroad, the line is handled by Rediffusion International in London, with all pressings exported from the U.S.

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	3	9	THIS ONE'S FOR YOU Barry Manilow, Arista 0206 (Kam/Kaz, BMI)
2	1	8	MUSKRAT LOVE Captain & Tennille, A&M 1870 (Washbone, ASCAP)
3	4	10	AFTER THE LOVIN' Engelbert Humperdinck, Epic 8-50270 (Silver Blue, ASCAP/Oceans Blue, BMI)
4	2	11	FERNANDO Abba, Atlantic 3346 (Artwork, ASCAP)
5	5	9	DON'T THINK ... FEEL Neil Diamond, Columbia 3-10405 (Stonebridge, ASCAP)
6	12	6	SO SAD THE SONG Gladys Knight & The Pips, Buddah 544 (Screen Gems Columbia, BMI) (Print St., ASCAP)
7	7	6	YOU'RE THE ONE Blood, Sweat & Tears, Columbia 3-10400 (Lady Casey/Patra, BMI)
8	9	10	YOU DON'T HAVE TO BE A STAR (To Be In My Show) Marilyn McCoo & Billy Davis Jr., ABC 1220R (Groovesville, BMI)
9	11	9	THE WRECK OF THE EDMUND FITZGERALD Gordon Lightfoot, Reprise 1369 (Warner Bros.) (Moose, CAPAC)
10	13	5	NIGHTS ARE FOREVER England Dan & John Ford Coley, Big Tree 16079 (Atlantic) (Dawnbreaker, BMI)
11	8	10	YOU GOTTA MAKE YOUR OWN SUNSHINE Neil Sedaka, Rocket 40614 (MCA) (Don Kirshner, BMI)
12	21	5	STAND TALL Burton Cummings, Portrait/CBS 7001 (Shillelagh, BMI)
13	17	7	LOVE ME Yvonne Elliman, RSO 858 (Polydor), (Stigwood/Unichappell, BMI)
14	14	7	BETH Kiss, Casablanca 863 (Cafe Americana/Kiss Songs, ASCAP/All By Myself, BMI)
15	24	4	BREEZIN' George Benson, Warner Bros. 8268 (Unart/Tracebob, BMI)
16	22	6	LOVE SO RIGHT Bee Gees, RSO 859 (Polydor) (Casserole/Unichappell, BMI)
17	10	11	LIKE A SAD SONG John Denver, RCA 10774 (Cherry Lane, ASCAP)
18	15	11	I GOT TO KNOW Starbuck, Private Stock 45014 (Brother Bills, ASCAP)
19	6	12	YOU ARE THE WOMAN Firefall, Atlantic 3335 (Rick Roberts, BMI)
20	25	3	EVERY FACE TELLS A STORY Olivia Newton-John, MCA 40462 (Chrysalis/Bruce Welch, BMI/Dejamus, ASCAP)
21	20	6	CALIFORNIA DAY Starland Vocal Band, Windsong 10785 (RCA) (Cherry Lane, ASCAP)
22	16	10	THINGS Anne Murray, Capitol 4329 (Hudson Bay, BMI)
23	23	13	THE END IS NOT IN SIGHT (The Cowboy Tune) Amazing Rhythm Aces, ABC 12202 (Fourth Floor, ASCAP)
24	31	5	SING YOUR OWN SONG Mark Lindsay, Greedy 106 (Anheuser, ASCAP)
25	26	7	DO ME WRONG Johnny Mathis, Columbia 310404 (Edwin H. Morris & Co./Zapata, ASCAP)
26	48	2	TORN BETWEEN TWO LOVERS Mary MacGregor, Ariola America 7638 (Capitol) (Muscle Shoals, BMI/Silver Dawn, ASCAP)
27	34	4	GROOVY PEOPLE Lui Rawls, Philadelphia International 2604 (Epic) (Mighty Three, BMI)
28	29	5	I NEVER CRY Alice Cooper, Warner Bros. 8228 (Ezra/Early Frost, BMI)
29	NEW ENTRY		MAKE IT UP TO ME IN LOVE Odia Coates & Paul Anka, Epic 8-50298 (Spanka, BMI)
30	41	3	WHENEVER I'M AWAY FROM YOU John Travolta, Midland International 10780 (RCA) (Midsong, ASCAP)
31	18	14	IF YOU LEAVE ME NOW Chicago, Columbia 3-10390 (Big Elk/Polish Prince, ASCAP)
32	19	12	NADIA'S THEME (The Young & The Restless) Barry DeVorzon & Perry Botkins Jr., A&M 1856 (Screen Gems-Columbia, BMI)
33	28	7	MR. MELODY Natalie Cole, Capitol 4238 (Jay's Enterprises/Chappell, ASCAP)
34	30	8	HERE'S SOME LOVE Tanya Tucker, MCA 40598 (Screen Gems-Columbia, BMI)
35	40	8	MY SWEET SUMMER SUITE The Love Unlimited Orchestra, 20th Century 2301 (Sa-Vette/January, BMI)
36	45	2	SLOW DANCING Funky Kings, Arista 0209 (Jazzbird/Benchmark, ASCAP)
37	37	7	I TAKE A LOT OF PRIDE IN WHAT I AM Paul Delicate, Artists Of America 127 (Blue Book Music, BMI)
38	32	5	EVERY NOW AND THEN Mac Davis, Columbia 3-10418 (Screen Gems-Columbia/Song Painter, BMI)
39	39	6	CAST YOUR FATE TO THE WIND Roger Williams, MCA 40625 (Unichappell, BMI)
40	NEW ENTRY		SORRY SEEMS TO BE THE HARDEST WORD Elton John, MCA/Rocket 40645 (Big Pig, ASCAP)
41	33	7	I ONLY WANT TO BE WITH YOU Bay City Rollers, Arista 0205 (Chappell, ASCAP)
42	42	3	TONIGHT'S THE NIGHT (Gonna Be Alright) Rod Stewart, Warner Bros. 8262
43	47	2	ARIA Ackerbilly, Pye
44	NEW ENTRY		NEVER IN MY LIFE Babylace, A&I 1009 (Tektra, BMI)
45	NEW ENTRY		GLADIOLA Helen Reddy, Capitol 4350 (Koppelman Bandier, BMI)
46	NEW ENTRY		NADIA'S THEME (Soundtrack From "The Young & The Restless") Sound Of Sunshine, PIP 6527 (Screen Gems-Columbia, BMI)
47	NEW ENTRY		DISCONCERTO Symphonic 2000, Mercury 73854 (Phonogram) (MRC, BMI)
48	NEW ENTRY		LONELY PEOPLE Joe Miller, Polydor 14350 (Arthur Aaron & Assoc./Joe Miller, ASCAP)
49	46	3	NEVER GET YOUR LOVE BEHIND YOU Farragher Brothers, ABC 12210 (Braitree/Farallap, BMI)
50	50	3	DON'T FIGHT THE HAND Hamilton, Joe Frank & Dennisson, Playboy 6088 (EeeCee, BMI)

Classical Notes

"Such compulsiveness belongs on Vox-Boxes," says a New York Times reviewer of the marathon Beethoven series presented by pianist **Balint Veszonyi**. The artist is performing all 32 sonatas in two days. ... **Grace Patti** named assistant to **M. Scott Mampe**, head of Philips classics in New York, to help in the marketing, advertising and production of the Mercury Golden Imports line.

Lorin Maazel and the Cleveland Orchestra completing a Brahms symphonic cycle for London. Rush release of the first album was the occasion for a party with the staff of Progress Record Distributing in attendance. **Richard R. Hoffert** takes over as director of development for the Indianapolis Symphony. Fund raising is a key element in the assignment. Post was formerly held by **Terry D. Hudson**. ... New additions to the board of directors of the Los Angeles Philharmonic are **Sherrill C. Corwin**, **Sidney Harman** and **James S. Webb Jr.**

Dorothy Maynor, too long absent from the concert and record scene, is executive director of the Harlem School for the Arts whose new building is near completion in upper Manhattan.

At 9,700, the list of subscribers to the Baltimore Symphony's current season has set a new record. General manager **Joseph Leavitt** says it's up 18% over last season. ... The young people's concerts presented by the Nashville Symphony this fall are expected to draw an estimated total of 14,500 students from the area.

Mozart Society of Vienna awards have gone to Philips artists **Ingrid Haebler** and **Henryk Szeryng** for their recordings of the composer's sonatas for piano and violin, and to **Alfred Brendel** and conductor **Neville Marriner** for the Piano Concertos, Nos. 18 and 27. ... **Tom Baker**, credited with developing local advertiser acceptance of the classical format of Washington's WGMS, promoted by general sales manager. ... The third annual "Music Then" sponsored jointly by the Dallas Philharmonic and WDRN will be held Feb. 5-6. Mrs. William L. Copley, chairperson of the event.

Ivanhoe Theater Expands Scope

CHICAGO—The Ivanhoe Theater here is adding a classical concert series to its regular lineup of pop, rock and jazz attractions, making it one of the few so integrated commercial houses in the nation.

The 570-seat theater with its adjoining restaurant will begin its Sunday Brunch Chamber Concerts Nov. 7 with the Chicago Symphony Chamber Players, Nov. 15 brings the Brassworks of Chicago to the venue, with Flore Musicale, Nov. 21, and the Contemporary Arts Quartet, Nov. 28.

Admission is \$3.00 or \$3.50, without the drink minimum usually applied there to popular bookings.

BUT SPECIALTY STORE HURT

Dealers Smell Jazz Dollars; Urge More Promotional Tools

By ELIOT TIEGEL

LOS ANGELES—The expansion of jazz into crossover areas coupled with a general increase in the amount of pure jazz which is being recorded, has prompted key dealers around the country to increase their exposure of the product.

They smell dollars.

For one dealer who specializes in collector's items, Ray Avery and his Rare Records of Glendale, Calif., the scent isn't all sweet.

People who used to travel to his store to buy new products in addition to vintage recordings are getting the new titles in their neighborhood outlets and most often are buying at discount.

"There are many good outlets which today stock a wide variety of

jazz," Avery says, "so we try to expand our coverage with new, smaller specialty labels." Many come from England and the rest of Europe.

"A lot of the big selling items like Grover Washington Jr. don't mean that much to us because people get them in their neighborhood."

Avery mentions Tower, the Wherehouse and Licorice Pizza as key discount mass users which are stocking a good selection of crossover and regular jazz.

Avery, in business as a specialty store since 1947, points to recent reissues from MCA, RCA and Capitol as being good items for his customers.

The MCA series of twofers (sold for \$5.98, down from the suggested

list of \$7.98) plus the Capitol series (sold for \$3.98), moved well according to the dealer because "we have a lot of people who want the original recordings. We have their addresses and we contact them when new titles become available." RCA's Bluebird series has also moved well.

Avery's stock reflects the disproportionate amount of vintage items over new releases because of the availability now of newer LPs at local stores.

In his Glendale area he faces competition from two Wherehouses and one Music Plus. "We've decided to compete against them by offering variety, by offering labels they won't have. Music Plus will sell an album for \$3.88 or \$3.69 that we pay \$3.60 for. . . . We're not willing to give the new stuff away for 10 to 15 cents profit."

Avery says that there is a smattering of promotional material which does come through for some new jazz product. There is nothing of course for the collector's items. Most of the promotional material is for the rock stuff.

"It would be good to get promotional materials for jazz stars," Avery laments. "We need things for windows like posters and cutouts and hanging displays."

Avery acknowledges that it's always been the case with very little promotional support—or none at all—for jazz artists. "Labels put out jazz stuff and hope something happens." He does point to some nice posters for Herbie Hancock which came through recently. "But it takes a big star to get this kind of material."

Avery credits Pablo and Concord as two labels releasing good, new material. The Concord line, recorded in Northern California, does well in Southern California because a lot of local players are recorded like Laurindo Almeida, Shelly Manne and Barney Kessel. Avery cuts the \$6.98

(Continued on page 69)

Jas Holds Its LPs Until Jan.

LOS ANGELES—Jas, small jazz/pop label here, will hold off releasing any new product until after Jan. 1 to avoid being swallowed up by major name LPs notes co-owner Jack Lewerke.

Firm's newest effort is recording guitarist Ron Eschette with pianist Tom Ranier. Disk was produced by Bill Metz, who took Lewerke to hear him at a club in Long Beach, Calif., where he was playing with Dave Pike.

Jas' other jazz LPs, all already released, are by Don Randi, flutist Jason Lindh and Hampton Hawes, cut at Montreux in 1971.

Lewerke cites the rising cost of signing and recording a name jazz act as the reason he is unable to compete in this area and will emphasize signing new, unknown artists.

On the pop side, Jas has just released "The Hits Of Today, The Sounds Of The '30s" by the Templeton Twins. Also in release are titles from the old Autumn catalog out of San Francisco with cuts by the Beau Brummels and Grace Slick, among others. Sid Talmadge is the second owner of the label which operates out of Record Merchandising's offices.

tion," Orenbach says, "and we will continue to pledge our support to jazz by our advertising blitz (subway station and bus ads) and participation in jazz projects (concert promotion and live remotes)."

When the church decided to place WRVR on sale, local buffs grew alarmed that it would change over to a modified jazz format. A group of listeners formed a committee to "Save Jazz Radio" and it appears their persistence may have worked.

SONDERLING NEW OWNER

WRVR Sale Won't Affect Jazz Menu

NEW YORK—WRVR will retain its jazz format, notes Bob Orenbach, station manager, following the sale of the station by the Riverside Church to Sonderling Broadcasting for \$2.3 million.

The sale had been discussed for more than two years, during which time there had been reports of the all-jazz format giving way to a combination of jazz, soul and Latin.

"During the past year the public has become cognizant of the sta-

Jazz Beat

LOS ANGELES—Shirley Bell, Bay Area-based manager, has moved into concert presentation. Her first gig was at the Paul Mason vineyards in Northern California's wine country where she had Art Pepper, George Shearing and Victor Feldman working.

She is also managing Pepper, Martha Young, piano-playing niece of Lester Young, and Yolanda, 17-year-old alto sax player. . . . Bill Webb writes that he conducts "Just Jazz" Thursdays from 7-11 p.m. on WPHN-FM in Plymouth, N.H., and the music spans the '20s right through the '70s. "I believe it is the only regularly scheduled jazz show in the state," he writes. "I enjoy conducting interviews with artists appearing within 100 miles of us and using the taped interviews on the air. I can always use more records as many companies are not sending me releases."

KBCA, the all-jazz station in L.A., has hired its first music director after 16 years of programming jazz exclusively, notes Saul Levine, owner/manager. He is Dennis Egan and he's supposed to coordinate the station's music policy with all the disk jockeys. He's also set to meet with promotion men on Mondays from 10:30 a.m. on.

While it's nice that KBCA is getting more pro-

New New Orleans Bistro Seats 250

NEW ORLEANS—A new combination restaurant/nightclub has opened here specializing in jazz and blues acts.

Dubbed Rosy's, the club was created through a near-million-dollar renovation of an old cotton warehouse and features a glass-enclosed dining patio, two bars, an oyster bar and a 250-seat music room equipped with reported premium audio facilities.

Club owner is Rosalee Wilson and manager is Peter Shepard who says the club may occasionally book a folk or country act. The club's first two weeks included appearances by Rahsaan Roland Kirk, the Gary Burton Quintet and Roosevelt Sykes.

fessional hiring a music director, one wonders whether this means the end to the station's giving its DJs "complete freedom" to program their own shows within Levine's own prescribed standards.

In recent weeks the station has been infusing more contemporary music into its programming and down-playing some of the older, mainline players favored by several of its DJs. And at times some of the DJs play the same cuts each day a la a Top 40 station's repeat concept.

Monk Montgomery, president of the Las Vegas Jazz Society, has been named to the National Endowment For the Arts Commission in Washington, to work on the jazz/folk/ethnic committee. Monk is recuperating at home after surgery two weeks ago.

Dizzy Gillespie has turned producer for a new Mike Longo session on Pablo. He also does some scat singing on one cut. Anybody notice how busy this cat is with records for Pablo? He recently cut a serious work with Machito in the Latin jazz idiom for Pablo.

Woody Herman celebrated his 40th anniversary in show business with public television taping a 90-minute special aired last week. We hear that RCA is planning a deluxe set of LPs to coincide with the tv show and a Nov. 20 Carnegie Hall gig.

Mustevic Sound is a New York label whose newest release is by pianist Steve Reid, "Rhythmatism." Reid has also cut for Arista/Freedom and AK BA Records. The avant-garde company's distribution is through such outlets as the JCOA New Music Distribution Service of New York and several others which handle specialty jazz lines. Mustevic is located at 193-18 120th St., New York 11412.

The Boston Globe Jazzfest & Music Fair, Nov. 25-28 at Hynes Veterans Auditorium, has lined up Ella Fitzgerald, Count Basie, Joe Pass, Oscar Peterson, Buddy Rich, McCoy Tyner, Sonny Rollins, Herbie Hancock, Gato Barbieri, Freddie Hubbard, Donald Byrd and the Blackbyrds and Grover Washington Jr.

Benny Goodman was scheduled to play Sunday (7) with the Detroit Symphony. . . . ECM's touring concert package plays UCLA's Royce Hall Wednesday, Thursday (10, 11). . . . "A Jazz Portrait Of Hoagy Carmichael" is the theme for

(Continued on page 72)

Billboard Best Selling Jazz LPs

This Week	Last Report	Weeks on Chart	TITLE Artist, Label & Number (Distributing Label)
1	1	33	BREEZIN George Benson, Warner Bros. BS 2919
2	4	11	SECRETS Herbie Hancock, Columbia PC 34280
3	5	11	BAREFOOT BALLET John Klemmer, ABC ABCD 950
4	6	7	I HEARD THAT!! THE MUSICAL WORLD OF QUINCY JONES A&M SP 3705
5	8	11	SCHOOL DAYS Stanley Clarke, Nemperor NE 439 (Atlantic)
6	2	27	YOU ARE MY STARSHIP Norman Connors, Buddah BDS 5655
7	25	5	"LIVE" ON TOUR IN EUROPE Billy Cobham/George Duke Band, Atlantic SD 18194
8	18	7	CALIENTI Gato Barbieri, A&M SP 4597
9	20	5	BENSON & FARRELL CTI 6969
10	NEW ENTRY		ROMEO & JULIET Hubert Laws, Columbia PC 34330
11	3	23	BOB JAMES THREE CTI 6063
12	22	5	500 MILES HIGH AT MONTREUX Flora Purim, Milestone M 9070 (Fantasy)
13	9	13	WINDJAMMER Freddie Hubbard, Columbia PC 34166
14	7	15	EVERYBODY LOVES THE SUNSHINE Roy Ayers Ubiquity, Polydor PD-1-6070
15	10	13	GLOW Al Jarreau, Reprise MS 2248 (Warner Bros.)
16	11	27	THOSE SOUTHERN KNIGHTS Crusaders, ABC/Blue Thumb BTSO 6024
17	13	9	SOUND OF THE DRUM Ralph MacDonald, Marlin 2202 (TK)
18	30	5	VERY TOGETHER Deodato, MCA 2219
19	14	24	FEVER Ronnie Laws, Blue Note BN-LA628-G (United Artists)
20	NEW ENTRY		MAIN SQUEEZE Chuck Mangione, A&M SP 4612
21	12	23	GOOD KING BAD George Benson, CTI 6062
22	NEW ENTRY		IT'S YOUR WORLD Gil Scott-Heron & Brian Jackson, Arista AL 5001
23	23	54	TOUCH John Klemmer, ABC ABCD 922
24	28	13	SANBORN David Sanborn, Warner Bros. BS 2957
25	16	27	HARD WORK John Handy, ABC/Impulse ASD 9314
26	NEW ENTRY		LIVING INSIDE YOUR WORLD Earl Klugh, Blue Note BN-LA667-G (United Artists)
27	31	23	ARBOUR ZENA Keith Jarrett, ECM 1070 (Polydor)
28	NEW ENTRY		BOBBI HUMPHREY'S BEST Blue Note BN-LA699-G (United Artists)
29	15	31	LOOK OUT FOR #1 Brothers Johnson, A&M SP 4567
30	17	7	PREMONITION Jon Lucien, Columbia PC 34255
31	NEW ENTRY		END OF THE RAINBOW Patti Austin, CTI 5001
32	NEW ENTRY		PORGY & BESS Ray Charles & Cleo Laine, RCA CPL2-1839
33	33	5	THE GREAT PYRAMID Charles Earland & Odyssey, Mercury SRM-1-1113 (Phonogram)
34	NEW ENTRY		WE'LL BE TOGETHER AGAIN Pat Martino, Muse MR 5090
35	40	5	NIGHTFLIGHT Gabor Szabo, Mercury SRM-1-1091 (Phonogram)
36	NEW ENTRY		CELEBRATION Karma, Horizon SP 713 (A&M)
37	NEW ENTRY		PORGY & BESS Oscar Peterson & Joe Pass, Pablo 2310.779 (RCA)
38	NEW ENTRY		LOVE & SUNSHINE Monty Alexander, BASF/MPS MC 22620
39	NEW ENTRY		EARTH MOVER Harvey Mason Arista AL 4096
40	NEW ENTRY		STUFF Warner Bros. BS 2968

Billboard Hot Soul Singles

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Soul Sauce LaSalle Is Back With 'New' Style

By JEAN WILLIAMS

LOS ANGELES—Singer Denise LaSalle, who has not recorded since May 1974, returns to the recording scene with a contemporary sound.

Although still into message and mood r&b tunes, she is also gearing her material to the disco set. At the same time she says that "Music is changing, reverting to clean, clear lyrics with mellow tempos and I plan to capitalize on this trend."

She notes that the high energy disco type music is not going to fade as long as people like to dance. But in the past year, r&b acts have been gearing their performances to funky, fast-paced music.

"The doors are reopening to acts that are not at their best doing disco music. Even people who like to dance like to take a break and just listen," she says.

LaSalle, who wrote nearly all of the tunes on her first ABC album "Second Breath," is preparing an act that she says will take her to the concert, nightclub and the Las Vegas stages.

She is also prepping for a film career. She says that this time around, she will take advantage of the entire entertainment spectrum to secure her longevity in the industry.

LaSalle, a former jazz singer, recently entered a split publishing agreement with Warner Bros. Music. She has 150 tunes in her possession.

★ ★ ★

Little David Records in Los Angeles is looking for female jazz acts for record and management deals. Correspondence should be directed to the label's creative services department.

Monti Kay, owner of the label, formerly managed the Modern Jazz Quartet for more than 15 years. Nat Adderley, recently signed to the label, has a new LP release "Hummin'."

The Modern Jazz Quartet, which disbanded in 1974, is back together for a two-week tour of colleges in the South and Midwest which started Sunday (31).

The group is also set for a month-long tour in April 1977.

★ ★ ★

A&M recording artists the Brothers Johnson are featured on the

(Continued on page 52)

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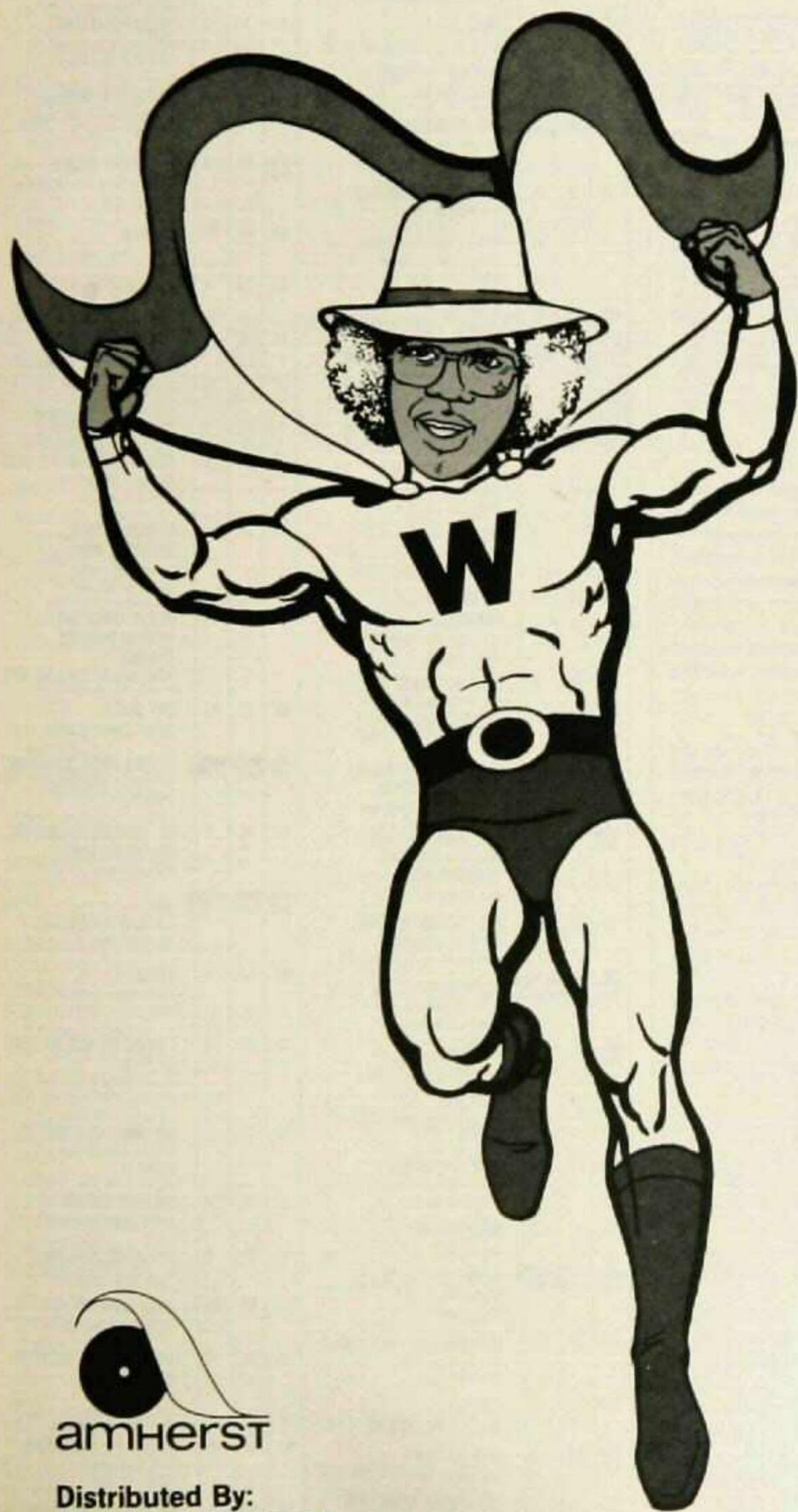
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This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	
1	1	12	LOVE BALLAD—LTD (G. Scarborough), A&M 1847 (Unichappell, BMI)	34	18	14	A FIFTH OF BEETHOVEN—Walter Murphy & The Big Apple Band (W. Murphy), Private Stock 45073 (RFT, BMI)	67	51	13	HARVEST FOR THE WORLD—Isley Brothers (E. Isley, M. Isley, C. Jasper, R. Isley, O. Isley, R. Isley), T-Neck 2261 (Epic) (Bovina, ASCAP)	
★	5	9	YOU DON'T HAVE TO BE A STAR (To Be In My Show)—Marilyn McCoo & Billy Davis Jr. (J. Dean, J. Glover), ABC 12268 (Groovesville, BMI)	★	48	4	THE BOOTY—Fatback Band (B. Curtis, Mr. Irby Jr.), Spring 168 (Polydor) (Chis, BMI)	68	66	5	THE STREETS WILL LOVE YOU TO DEATH (Part 1)—Leon Haywood (L. Haywood, M. McQueen, Jr., B. Williams, Jr., J. Roberts), Columbia 3-10413 (Jimm-Edd/Song-Pen, BMI)	
3	2	11	THE RUBBERBAND MAN—Spinners (L. Creed, T. Bell), Atlantic 3355 (Mighty Three, BMI)	36	39	7	DISCO BODY (Shake It To The East, Shake It To The West)—Jackie Moore (C. Reid), Kayvette 5127 (TA) (Sherlyn, BMI)	★	89	2	FOR OLD TIMES SAKE—Dorothy Moore (F. Knight), Malaco 1037 (TK) (Two-Knight, BMI)	
★	9	5	ENJOY YOURSELF—The Jacksons (K. Gamble, L. Huff), Epic 8-50289 (Mighty Three, BMI)	37	41	5	GREY RAINY DAYS—Lionie Jordan (L. Jordan, S. Buckner, D. Pratt, J. Goldstein), United Artists 873 (Far Out/River Jordan, ASCAP)	★	81	2	LOVE SO RIGHT—Bee Gees (B. Gibb, R. Gibb, M. Gibb), RSD 859 (Polydor) (Casente/Unichappell, BMI)	
5	4	12	YOU ARE MY STARSHIP—Norman Connors (M. Henderson), Buddha 547 (Electroad, ASCAP)	38	34	8	FUNKY MUSIC (Is A Part Of Me)/SECOND TIME AROUND—Luther (I. Vandross), Cobbleton 45-442-5 (Atlantic) (Elvee-DeeKay, ASCAP)	★	85	2	DO THAT STUFF—Parliament (G. Clinton, Schacher, Worrell), Casablanca 871 (Rick's/Malibu, BMI)	
★	8	13	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)	39	36	10	MY SWEET SUMMER SUITE—Love Unlimited Orchestra (B. White), 20th Century 2301 (Sa-Vette/January, BMI)	★	72	73	5	FIND 'EM, FOOL 'EM & FORGET 'EM—Dobie Gray (G. Jackson, R. Hall), Capricorn 0259 (Warner Bros.) (Fame, BMI)
7	6	11	JUST TO BE CLOSE TO YOU—Commodores (L. Richie, Commodores), Motown 1402 (Jobete/Commodores Entertainment, ASCAP)	★	54	3	DON'T TAKE AWAY THE MUSIC—Tavares (K. St. Lewis, F. Perren, Yarian), Capitol 4348 (Bull Pen/Perren-Vibes, ASCAP)	★	83	2	DO WHAT YOU WANT, BE WHAT YOU ARE—Daryl Hall & John Oates (D. Hall, J. Oates), RCA 10808 (Unichappell, BMI)	
8	3	11	MESSAGE IN OUR MUSIC—O'Jays (K. Gamble, L. Huff), Philadelphia International 3601 (Epic) (Mighty Three, BMI)	41	10	14	ANYTHING YOU WANT—John Valenti (J. Valenti, J. Sponszola), Anala America 7625 (Capitol) (Nista, BMI)	74	76	4	BUMP DE BUMP YO BOODIE—Muscle Shoals Horns (H. Calloway), Bang 728 (Muscle Shoals Sound/CETS, BMI)	
★	12	11	CATFISH—Four Tops (L. Payton, F. Bridges, M. Farrow), ABC 12214 (ABC/Dunhill & Ral, BMI)	42	15	14	GET THE FUNK OUT MA FACE—Brothers Johnson (J. James, G. Johnson, L. Johnson), A&M 1851 (Kidada/Golgrue, BMI)	75	78	6	AIN'T NUTHIN' SPOOKY—Rudy Love & The Love Family (R. Love), Gallo 112 (ATV) (JAMF/Luv-Fam, BMI)	
★	16	6	HOT LINE—Sylvers (K. St. Lewis, F. Perren), Capitol 4336 (Bull Pen, BMI/Perren-Vibes, ASCAP)	43	31	19	LOWDOWN—Boyz Scaggz (B. Scaggz, D. Paich), Columbia 3-10367 (Boyz Scaggz/Hudmar, ASCAP)	76	79	3	GREEDY (For Your Love)—Donny Gerrard (H. G. Mars, R. Buchanan), Greedy 107 (Joyfully Sad, BMI)	
★	20	6	DAZZ—Brick (R. Ransom, R. Hargis, E. Irons), Bang 727 (Web IV) (Silver Cloud/Trolley, ASCAP)	44	43	12	I'D RATHER BE WITH YOU—Bonty's Rubber Band (W. Collins, G. Clinton, G. Cooper), Warner Bros. 8246 (Backstage, BMI)	77	82	4	EVERYTHING IS BEAUTIFUL TO ME—Jimmy Castor Bunch (E. Henderson Jr.), Atlantic 3362 (Jimpie, BMI)	
12	14	6	SO SAD THE SONG—Gladys Knight & The Pips (M. Maister, G. Goffin), Buddha 544 (Screen Gems/Columbia, BMI/Pnot St., ASCAP)	45	47	10	BLESS MY SOUL—Skip Mahoney & The Casuals (J. Purdie, S. Mahoney), Abel 8466 (Nashboro) (Excellence/SkipSong, BMI)	79	71	10	COMIN'—Chocolate Milk (D. Barad, A. Casnell, R. Dabon, S. Hughes, F. Richard, D. Richards, J. Smith, M. Tin, K. Williams), RCA 10758 (Marsant, BMI)	
★	21	4	KEEP ME CRYIN'—Al Green (W. Mitchell, A. Green), Hi 2319 (London) (Jec/Al Green, BMI)	★	57	3	DON'T MAKE ME WAIT TOO LONG—Barry White (B. White), 20th Century 2309 (Sa-Vette/January, BMI)	80	80	7	YOU GOTTA LET ME SHOW YOU—Esther Williams (A. Walker, E. Williams, A. Walker, Friends & Co. 129 (Dami, BMI)	
14	7	13	GIVE IT UP (Turn It Loose)—Tyrone Davis (L. Graham), Columbia 3-10388 (New York Times/Content/Little Bear's, BMI)	47	45	9	BECAUSE I LOVE YOU GIRL—Stylistics (Huge & Luge, G.D. Weiss), HXL 4674 (Roca, ASCAP)	★	81	NEW ENTRY	MIDNIGHT SOUL PATROL—Quincy Jones (Q. Jones, L. Johnson, J. Mandel), A&M 1878 (Kidada, BMI)	
15	11	11	MR. MELODY—Natalie Cole (C. Jackson, M. Yancy), Capitol 4328 (Jay's Enterprises/Chappell, ASCAP)	48	46	21	THE MORE YOU DO IT (The More I Like It Done To Me)—Ronnie Dyson (M. Yancy, C. Jackson), Columbia 3-10356 (Jay's Enterprises/Chappell, ASCAP)	★	82	NEW ENTRY	FREE—Deniece Williams (D. Williams, H. Redd, N. Watts, S. Greene), Columbia 3-10429 (Rca-Drack, BMI)	
★	29	5	DO IT TO MY MIND—Johnny Bristol (J. Bristol), Atlantic 3360 (Bushka, ASCAP)	49	56	4	I REFUSE TO LOSE—James Brown (D. Brown, D. Brown, Y. Brown), Polydor 14354 (Dynatone/Belinda, BMI)	★	83	NEW ENTRY	GUITAR MAN—Albert King (B. Coombes, Cherry), Utopia 10770 (RCA) (Glorious/Montage, BMI)	
17	17	8	JUMP/HOOKED ON YOUR LOVE—Aretha Franklin (C. Mayfield), Atlantic 45-3358 (Warner-Tamerlane, BMI)	50	50	8	TEACH ME—Blue Magic (K. Barrow), Atco 45-7061 (Atlantic) (Moss Thong, BMI)	★	84	NEW ENTRY	A LOVE OF YOUR OWN—AWB (H. Stuart, N. Doherty), Atlantic 3363 (Average/Warner Bros./Longdog, ASCAP)	
★	28	7	WITH YOU—Moments (K. Ascher, C. Sager), Stang 5058 (All Platinum) (Unichappell/Aschke, BMI)	★	61	3	WHO ARE YOU—Temptations (D. English, G. Leonard, O. Williams, B. Wright), Gordy 7152 (Motown) (Jobete, ASCAP)	★	85	NEW ENTRY	I DO I DO (Wanna Make Love To You)—Leroy Hutson (L. Hutson, S. Harris), Curtom 0121 (Warner Bros.) (Silent Giant/Aopa, ASCAP)	
19	13	13	THE BEST DISCO IN TOWN (Medley)—Ritchie Family (J. Morab, R. Rome, H. Belolo, P. Hurtt), Martin 3306 (TK) (Can't Stop, BMI)	52	52	20	PLAY THAT FUNKY MUSIC—Wild Cherry (R. Parson), Epic 8-50225 (Bema/Blaze, ASCAP)	★	86	90	2	IF I DIDN'T MEAN YOU WELL—Bill Withers (B. Withers), Columbia 3-10420 (Golden Fingers, BMI)
★	24	7	DISCO DUCK (Part 1)—Rick Dees & His Cast Of Idiots (R. Dees), RSO 857 (Polydor) (Staflee, BMI)	★	72	3	SUPERMAN LOVER—Johnny Guitar Watson (J. Watson), DJM 1019 (Viv John, BMI)	★	87	NEW ENTRY	WHISPERING/CERCHEZ LA FEMME/SE SI BON—Dr. Buzzard's Original Savannah Band (Scheenberger, Coburn, Reza, S. Browder Jr., A. Darnell), RCA 10827 (Fisher/Miller, ASCAP/Pink Pelican, BMI)	
★	27	5	GROOVY PEOPLE—Lou Rawls (K. Gamble, L. Huff), Philadelphia International 3604 (Epic) (Mighty Three, BMI)	55	58	5	GET YOU SOMEBODY NEW—Labele (J. Crane), Epic 8-50262 (Polo Grounds/Snoad, BMI)	88	94	5	THAT'S THE WAY TO GO—The Bottom Line (D. Foster, J. Graydon, J. Conrad), Greedy 103 (Darnoc/Wayne Art/Ganga B.V./Cotaba, BMI)	
22	25	6	LIVING TOGETHER (In Sin)—Whisper (V. McCoy, I. Cobb), Soul Train 16173 (RCA) (Van McCoy/Warner-Tamerlane, BMI)	★	69	3	ON AND OFF—David Ruffin (V. McCoy), Motown 1405 (Warner-Tamerlane/Van McCoy, BMI)	89	96	2	BODY ENGLISH—King Floyd (B. Marchant), Chimeville 10212 (TK) (Tree, BMI)	
23	22	12	UNDERGROUND MUSIC/IT'S JUST A MATTER OF TIME—Peabo Bryson (P. Bryson), Bullet 01 (Web IV) (Web IV, BMI)	57	59	4	LAI BACK LOVE—Major Harris (B. Eh, L. Barry), WMOT 4002 (Atlantic) (Muscle Yuff, BMI)	90	77	5	KEEP SMILIN'—Caber Scaze (B. Sigler, A. Felder), Mercury 73840 (Phonogram) (Blackwood/Golden Fleece, BMI)	
24	19	11	LET'S BE YOUNG TONIGHT—Jermaine Jackson (M. L. Smith, D. Daniels), Motown 1401 (Jobete, ASCAP/Stone Diamond, BMI)	58	60	4	BREEZIN'—George Benson (B. Womack), Warner Bros. 8268 (Usart/TraceBob, BMI)	91	NEW ENTRY	DAYLIGHT—Vicki Sue Robinson (B. Womack, H. Payne), RCA 10775 (Mighty Three/Golden Fleece, BMI)		
★	37	3	I KINDA MISS YOU—Manhattans (W. Lovell), Columbia 3-10430 (Naffaham/Blackwood, BMI)	59	63	6	LET'S GET IT TOGETHER—El Coco (M. Russ), A&I 115 (Equinox, BMI)	92	86	5	DOIN' IT—Herbie Hancock (M. Rabin, R. Parker, Jr., H. Hancock), Columbia 3-10408 (Wah Watson/Hancock, BMI)	
★	38	4	I DON'T WANNA LOSE YOUR LOVE—Emotions (W. Hutchinson, J. Hayes), Columbia 3-10347 (Pampjoke, BMI)	60	62	4	DON'T WALK AWAY—General Johnson (General Johnson), Arista 0303 (Music In General, BMI)	93	93	2	WHEN LOVE IS NEW—Arthur Prysock (K. Gamble, L. Huff), Old Town 1000 (Mighty Three, BMI)	
★	42	6	CAR WASH—Rose Royce (N. Whitfield), MCA 40615 (Duchess, BMI)	61	65	7	HOME TO MYSELF—Brenda & The Tabulations (Manchester, Sager), Chocolate City 004 (Casablanca) (Rumanian Pickleworks/Little Max/New York Times, BMI)	94	95	5	I FEEL LOVE IN THIS ROOM TONIGHT/TO MAKE YOU LOVE ME—Bo Kirkland & Ruth Davis (B. Kirkland, C. Gentry, R.L. Kirkland, H. Powell), Claridge 421 (Claridge/Bokor, ASCAP)	
28	32	7	FINGER FEVER—Dramatics (J. Hester), ABC 12220 (Groovesville, BMI)	★	75	2	LOVE ME, LOVE ME, LOVE ME—The Staples (C. Mayfield), Warner Bros. 8279 (Mayfield, BMI)	95	NEW ENTRY	LET ME BE THE ONE BABY—Willie Hutch (W. Hutch), Motown 1406 (Stone Diamond, BMI)		
29	26	9	RUN TO ME—Candi Staton (D. Crawford), Warner Bros. 8249 (DaAnn, ASCAP)	63	53	17	LEAN ON ME—Melba Moore (V. McCoy), Buddha 535 (Van McCoy/Warner-Tamerlane, BMI)	96	99	6	DOWN TO LOVE TOWN—Orignals (D. Daniels, M.B. Sutton, K. Wakefield), Soul 35119 (Motown) (Jobete, ASCAP)	
30	30	8	UNDISCO KID—Funkadelic (G. Clinton, W. Collins, B. Worrell), 20th Century/Westbound 5029 (Bridgeport, BMI)	64	64	3	JUST CAN'T BE THAT WAY—Weapons Of Peace (C. Franklin, F. Henderson Jr.), Playboy 6082 (After Dark/Ewin, BMI)	97	NEW ENTRY	IF YOU AIN'T MAN ENOUGH—Tommy Tate (J. Baylin, T. Tate), Koko 723 (Klondike, BMI)		
31	23	12	NICE 'N NAASTY—Salsoul Orchestra (V. Montana Jr.) Salsoul 2011 (Caylinnics) (Lucky Three/Anatom, BMI)	65	68	6	YOU OUGHT TO BE HAVIN' FUN—Tower Of Power (H. Tubbs, E. Castillo, S. Kupka), Columbia 3-10409 (Kupflite, ASCAP)	98	98	3	AIN'T NOTHIN' WRONG WITH MAKIN' LOVE THE FIRST TIME—Jimmie Jones (C.C. Ryder, J. Jones), Conchillo 101 (Conchillo, BMI)	
★	40	3	OPEN SESAME, Part 1—Kool & The Gang (R. Bell, Kool & The Gang), De-Lite 1585 (PIP) (Delightful/Gang, BMI)	66	70	2	WANNA SLOW DANCE WITH YOU BABY—Street People (M. Dabrowe, R. Dabrowe), Vigar 1734 (PIP) (Blendingwell, ASCAP)	99	NEW ENTRY	JUST FRIENDS—Silver, Platinum & Gold (E. Richardson, F. King, R. King), Farr 011 (Farr/Precious Metal, BMI)		
33	33	8	HAPPY BEING LONELY—Chi-Lites (K. Hirsch, K. Wakefield), Mercury 73844 (Phonogram) (Stone Diamond, BMI)					100	97	9	GET UP '76—Esquires (C. Moore, B. Simpson), RFA 104 (Rca 7, BMI)	

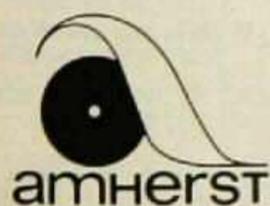
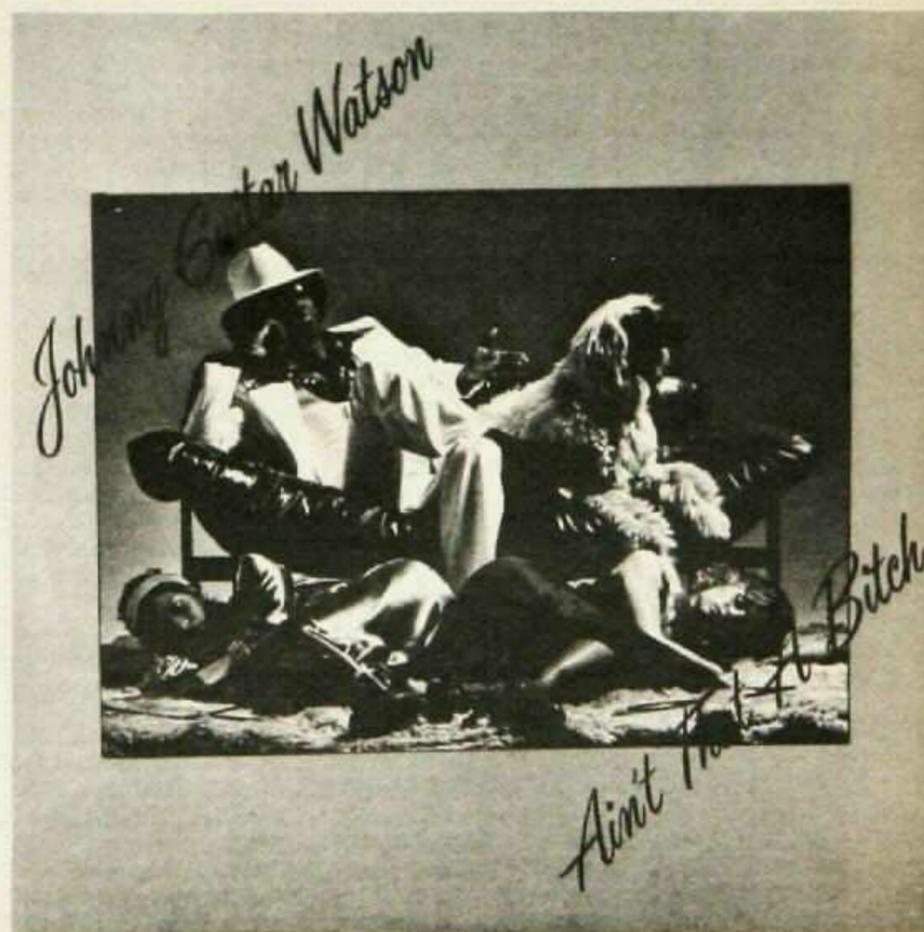
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YOUNG SAINTS ACADEMY

'One-Stop' School Booming In L.A.

By JEAN WILLIAMS

LOS ANGELES—The Young Saints Academy here is a one-stop entertainment center where students are taught to be producers, writers, recording artists and engineers, says Tommy Roberts, co-owner with his wife Evelyn of the organization.

Although the owners with Lisa Roberts are instructors, the concept of the academy is "we teach students so that they may teach other students."

The one-stop entertainment center originally opened several years ago as a clearing house for background singers. It has since expanded to include not only background singers but a group within the organization called the Young Saints.

The training, which takes from one to four years, is free to the public and has several students commuting daily from as far away as Riverside

and Perris, Calif., approximately 80 miles from Los Angeles. The Academy is supported by local and federal grants.

In an effort to teach its students discipline, Academy rules require students teach each other.

Because of the owners' connection with the entertainment industry they have little trouble placing their students, claims Roberts.

Lisa and Evelyn co-produced Ike and Tina Turner's LP "Let Me Touch Your Mind" and Lisa is currently on the Carol Burnett television show, with a student who is a background singer on the Sonny and Cher tv variety show. Greg Wright, a former student, is producing for Motown.

Evelyn has arranged and/or orchestrated for Bing Crosby, Dean

(Continued on page 69)



BUMP MUSIC—Joe Tex gets some help from his producer Buddy Killen while recording his first release for Epic Records in Nashville, "Ain't Gonna Bump No More (With No Big Fat Woman)."

Soul Sauce

Continued from page 50

soundtrack of the new 20th Century film "All Of This And World War II." The duo performs the film's finale, "Hey Jude." The film combines documentary footage of World War II with songs by the Beatles.

WBLU in Salem, Va., has changed its country format to r&b and has brought in a soul staff to handle operational chores. Eddie Jordan, program director, takes the 6-10 a.m. shift; Riley Wynn, music director, has the 2 p.m.-signoff slot and Scot Morris is 10 a.m.-2 p.m. personality on the daytime 5,000-watt station.

KGJF in Los Angeles has rescheduled three of its air personalities. Darrell Howell, who recently joined the station from WUFO in Buffalo, N.Y., has the 9 a.m.-noon shift previously held by Gene West who takes over the noon to 4 p.m. slot. Larry Joe Williams, formerly noon-4 p.m. announcer, has been moved to the all-night shift.

Grammy Award winners Andrae Crouch and the Disciples premiered their newest gospel LP on Light Records "This Is Another Day" at the Anaheim Convention Center in Anaheim, Calif., Monday (1).

The new album features contributions by Leon Russell, Michael Brecker, Joe Sample of the Crusaders and Fred Tackett, Boz Scaggs sideman.

Although Crouch, who performs only contemporary gospel tunes, has for the past decade been in demand by the young white college crowd, the black gospel audience has recently begun to embrace his brand of music.

This LP is an attempt to broaden that audience to include the r&b market, according to label representatives. Crouch has produced all of his eight LPs and tours the country with an average of 150 appearances a year.

Group members are vocalists Dannielle Hall, a gospel singer who tours in her own right; Sandra Crouch, Andrae's twin sister, who has traveled as percussionist with Diana Ross, Bea Carr and Perry Morgan.

Musicians include Billy Maxwell on drums who co-produced the album, James Felix on bass and vocals, Jimmy Davis on bass, Mike Escalante, keyboards, and Glenn Meyerscaugh and Alan Gregory, horns.

Remember... we're in communications, so let's communicate.

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	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
1	1	5	SONGS IN THE KEY OF LIFE Stevie Wonder, Tamla T13-340C2 (Motown)	32	35	16	HAPPINESS IS BEING WITH THE SPINNERS Atlantic SD 18181
2	2	5	SPIRIT Earth, Wind & Fire, Columbia PC 34241	33	32	9	CHAMELEON Labelle, Epic PE 34789
3	3	7	MESSAGE IN THE MUSIC O'Jays, Philadelphia International PZ 34245 (Epic)	34	39	6	THIS IS NIECY Deniece Williams, Columbia PC 34242
★	6	4	THE CLONES OF DR. FUNKENSTEIN Parliament, Casablanca NBLP 7034	35	38	3	MY SWEET SUMMER SUITE Love Unlimited Orchestra, 20th Century T 517
★	7	3	PART 3 K.C. & The Sunshine Band, TK 605	36	34	6	GOIN' UP IN SMOKE Eddie Kendricks, Tamla T6-346 S1 (Motown)
6	5	19	HOT ON THE TRACKS Commodores, Motown M6-857 S1	★	45	2	BENSON & FARRELL George Benson & Joe Farrell, CTI 6069
7	4	6	BICENTENNIAL NIGGER Richard Pryor, Warner Bros. BS 2960	★	48	2	IT'S YOUR WORLD Gil Scott Heron & Brian Jackson, Arista AL 5001
8	8	16	LOVE TO THE WORLD LTD, A&M SP 4589	39	29	26	NATALIE Natalie Cole, Capitol ST 11517
9	9	19	AIN'T THAT A BITCH Johnny "Guitar" Watson, DJM DJLPA-3 (Amherst)	40	28	8	GREATEST HITS War, United Artists UA-LA 648-G
10	11	14	FLOWERS Emotions, Columbia PC 34163	41	41	3	NAKED AND WARM Bill Withers, Columbia PC 34327
11	10	27	YOU ARE MY STARSHIP Norman Connors, Buddah BDS 5655	42	47	2	SOLID Michael Henderson, Buddah BDS 5682
12	12	7	LOVE AND TOUCH Tyrone Davis, Columbia PC 34268	43	49	2	BOBBY HUMPHREY'S BEST Blue Note BN-LA699-G (United Artists)
13	13	18	SOUL SEARCHING Average White Band (AWB), Atlantic SD 18179	44	17	6	MARVIN GAYE'S GREATEST HITS Marvin Gaye, Tamla T6-348 S1 (Motown)
★	18	7	FEELING GOOD Walter Jackson, Chi-Sound CH-LA 856 (United Artists)	45	37	22	MUSIC FROM THE MOTION PICTURE SPARKLE Aretha Franklin, Atlantic SD 18176
15	14	7	TALES OF KIDD FUNKADELIC Funkadelic, Westbound W 227 (20th Century)	46	33	23	SKY HIGH! Tavares, Capitol ST 11533
16	16	7	I HEARD THAT!! THE MUSICAL WORLD OF QUINCY JONES A&M SP-3705	★	NEW ENTRY	IS THIS WHAT YOU WON'T Barry White, 20th Century T 516	
17	15	10	THE TEMPTATIONS DO THE TEMPTATIONS Gordy G6-975 S1 (Motown)	48	46	9	DR. BUZZARD'S ORIGINAL SAVANNAH BAND RCA APL1-1504
★	23	5	CAR WASH/ORIGINAL MOTION PICTURE SOUNDTRACK Rose Royce, MCA 2-6000	★	NEW ENTRY	LIVE Bob Marley & The Wailers, Island ILPS 9376	
19	20	23	ALL THINGS IN TIME Lou Rawls, Philadelphia International PZ 33957 (Epic)	50	50	7	PEABO Peabo Bryson, Bullet BT 7000 (Web IV)
★	20	NEW ENTRY	FOUR SEASONS OF LOVE Donna Summer, Ocas Casablanca, NBLP 7038	51	53	9	I HOPE WE GET TO LOVE IN TIME Marilyn McCoo & Billy Davis, Jr., ABC ABCD 952
★	27	4	JOY RIDE Dramatics, ABC ABCD 955	52	40	8	MY NAME IS JERMAINE Jermaine Jackson, Motown M6-842 S1
22	19	31	BREEZIN' George Benson, Warner Bros. BS 2919	53	44	15	ARABIAN NIGHTS Ritchie Family, Marlin 2201 (TK)
23	24	6	NICE 'N' NAASTY Salsoul Orchestra, Salsoul S25 5502 (Caytronics)	54	30	5	THE MORE YOU DO IT Ronnie Dyson, Columbia PC 34350
24	21	17	WILD CHERRY Epic PE 34195	★	NEW ENTRY	LOOK OUT FOR #1 Brothers Johnson, A&M SP 4567	
★	25	NEW ENTRY	OHIO PLAYERS GOLD Mercury SRM 1-1122 (Phonogram)	55	55	36	AIN'T NOTHIN' STOPPIN' US NOW Tower Of Power, Columbia PC 34302
26	25	25	HARVEST FOR THE WORLD Isley Brothers, T-Neck PZ 33809 (Epic)	56	56	9	SOUND OF THE DRUM Ralph MacDonald, Marlin 2202 (TK)
27	31	4	CATFISH Four Tops, ABC ABCD 968	58	51	3	ANYTHING YOU WANT John Valenti, Arista America ST 50012 (Capitol)
28	22	13	SILK DEGREES Boz Scaggs, Columbia PC 33920	59	59	9	PASS IT ON The Staples, Warner Bros. BS 2945
29	26	14	EVERYBODY LOVES THE SUNSHINE Roy Ayers Ubiquity, Polydor PD-1-8070	★	NEW ENTRY	VIGNI SUE ROBINSON RCA APL1-1829	
★	42	2	GOOD HIGH Brick Bang BLP 408 (Web IV)	60	68	6	
31	36	7	CHILDREN OF THE WORLD Bee Gees, RSO R51-3003 (Polydor)				

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"BLESS MY SOUL"

Skip Mahoaney and the Casuals
"LAND OF LOVE"
Abet 410



The Nazty
"I GOT TO MOVE"
Mankind 206



The Ingram Family
"THE INGRAM KINGDOM"
Excello 8031

Hot & Selling

"BLESS MY SOUL" Abet 9456	45	Billboard
SKIP MAHOANEY UP AND COMING! RECORD WORLD POP 130	36	Cashbox
	35	Record World

"SHE'S ALL ALONE"
Excello 2344
The Ingram Family

"PRECIOUS WOMAN"
Excello 2346
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Excellorec Music Company

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Rock Singles Best Sellers

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As Of 11/1/76

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

- | | |
|--|--|
| 1 DISCO DUCK—Rick Dees—RSO 857 | 21 YOU ARE THE WOMAN—Firefall—Atlantic 3335 |
| 2 IF YOU LEAVE ME NOW—Chicago—Columbia 3-10390 | 22 A DOSE OF ROCK & ROLL—Ringo Starr—Atlantic 3361 |
| 3 MUSKRAT LOVE—Captain & Tennille—A&M 1870 | 23 A LITTLE BIT MORE—Dr. Hook—Capitol 4280 |
| 4 ROCK 'N' ME—Steve Miller—Capitol 4323 | 24 (Shake, Shake Shake) SHAKE YOUR BOOTY—K.C. & The Sunshine Band—TK 1019 |
| 5 PLAY THAT FUNKY MUSIC—Wild Cherry—Epic 8-50225 | 25 I'D REALLY LOVE TO SEE YOU TONIGHT—England Dan & John Ford Coley—Big Tree 16069 |
| 6 I ONLY WANT TO BE WITH YOU—Bay City Rollers—Arista 0205 | 26 SHE'S GONE—Hall & Oates—Atlantic 3332 |
| 7 THE WRECK OF THE EDMUND FITZGERALD—Gordon Lightfoot—Reprise 3169 | 27 STAND TALL—Burton Cummings—Portrait/CBS 7011 |
| 8 NADIA'S THEME (The Young & The Restless)—Barry DeVorzon & Perry Botkins Jr.—A&M 1856 | 28 THAT'LL BE THE DAY—Linda Ronstadt—Asylum 45340 |
| 9 BETH—Kiss—Casablanca 863 | 29 STILL THE ONE—Orleans—Asylum 45336 |
| 10 MAGIC MAN—Heart—Mushroom 7011 | 30 JEANS ON—David Dundas—Chrysalis 2094 |
| 11 DO YOU FEEL—Peter Frampton—A&M 1867 | 31 YOU MAKE ME FEEL LIKE DANCING—Leo Sayer—Warner Bros. 8283 |
| 12 LOVE SO RIGHT—Bee Gees—RSO 859 | 32 DON'T GO BREAKING MY HEART—Elton John & Kiki Dee—Rocket 40585 |
| 13 FERNANDO—Abba—Atlantic 3346 | 33 I NEVER CRY—Alice Cooper—Warner Bros. 8228 |
| 14 A FIFTH OF BEETHOVEN—Walter Murphy & The Big Apple Band—Private Stock 45073 | 34 WHENEVER I'M AWAY FROM YOU—John Travolta—Midland International 10780 |
| 15 DID YOU BOOGIE (With Your Baby)—Flash Cadillac & The Continental Kids—Private Stock 45079 | 35 LIVIN' THING—Electric Light Orchestra—United Artists 888 |
| 16 THIS ONE'S FOR YOU—Barry Manilow—Arista 0205 | 36 LOVE ME—Yvonne Elliman—RSO 858 |
| 17 MORE THAN A FEELING—Boston—Epic 8-50266 | 37 WHAM BANG SHANG-A-LANG—Silver—Arista 0189 |
| 18 (Don't Fear) THE REAPER—Blue Oyster Cult—Columbia 3-10384 | 38 JUST TO BE CLOSE TO YOU—Commodores—Motown 1402 |
| 19 TONIGHT'S THE NIGHT (Gonna Be Alright)—Rod Stewart—Warner Bros. 8262 | 39 THE RUBBERBAND MAN—Spinners—Atlantic 3355 |
| 20 DEVIL WOMAN—Cliff Richard—Rocket 40574 | 40 LOVE BALLAD—LTD—A&M 1847 |

Rock LP Best Sellers

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As Of 11/1/76

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

- | | |
|---|--|
| 1 FRAMPTON COMES ALIVE—Peter Frampton—A&M SP 3703 | 21 LOVE WILL KEEP US TOGETHER—The Captain & Tennille—A&M SP 3405 |
| 2 DREAMBOAT ANNIE—Heart—Mushroom MRS 5005 | 22 HISTORY—AMERICA'S GREATEST HITS—America—Warner Bros. BS 2894 |
| 3 FLY LIKE AN EAGLE—Steve Miller Band—Capitol 11516 | 23 THE OUTLAWS—Waylon Jennings, Willie Nelson, Jessi Colter & Tompall Glaser—RCA APL1-1321 |
| 4 CHICAGO X—Columbia PC 34200 | 24 ROCKS—Aerosmith—Columbia PC 34165 |
| 5 SONGS IN THE KEY OF LIFE—Stevie Wonder—Tamla T13 340C2 | 25 FONZIE'S FAVORITES—A&M Music |
| 6 FLEETWOOD MAC—Reprise MS2225 | 26 HARD RAIN—Bob Dylan—Columbia PC 34349 |
| 7 THEIR GREATEST HITS 1971-1975—Eagles—Asylum 7E-1052 | 27 SOUNDTRACK FROM THE FILM THE SONG REMAINS THE SAME—Led Zeppelin—Swan Song SS 2-201 |
| 8 SONG OF JOY—Captain & Tennille—A&M SP 4570 | 28 GREATEST HITS—War—United Artists UA-LA648-G |
| 9 CHILDREN OF THE WORLD—Bee Gees—RSO RS-1-3003 | 29 BEAUTIFUL NOISE—Neil Diamond—Columbia PC 33965 |
| 10 SPIRIT—Earth, Wind & Fire—Columbia PC 34241 | 30 CHICAGO IX CHICAGO'S GREATEST HITS—Columbia PC 33900 |
| 11 SUMMERTIME DREAM—Gordon Lightfoot—Reprise MS 2249 | 31 DONNY & MARIE FEATURING SONGS FROM THEIR TELEVISION SHOW—Donny & Marie Osmond—Kolob PD 6068 |
| 12 BOSTON—Epic PE 34188 | 32 AGENTS OF FORTUNE—Blue Oyster Cult—Columbia PC 34164 |
| 13 HASTEN DOWN THE WIND—Linda Ronstadt—Asylum 7E-1072 | 33 DEDICATION—Bay City Rollers—Arista AL 4093 |
| 14 THIS ONE'S FOR YOU—Barry Manilow—Arista AL 4090 | 34 WILD CHERRY—Epic PE 34195 |
| 15 SILK DEGREES—Boyz n the City—Columbia PC 33920 | 35 NIGHTS ARE FOREVER—England Dan & John Ford Coley—Big Tree BT 89517 |
| 16 SPIRIT—John Denver—RCA APL1-1694 | 36 FREE FOR ALL—Ted Nugent—Epic PE 34121 |
| 17 A NIGHT ON THE TOWN—Rod Stewart—Warner Bros. BS 2938 | 37 ALIVE!—Kiss—Casablanca NBLP 7020 |
| 18 ENDLESS SUMMER—Beach Boys—Capitol SVBO 11307 | 38 ALICE COOPER GOES TO HELL—Warner Bros. BS 2896 |
| 19 ONE MORE FOR THE ROAD—Lynyrd Skynyrd—CA 2-6001 | 39 SPITFIRE—Jefferson Starship—Grunt BFL1-1557 |
| 20 FIFTH OF BEETHOVEN—Walter Murphy Band—Private Stock PS2015 | 40 BREEZIN'—George Benson—Warner Bros. BS 2919 |

Springboard Gets Plating Equipment

NEW YORK—Springboard Records has rounded out its manufacturing capabilities with the acquisition of a plating facility. The automatic plating equipment now allows Springboard to perform all phases of record manufacturing.

Springboard has also announced that it intends to actively seek cus-

tom pressing accounts in the U.S. market at competitive prices.

Springboard's pressing operation has the capacity to produce a record of approximately 105 grams at a rate of 60,000 per day. The company makes both 7- and 12-inch records. Record jackets can be fabricated at a rate of 9,000 per hour.

General News



HAPPY EYES: Looking over a new custom-built 24-track control board at Columbia's modernized Studio B in New York, from left, are Cal Roberts, vice president, operations marketing; Bruce Lundvall, CBS Records president; Bert de Coteaux, a&r executive producer, and John Boylan, producer of the Epic group Boston.

WEA Intl In Filmtrack Promo Push

NEW YORK—WEA International has mounted a special marketing and merchandising campaign for soundtrack recordings that is the company's strongest effort in this area in its five-year history.

Initial releases in the campaign are soundtracks for "All This And WWII," "King Kong," and Led Zeppelin's "The Song Remains The Same." As with future soundtrack releases, the company has prepared individual marketing programs for each recording.

"All This and WWII" is a film montage of documentary clips shot during the war backed by a soundtrack of pop acts performing Beatles tunes.

Featured on the recording are the Bee Gees, Elton John, Keith Moon, Helen Reddy, Rod Stewart and Frankie Valli, among others. Domestic rights to the recording are held by 20th Century while WEA International has rights outside the U.S.

"King Kong" is the soundtrack of the Paramount Pictures remake of the 1933 motion picture classic which is scheduled for release Dec. 17. Warner Bros. is preparing the recording for simultaneous release with the film.

The Led Zeppelin LP carries the title of the group's first film which is a collage of live sequences shot at Zeppelin concerts at Madison Square Garden in 1973.

L.A.'s Raff Records Sues KRT

LOS ANGELES—Raff Records, a Latin label affiliate of Musimex Inc. here, is seeking return of approximately 50 master tapes and asking for approximately \$250,000 in damages from KRT Manufacturing, Van Nuys tape duplicator.

The Superior Court pleading alleges that the plaintiff turned over the tapes for duplication to KRT in a deal, where after 25,000 copies were

Univ. Hosts Music Meet

CHICAGO—An educational seminar entitled "This Business Of Music" is scheduled to be held here, Nov. 20 and 21, at Northwestern Univ. in suburban Evanston.

The two-day meeting will host panel discussions on a broad range of industry topics, including copyright protection, publishing and licensing, unions, management and booking, careers, record manufacture and distribution, promotion and radio programming and live performance.

Among the scheduled panelists are Murray Allen, president, Universal Studios, here; Jerry Butler, recording artist and producer; Charlie Fach, executive vice president, Phonogram/Mercury; Mike Gormley, national publicity director, Phonogram/Mercury; Scott Cameron, personal manager for Stan Kenton, Muddy Waters, others; Frank Panico, AFM representative; Russ Sanchez, BMI; Dick Schory, president, Ovation Records; Dick Shelton, attorney; and Ray Townley, promotion manager here for Fantasy-Prestige.

A demonstration recording of electronic instruments and sound modification devices also is slated.

Registration for both days is \$25, with no restrictions on who may attend. The Chicago NARAS chapter, the NARAS Institute and Northwestern's School of Music jointly are sponsoring the event. Organizers are Chuck Suber and Helen Merrill, with NARAS here.

ASCAP Speech

NEW YORK—Gerald Marks, chairman of ASCAP's public relations committee, spoke on the realities of a career in songwriting and the current copyright scene to students at Duke Univ. in Durham, N.C., Thursday (4).

Chicago Auditions

CHICAGO—Chi-Town Enterprises, Inc. has scheduled talent auditions here, Friday and Saturday (5 & 6), in Auditorium Theatre. John Bryant, president of the recently formed management company, says three audition winners will be showcased, Dec. 9, in Beverly Hills, Calif.

Jukebox Programming

Seeburg Debuts 'Sunstar' Box

CHICAGO—"Sunstar," a new 160-play box from Seeburg, will make its public debut at the MOA Expo here Nov. 12-14. A broad, multi-colored sunburst effect dominates the design of the phonograph, which Seeburg says is compatible with a wide variety of location decors. A rim of flickering amber lights surrounds the box's central, circular back-lit pattern.

Seeburg's all coin accumulator, 10-button digital selector, lighted "now playing" selector panel and non-glare title display deck are among features incorporated in the new machine.

Seeburg also will show its new 100-selection box, "Topaz," at the three-day trade show. The smaller "Topaz" is designed largely for export trade, Seeburg informs.

Apprentices To School In Wis.

CHICAGO—Wisconsin's state apprenticeship program for jukebox and coin operator repair technicians will offer seven weeks of classes beginning Jan. 24, as the plan enters its second year. Approximately eight apprentices complete the two-year program this winter, while a new contingent of trainees will begin then.

The program, the only one of its kind in the nation, is operated by the state vocational agency in cooperation with the Wisconsin Music Merchants Assn. Course work is conducted at the Mid-States Technical Institute in Wisconsin Rapids.

New Rowe-81 Box Bows At Columbus

LOS ANGELES—Shaffer Distributing Co. exhibited its new Rowe-81 jukebox at a dinner showing held recently in Columbus, Ohio, which had the largest attendance of any event in the company's 47-year history.

The showing, which also included a display of new games by several manufacturers, was one of three such events sponsored by the firm in a two-week period. Along with the Shaffer bicentennial party, more than 825 music and vending operators and their guests attended the affairs.

Set Pool Tournery

CHICAGO—Details on the 1977 Illinois Coin Machine Operators Assn. Pool Tournament have been announced. The event begins the week of Jan. 10, with finals to be held April 3. Registration is \$150 per location.

According to the association, tournament participation boosts revenues on all coin machines in a location.

Transfer In Spot

LOS ANGELES—Manhattan Transfer played three dates recently at the Crescendo, a new Orange County nightclub. In the audience on closing night were members of the Average White Band and the De Franco Family as well as vocalist Gino Vannelli who was slated for his own appearance at the club Thursday (4).

A \$2½ Mil Complex Set For Music Row

NASHVILLE—A 4,400-square-foot recording studio-theatre facility permitting 250 spectators to observe live concert type recording sessions is one of the features of a new \$2.5 million music business/tourist complex set for Nashville's Music Row area.

Legal Seminar For Nashville

NASHVILLE—The Nashville chapter of NARAS will sponsor a legal seminar at the Nashville Hilton Central, Wednesday (10) at 1 p.m. featuring a panel of four attorneys from various facets of the legal/music industry.

Scheduled to participate in the panel are Jay Cooper, West Coast attorney and national president of NARAS; Don Biederman, head of CBS legal department, New York; Bob Thompson of Thompson & Harris, Nashville; and Dave Ludwick, NARAS legal counsel, Nashville.

Topics to be discussed include legal representation—where it ends and personal management begins, standard label contract negotiations, variation of needs for each individual contract, and attorney fees.

There will be a \$10 charge to non-members and NARAS members may attend at no charge.

The ultra-modern structure that will house the recording studio/theatre facility will also contain three levels of subterranean parking, two floors of tourist-oriented shops and 1½ floors of office space, as revealed by Bill Freeman and Chuck Eastman, both of Depot Music, Inc. and executive officers of Depot Village Mall, Inc.

The most dramatic feature will be a 125-seat restaurant-lounge atop a space needle some 200 feet above the site at Laurel and Division streets.

Developer Bill Freeman sees the project as "the first real shot in the arm Music Row has had lately in the tourist business," and envisions the 60-foot lighted guitar, planned to grace the space needle restaurant, as a beacon for the world-famous sector of Nashville.

Located directly across from the Country Music Hall of Fame and next to Nashville Sound Studio, Depot Village Mall will accommodate a projected 600,000 visitors in 1977 and some 800,000 the following year, according to Freeman's estimates.

Construction on the building, which encompasses 45,000 feet of heated space, is expected to begin within 30 days with a target completion date of July 1, 1977. Henry Bledsoe is the architect and Bruce Purcell, general contractor.

GAY BALLAD IS JOINED BY 'SAVAGE'

NASHVILLE—Referring to the article on the gay ballad "If That's How Nature Made Him" (Billboard, Oct. 30), Shelby Singleton claims there was a previous gay ballad and has put it out on his Plantation Records to prove his point.

The song, "C.B. Savage" by Rod Hart, is a Plantation pickup from Little Richie Johnson Records and is a frothy, tongue-in-cheek release about a gay voice on CB as opposed to the serious Helen Grayco ballad "If That's How Nature Made Him."

"We've got initial orders of 2,000 from Dallas and 1,000 from Atlanta," claims Singleton who splits publishing on the song with Johnson.

The record will be an interesting item to watch. Will country stations play it? Pop stations? Will gays object to the lyrics and the pink Plantation label which is normally green? Singleton and the music world will soon know.

Parton Cancels Out

NASHVILLE—Dolly Parton has been forced to cancel all her concert appearances for the remainder of the year on the advice of her doctor.

The RCA artist is suffering from a severe throat condition. Her physician has advised that Parton talk only when necessary for the next two weeks and to refrain from singing for the rest of the year.

CONN'S VENTURE

Finland Gets First Festival Next April

NASHVILLE—A major breakthrough for country music in Scandinavia will occur next April as Mervyn Conn presents the first country music festival in Finland.

The April 13 event will be held at the 12,000-seat Helsinki Ice Stadium and Conn plans to invite Gosconcert officials from the Soviet Union to view the concert in hopes he can spread his festival tour into Russia in 1978.

"Our Finnish festival will have a great deal of bearing on the Soviet Union," comments Conn, head of Mervyn Conn Promotions Limited in London. "If it's successful, it looks as though we'll take it to Russia in 1978."

The Finland festival wraps up Conn's traveling festival concept, 1977 version, that takes a group of country music stars from the ninth International Festival of Country Music at Wembley, April 9-11, transports most of them to Gothenburg, Sweden, for the second International Festival of Country Music in that country, April 12, and then onto Finland.

Appearing at Wembley's 12,000-seat stadium will be Don Williams, Loretta Lynn, Carl Perkins, Billy Jo Spears, Wilf Carter, the Dillards, Carroll Baker, the Mercy Brothers, Johnny Gimble, Lloyd Green, Jim & Jesse & the Virginia Boys, Emmylou Harris, Don Everly, Mickey Newbury, Jean Shepard, Conway Twitty, Hank Thompson, Tommy Overstreet, the Oak Ridge Boys, Jody Miller, Crystal Gayle and two Irish acts—Ray Lynham and the Cotton Mill Boys.

The BBC will televise the Wembley Festival, originating five 40 minute specials from the site, according to Conn who also notes the Finnish concert will be covered by Nordic Television. The Swedish festival will be held at the 16,000-seat Scandinavium.

The British promoter plans a Nov. 29 trip to South Africa to finalize a festival at the Film Trust Arena in Johannesburg, Feb. 1-5. Planned for the South African festival are Tommy Overstreet, George Hamilton IV, Skeeter Davis and Williams, with another act to be added.

"We're hoping for Australia and Japan in 1978," says Conn. "These festivals give a tremendous width of market and open up new horizons that haven't been there for country music artists."

Conn also notes that Tammy Wynette is doing a four-part BBC television series in conjunction with her tour of 12 major cities. "It's the first time a female country music entertainer has done her own series in Great Britain," he comments.

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DE/AD

Billboard Hot Country Singles

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★ STAR PERFORMER—Singles registering greatest proportionate upward progress this week.

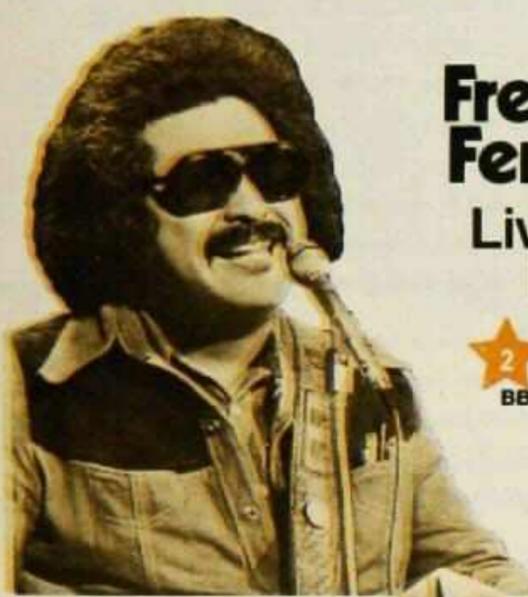
This Week	Last Week	Weeks on Chart	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))		
1	2	10	SOMEBODY SOMEWHERE—Loretta Lynn (L.J. Dillon, MCA 40507 (Coal Miners, BMI))	34	38	6	(The Worst You Ever Gave Me Was) THE BEST I EVER HAD—Faron Young (D. Rice, R. Rice), Mercury 73847 (Mandy, ASCAP)	69	47	11	THAT'LL BE THE DAY—Linda Ronstadt (J. Milton, B. Italy, N. Petty), Asylum 45340 (MPL Communications, BMI)		
★	4	9	LIVING IT DOWN—Freddie Fender (B. Peters, ABC/Dot 17652 (Ben Peters/Crazy Cajun, BMI))	★	43	8	IT HURTS TO KNOW THE FEELING'S GONE—Billy Mize (D. Owens, W. Robb), Zodiac 1011 (Belinda, BMI)	★	83	2	LOVE IS ONLY LOVE (When Shared By Two)—Johnny Carter (J. Carter, R. Chancey), ABC/Dot 17661 (ABC/Dunhill, BMI)		
3	3	11	HER NAME IS...—George Jones (B. Braddock), Epic 8-50271 (Tree, BMI)	36	36	8	FOR LOVE'S OWN SAKE—Ed Bruce (C. Kelly, J. Didier), United Artists 862 (Bobby Goldsboro, ASCAP)	71	46	15	HERE'S SOME LOVE—Tanya Tucker (J. Roberts, R. Maingala), MCA 40558 (Screen Gems-Columbia, BMI)		
4	5	10	I'M GONNA LOVE YOU—Dave & Sugar (B. Knight), RCA 10768 (Dunbar/Westgate, BMI)	37	40	6	EVERY NOW AND THEN—Mac Davis (M. Davis), Columbia 3-10418 (Screen Gems/Song Painter, BMI)	★	85	2	I'M ALL WRAPPED UP IN YOU—Don Gibson (D. Gibson), ABC/Hickory 54001 (Acuff-Rose, BMI)		
★	6	10	9,999,999 TEARS—Dickey Lee (R. Bailey), RCA 10764 (Lowery, BMI)	★	56	3	EVERYTHING I OWN—Joe Stampley (D. Gates), ABC/Dot 17654 (Colgems-EMI, ASCAP)	73	49	15	LET'S PUT IT BACK TOGETHER AGAIN—Jerry Lee Lewis (J. Foster, B. Rice), Mercury 73822 (Phonogram) (Jack & Bill, ASCAP)		
6	1	10	CHEROKEE MAIDEN/WHAT HAVE YOU GOT PLANNED TONIGHT DIANA—Merle Haggard (C. Walker, D. Kirby), Capitol 4326 (Chappell, ASCAP/Tree, BMI)	★	39	10	SOMEDAY SOON—Kathy Barnes (I. Tyson), Republic/RDA 293 (Warner Bros., ASCAP)	★	74	NEW ENTRY	MY GOOD THING'S GONE—Narvel Felts (J. Elgin, T. Fuller), ABC/Dot 17664 (Narvel The Marvel, BMI/Driftaway, ASCAP)		
★	11	7	GOOD WOMAN BLUES—Mel Tillis (K. McDuffie), MCA 40627 (Sawgrass, BMI)	★	50	6	MY SONG DON'T TRY TO SING WOMAN—Cal Smith (D. Wayne), MCA 40618 (Tree, BMI)	75	51	10	WHAT'LL I DO—La Costa (J. Crutchfield, H. Cornelius), Capitol 4327 (Duchess, BMI)		
★	10	9	SHOW ME A MAN—T.G. Sheppard (S. Whipple), Hitville 5040 (Motown) (Tree, BMI)	41	41	7	I'VE TAKEN—Jeanne Pruett (J. Pruett, W. Hayes), MCA 40605 (Jeanne Pruett/Weeping Willow, BMI)	76	48	9	LIKE A SAD SONG—John Denver (J. Denver), RCA 10774 (Cherry Lane, ASCAP)		
★	13	7	THINKIN' OF A RENDEZVOUS—Johnny Duncan (S. Throckmorton, B. Braddock), Columbia 3-10417 (Tree, BMI)	★	53	4	IT'S ALL OVER—Johnny Cash (J. Cash), Columbia 3-10424 (House Of Cash, BMI)	77	77	4	LAY DOWN—Charly McClain (R. Scafe, D. Hogan), Epic 8-50285 (Partner, BMI)		
★	12	7	THANK GOD I'VE GOT YOU—Stallier Brothers (D. Reid), Mercury 73846 (Phonogram), (American Cowboy, BMI)	43	17	13	THE GAMES THAT DADDIES PLAY—Conway Twitty (C. Twitty), MCA 40601 (Twitty Bird, BMI)	★	90	2	(One More Year Of) DADDY'S LITTLE GIRL—Ray Sawyer (H. Smith), Capitol 4344 (Horse Hair, BMI)		
★	15	6	HILLBILLY HEART—Johnny Rodriguez (D. Penn, J. Christopher), Mercury 73855 (Phonogram) (Dan Penn/Easy Nine, BMI)	★	44	13	THAT LOOK IN HER EYES—Freddie Hart & The Heartbeats (B. Peters), Capitol 4313 (Ben Peters, BMI)	★	78	NEW ENTRY	WHEN IT'S JUST YOU AND ME—Dottie West (K. O'Dell), United Artists 898 (House Of Gold, BMI)		
12	7	11	AMONG MY SOUVENIRS—Marty Robbins (B. Leslie, H. Nicholls), Columbia 3-10396 (Chappell, ASCAP)	★	46	11	EVERY FACE TELLS A STORY—Olivia Newton-John (M. Allison, P. Silb, D. Black), MCA 40642 (Chrysalis/Bruce Welch, BMI/Dejamus, ASCAP)	★	80	55	8	CALIFORNIA OKIE—Buck Owens (R. Jones), Warner Bros. 8255 (Blue Book, BMI)	
★	18	7	TAKE MY BREATH AWAY—Margo Smith (M. Smith, N.D. Wilson), Warner Bros. 8261 (Judoh/A Gallico, BMI)	46	29	11	I THOUGHT I HEARD YOU CALLING MY NAME—Jessi Colter (L. Emerson), Capitol 4325 (Golden West Melodies, BMI)	★	81	NEW ENTRY	WHEN LEA JANE SANG—Porter Wagoner (F. Wagoner), RCA 10803 (Owens, BMI)		
★	21	5	SHE NEVER KNEW ME—Don Williams (B. McMill, W. Holyfield), ABC/Dot 17658 (Hall Clement/Maplehill/Vogue, BMI)	★	48	3	STATUES WITHOUT HEARTS—Larry Gatlin (L. Gatlin), Monument 201 (First Generation, BMI)	★	82	NEW ENTRY	TAKIN' WHAT I CAN GET—Brenda Lee (J. Cunningham), MCA 40640 (Natural Songs, ASCAP)		
★	20	5	LAWDY MISS CLAWDY—Mickey Gilley (L. Price), Playboy 5089 (Venice, BMI)	★	48	8	ROSIE (Do You Wanna Talk It Over)—Red Steagall (S. Throckmorton), ABC/Dot 17653 (Airbond, BMI)	★	83	NEW ENTRY	SHE'S FREE BUT SHE'S NOT EASY—Jim Glaser (J. Glaser, J. Payne), MCA 40636 (Immy/Clancy, BMI)		
16	9	12	A WHOLE LOTTA THINGS TO SING ABOUT—Charley Pride (B. Peters), RCA 10757 (Pi-Gem, BMI)	★	49	2	YOU NEVER MISS A REAL GOOD THING (Till He Says Goodbye)—Crystal Gayle (B. McMill), United Artists 833 (Hall-Clement, BMI)	★	84	NEW ENTRY	I JUST CAN'T (Turn My Habit Into Love)—Kenny Starr (M. Smotherman), MCA 40637 (Royal Oak, ASCAP)		
17	14	13	YOU AND ME—Tammy Wynette (B. Sherril, G. Ritchey), Epic 8-50264 (Aigee, BMI)	★	50	4	LOOKING OUT MY WINDOW THROUGH THE PAIN—Mel Street (J. Swears), GRT 083 (Chess, ASCAP)	★	85	NEW ENTRY	WOMAN STEALER—Bobby G. Rice (G.S. Paston, S. Paston, G. Paston), GRT 084 (White Tornado, BMI)		
★	25	6	DROPKICK ME, JESUS—Bobby Bare (P. Craft), RCA 10290 (Black Sheep, BMI)	★	52	4	DON'T BE ANGRY—Donna Fargo (W. Jackson), ABC/Dot 17660 (Acuff-Rose, BMI)	★	86	NEW ENTRY	I'M SORRY—Connie Gato (R. Self, D. Albritton), Capitol 4345 (Champion, BMI)		
19	8	12	COME ON IN—Sonny James (S. James-C. Smith), Columbia 3-10392 (Maroon, BMI)	★	52	8	HER BODY COULDN'T KEEP YOU (Off My Mind)—Gene Watson (R. Griff), Capitol 4331 (Blue Echo, ASCAP)	★	87	87	5	OZARK MOUNTAIN LULLABY—Susan Raye (R. J. Jones), United Artists 870 (Blue Book, BMI)	
★	26	5	FOX ON THE RUN—Tom T. Hall (T. Hazzard), Mercury 73850 (Phonogram) (Dick James, BMI)	★	53	59	4	I CAN SEE ME LOVIN' YOU AGAIN—Johnny Paycheck (J. Foster, B. Rice), Epic 8-50291 (Jack & Bill, ASCAP)	★	88	89	5	ROCKIN' MY MEMORIES—Claude Gray (Y. Stovall), Granny White 10001 (NSD) (Granny White, BMI)
★	32	4	SWEET DREAMS—Emmylou Harris (D. Gibson), Reprise 1371 (Warner Bros.) (Acuff-Rose, BMI)	★	54	2	TWO DOLLARS IN THE JUKEBOX—Eddie Rabbitt (E. Rabbitt), Elektra 45357 (Brian Patch, BMI)	★	89	97	2	MAHOGANY BRIDGE—David Rogers (R. Klang, D. Pimmer), WDA/Republic 311 (Singletree, BMI)	
22	16	12	I DON'T WANNA TALK IT OVER ANYMORE—Connie Smith (E. Raven), Columbia 3-10393 (Milene, ASCAP)	★	55	6	THE WRECK OF THE EDMUND FITZGERALD—Gordon Lightfoot (G. Lightfoot), Reprise 1369 (Warner Bros.) (Moose, CAPAC)	★	90	91	4	DON'T GIVE UP ON ME—Stoney Edwards (M. Haggard), Capitol 4327 (Shadette, BMI)	
23	23	8	SWEET TALKIN' MAN—Lynn Anderson (J. Cunningham), Columbia 3-10401 (Starship, ASCAP)	★	56	6	ROOM 269—Freddie Weller (F. Weller), Columbia 3-10411 (Roadmaster, BMI)	★	91	94	3	THERE'S ALWAYS A GOODBYE—Helen Cornelius (R. Richards), RCA 10795 (Blackwood, BMI)	
★	37	5	BABY BOY—Mary Kay Place as Loretta Haggard (M.K. Place), Columbia 3-10422 (Sisk, ASCAP)	★	57	6	REMEMBERING—Jerry Reed (J.R. Hubbard), RCA 10784 (Vector, BMI)	★	92	92	4	IF THIS IS FREEDOM—Danny Wood (J. Abbott, C. Stewart), London 242 (Pantego, BMI)	
25	28	8	WILLIE, WAYLON AND ME—David Allan Coe (D. Coe), Columbia 3-10395 (ShowFor, BMI)	★	58	65	4	DADDY, HOW'M I DOIN'—Rick Smith (R. Coleman), Do Ray 114 (Country Pickers/Cambria Pines, BMI)	★	93	93	4	SAY YOU LOVE ME—Linda K. Lance (C. McVie), Gas Pak 087 (GRT) (Gentoo, BMI)
26	27	8	COME ON DOWN (To Our Favorite Fogel-About-Her Place)—David Houston (B. Sherril, N. Wilson), Epic 8-50275 (Aigee, BMI)	★	59	67	4	PUT ME BACK IN YOUR WORLD—Eddy Arnold (L. Mann), RCA 10794 (Basket, ASCAP)	★	94	96	3	WIGGLE WIGGLE—Ronnie Sessions (L. Marline), MCA 40624 (Ahab, BMI)
★	42	4	BROKEN DOWN IN TINY PIECES—Billy "Crash" Craddock (J. Adrian), ABC/Dot 17659 (Pick-A-Hit, BMI)	★	60	63	5	CLEAN YOUR OWN TABLES—Vernon Oxford (C. Taylor), RCA 10787 (Blackwood/Back Road, BMI)	★	95	NEW ENTRY	STEPPIN' OUT TONIGHT—Lori Parker (L. Parker), Con-Brio 113 (NSD) (Wilge, ASCAP)	
★	35	6	LAURA (What's He Got That I Ain't Got?)—Kenny Rogers (L. Ashley, M. Singleton), United Artists 868 (A Gallico, BMI)	★	61	61	6	WHY DON'T YOU LOVE ME—Hank Williams (H. Williams), MGM 14849 (Fred Rose, BMI)	★	96	NEW ENTRY	MEMORY GO ROUND—R.W. Blackwood & The Blackwood Singers (G.S. Paston), Capitol 4346 (Pax House, BMI)	
29	31	7	YOUNG GIRL—Tammy Overstreet (J. Fuller), ABC/Dot 17657 (Warner/Tamerlane, BMI)	★	61	72	3	CHEATIN' IS—Barbara Fairchild (R. Van Hoy), Columbia 3-10423 (Tree, BMI)	★	97	100	2	POOR WILTED ROSE—Ann J. Morton (A.J. Morton), Prairie Dust 7606 (NSD)
30	34	7	LOVE IT AWAY—Mary Lou Turner (L. Darrell), MCA 40620 (Excellorec, BMI)	★	62	73	2	A LITTLE AT A TIME—Sunday Sharpe (J. Foster, B. Rice), Playboy 5090 (Jack & Bill, ASCAP)	★	98	NEW ENTRY	HONKY TONK FOOL—Ben Reec (M. Blackford, R. Maingala), Polydor 14356 (United Artists, ASCAP/Unart, BMI)	
31	22	10	THINGS—Anne Murray (B. Davis), Capitol 4329 (Hudson Bay, BMI)	★	63	74	3	SHE TOOK MORE THAN HER SHARE—Moe Bandy (S.D. Shaler), Columbia 3-10426 (Acuff-Rose, BMI)	★	99	NEW ENTRY	EVERYTHING'S COMING UP LOVE—Sherry Bryce (S. Bryce), MCA 40630 (Sawgrass, BMI)	
★	44	4	NEVER DID LIKE WHISKEY—Billie Jo Spears (K. O'Dell), United Artists 880 (Hungry Mountain, BMI)	★	65	69	5	I'VE RODE WITH THE BEST—Jim Ed Brown (M. Haviland, B.S. Graham), RCA 10786 (Show Biz, BMI)	★	100	NEW ENTRY	SAVE THE LAST DANCE—Bonnie Lindsey (D. Evans, M. Chapman), Phonogram 2043 (NSD) (Numbers Progressive, BMI)	
33	24	11	I NEVER SAID IT WOULD BE EASY—Jacky Ward (J. Foster, B. Rice), Mercury 73826 (Phonogram) (Jack & Bill, ASCAP)	★	66	30	12	THAT'S WHAT I GET (For Doin' My Own Thinkin')—Ray Griff (Ray Griff), Capitol 4320 (Blue Echo, ASCAP)					
				★	68	33	14	HANGIN' ON—Vern Gosdin (B. Mize, I. Allen), Elektra 45353 (Alamo, BMI)					
				★	68	33	14	PEANUTS AND DIAMONDS—Bill Anderson (B. Braddock), MCA 40595 (Tree, BMI)					

NOVEMBER 13, 1976, BILLBOARD

★ STATUES WITHOUT HEARTS—Larry Gatlin (L. Gatlin), Monument 201 (First Generation, BMI)

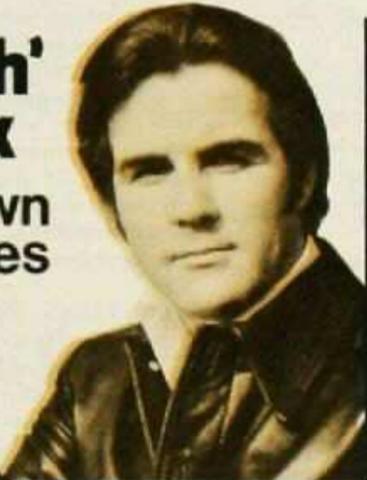
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Freddy Fender
Living It Down
 DOA 17652
 ★ 2 7 6
 BB RW CB

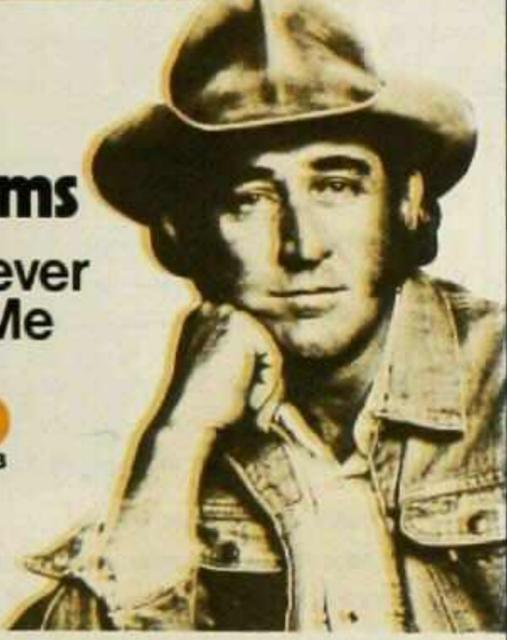
Billy 'Crash' Craddock
Broken Down In Tiny Pieces
 DOA 17659
 ★ 27 32 34
 BB RW CB



Johnny Carver
Love Is Only Love When Shared By Two
 DOA 17661
 ★ 70 78 73
 BB RW CB



Don Williams
She Never Knew Me
 DOA 17658
 ★ 14 18 18
 BB RW CB



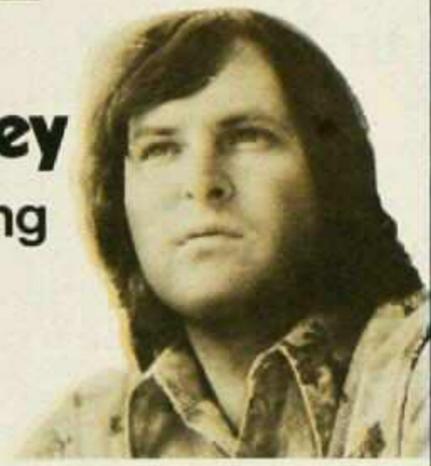
Donna Fargo
Don't Be Angry
 DOA 17660
 ★ 51 49 57
 BB RW CB



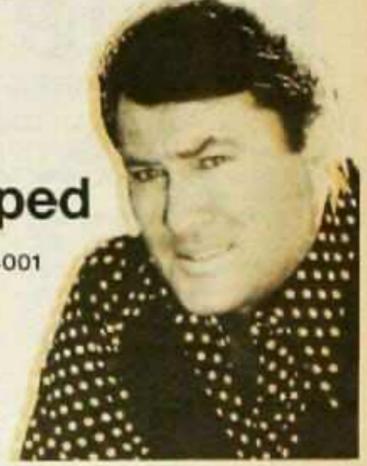
Eddy Raven
I'm Losing It All
 DOA 17663
 ★ 85
 CB



Joe Stampley
Everything I Own
 DOA 17654
 ★ 38 40 48
 BB RW CB



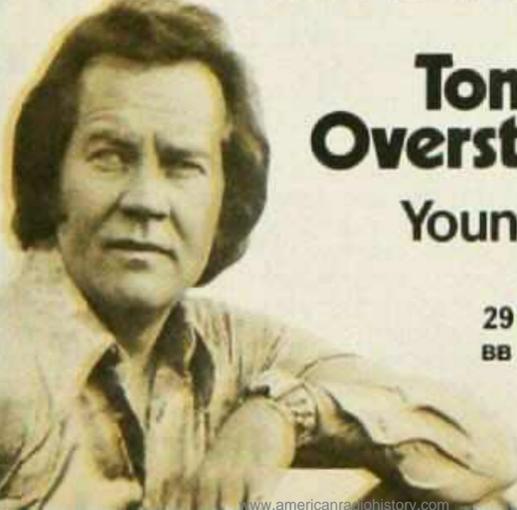
Don Gibson
I'm All Wrapped Up In You AH 54001
 ★ 72 76 88
 BB RW CB
 ABC/HICKORY RECORDS



Narvel Felts
My Good Thing's Gone
 DOA 17664
 ★ 74 70 72
 BB RW CB



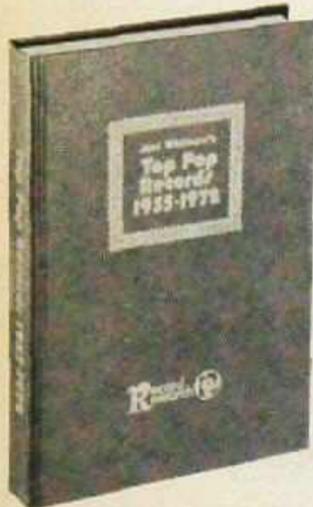
Tommy Overstreet
Young Girl
 DOA 17657
 ★ 29 25 28
 BB RW CB



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UNIQUE METHOD—Mack Vickery takes to the harmonica while surprise artist Jerry Lee Lewis of Mercury Records demonstrates a new piano playing method at the Playboy Records party—one of the highlights of Nashville's country music week activities.

RCA Thumping Tubs For Numerous Country LPs

NASHVILLE—RCA Records is putting some unique and effective promotional pushes behind several of its country releases.

To boost Bobby Bare's rapidly climbing "Dropkick Me, Jesus (Through The Goal Posts Of Life)," the label is beginning a giveaway radio promotion offering "Super Kicker" toys as prizes to listeners in many major markets.

Bare's latest LP, carrying the hit single, has been stickered with a football-shaped sticker advising that the hit is included. Mark Washington, a safety for the Dallas Cowboys and a part-time promotion man for RCA, has distributed the song to such television sports commentators as Howard Cosell, Frank Gifford and Don Meredith. Giveaways of miniature footballs and tickets to games are also being used to back the Bare record.

Dickey Lee's top 10 hit, "9,999,999 Tears," has received promotional boosts through radio contests. RCA purchased some 500 calculators and shipped them off to radio stations in many major markets for use as prizes in contests that had listeners trying to say "9,999,999 Tears" in two seconds.

To hypo sales and attention to the new Dave & Sugar LP, RCA is coupling a national media buy in some

30 markets with a contest to determine the number of sugar cubes contained in jars the label has stocked in record store windows across the country.

Branch managers have set window and in-store displays, including posters and mobiles, with their retail accounts. The grand winners—and the sales manager with the best branch promotion—will win a trip to the Sugar Bowl in New Orleans Jan. 1.

Guy Clark's "Texas Cookin'" album led to a Texas "Cooking Cook-off." Texans were bussed to a ranch from Dallas and Houston for a Clark concert and a barbecue cook-off. The recipe contest was also tied in with the Peaches Record Store in Dallas and the successful promotion will also get a run in Atlanta, Denver and Chicago.

And the life-sized, life-like stand-ups of Dolly Parton have become such a popular item that the initial batch of 1,000 has been exhausted, according to Joe Galante, manager of Nashville administration for RCA, who notes, "Even Emmylou Harris asked for one." Another shipment is expected in time to boost Parton's new-look album scheduled for February release.

Originated in Nashville, RCA's
(Continued on page 60)

T-Shirts On Market?

• Continued from page 6

stores with the T-shirt logo serving as the album cover.

Established in the iron-on business, Holoubek is expanding into the record industry, perhaps the biggest market for specialty T-shirts. With Gene Autry designs and the Republic logo as his first country music customer, he is seeking licensing agreements with more country stars and also plans to move into the rock field.

Holoubek decries the T-shirt logo pirates who manufacture T-shirts using unauthorized album cover art. "The problem is ethics," he notes. "They resemble tape pirates. We've got three suits going ourselves with people who have copied our designs."

Discussions are underway with retailers and distributors regarding the possibility of stocking T-shirt packages in record store racks and merchandising them in the same manner as albums. "Record shops need to diversify—they need more items," Holoubek comments.

An initial 2,500 order of Autry/Republic T-shirts sealed in LP-sized

containers will serve as a prototype of the racking project. Stretched across a piece of cardboard with the album cover design showing, and sealed like an album, the T-shirt package looks almost like an album itself. On the back of the package, the T-shirt label provides the small, medium, large, extra large size tag.

Cooperation of distributors and outlets will determine where the initial marketing venture will take place. Holoubek would like to tie it in with an upcoming promotion in New York City involving Autry films, LPs and WHN radio. A flyer marketing effort is also planned with purchasers of LPs receiving a form for ordering a T-shirt of the album design.

"My contact with Republic Records came after I read a Billboard article about marketing plans for Autry's new releases," Holoubek says. "The deal was made in a half-hour and product was on the shelf a week later."

Holoubek's disco line of T-shirts—one design featuring the Billboard Disco Forum logo—made an appearance at the Disco II Forum Sept. 29.

Billboard Hot Country LPs

Billboard SPECIAL SURVEY For Week Ending 11/13/76

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This Week	Last Week	Weeks on Chart	TITLE—Artist, Label & Number (Distributing Label)
1	2	11	EL PASO CITY—Marty Robbins, Columbia KC-34303
2	1	7	HERE'S SOME LOVE—Tanya Tucker, MCA 2213
★	5	5	THE TROUBLEMAKER—Willie Nelson, Lone Star KC 34112 (Columbia)
4	4	10	ALL I CAN DO—Dolly Parton, RCA APL1-1565
5	3	11	GOLDEN RING—George Jones & Tammy Wynette, Epic KE-34291
6	6	9	DAVE & SUGAR, RCA APL1-1818
★	10	5	YOU AND ME—Tammy Wynette, Epic KE 34289
8	7	18	ARE YOU READY FOR THE COUNTRY—Waylon Jennings, RCA APL1-1816
★	12	3	SOMEBODY SOMEWHERE—Loretta Lynn, MCA 2228
★	14	4	IF YOU'RE EVER IN TEXAS—Freddie Fender, ABC/Dot 0050 2061
★	15	5	ALONE AGAIN—George Jones, Epic KE 34290
12	13	7	PEANUTS AND DIAMONDS AND OTHER JEWELS—Bill Anderson, MCA 2222
13	8	11	HASTEN DOWN THE WIND—Linda Ronstadt, Asylum TE-1072
14	16	4	REFLECTING—Johnny Rodriguez, Mercury SRM-1-1110 (Phonogram)
15	9	10	CRYSTAL—Crystal Gayle, United Artists UA-LA614-G
★	24	4	MAGNIFICENT MUSIC MACHINE—Tom T. Hall, Mercury SRM-1-1111 (Phonogram)
17	11	15	DIAMOND IN THE ROUGH—Jessi Colter, Capitol ST 11543
18	19	5	SOLITARY MAN—T.G. Shepard, Hitville H6-40451 (Melton)
★	23	4	COUNTRY CLASS—Jerry Lee Lewis, Mercury SRM-1-1109 (Phonogram)
20	22	5	HERE I AM DRUNK AGAIN—Moe Bandy, Columbia KC 34285
★	28	3	TONIGHT! AT THE CAPRI LOUNGE—Mary Kay Place (As Loretta Hagers), Columbia PC 34353
22	18	24	20-20 VISION—Ronnie Milsap, RCA APL1-1566
23	21	20	UNITED TALENT—Loretta Lynn & Conway Twitty, MCA 2205
24	20	17	TEDDY BEAR—Red Sovine, Starday SD 968 (Gusto)
25	17	10	SPIRIT—John Denver, RCA APL1-1694
26	27	5	WHEN SOMETHING IS WRONG WITH MY BABY—Sonny James, Columbia KC 34305
27	29	4	KEEPING IN TOUCH—Anne Murray, Capitol ST 11559
★	38	3	LOVE REVIVAL—Mel Tillis, MCA 2204
29	32	3	THE WINNER AND OTHER LOSERS—Bobby Bare, RCA APL1-1786
★	NEW ENTRY		THE BEST OF CHARLEY PRIDE, Vol. III, RCA APL1-2023
31	31	3	LOVIN' SOMEBODY—La Costa, Capitol ST 11569
32	36	3	DOIN' WHAT I FEEL—Narvel Felts, ABC/Dot 0050 2065
33	25	42	ELITE HOTEL—Emmylou Harris, Reprise 2236 (Warner Bros.)
★	42	2	TEN SONGS ABOUT HER—Joe Stampley, Epic KE 34356
35	26	11	24 GREATEST HITS—Hank Williams, Sr., MGM SE 4755 (Polydor)
36	34	41	WANTED: The Outlaws—Waylon Jennings, Willie Nelson, Jessi Colter, Tompall Glaser, RCA APL1-1321
37	33	15	MY LOVE AFFAIR WITH TRAINS—Merle Haggard, Capitol ST 11544
38	35	23	A LITTLE BIT MORE—Dr. Hook, Capitol ST 11522
39	44	2	I DON'T WANT TO TALK IT OVER ANYMORE—Connie Smith, Columbia KC 34270
40	30	6	HOMEMADE LOVE—Tom Bresh, Farr FL-1000
41	37	17	ALL THESE THINGS—Joe Stampley, ABC/Dot 0050 2059
42	45	2	BLACK HAT SALOON—Rusty Wier, Columbia PC 34319
43	40	9	EDDY—Eddy Arnold, RCA APL1-1817
44	47	2	GREATEST HITS, Vol. II—Lynn Anderson, Columbia KC 34308
45	49	19	THE BEST OF JOHNNY DUNCAN, Columbia KC 34243
46	50	2	THAT LOOK IN HER EYES—Freddie Hart & The Heartbeats, Capitol ST 11568
47	NEW ENTRY		THE BEST OF RAY PRICE, Columbia KC 34160
48	43	35	THE SOUND IN YOUR MIND—Willie Nelson, Lone Star KC 34092 (Columbia)
49	48	50	SOMEBODY LOVES YOU—Crystal Gayle, United Artists UA-LA 543-G
50	NEW ENTRY		HER WAY—Sammi Smith, Zodiac 5004

Acuff-Rose Tallies Big Gains This Year

NASHVILLE—The Acuff-Rose publishing companies have tallied more than 40 chart records this year, winning six ASCAP citations, BMI's most performed song of the year and six BMI awards.

According to Wesley Rose, presi-

dent of Acuff-Rose Publications, Inc., "The momentum continues to build. Looking at the records we have in the charts and with a number of new releases by major artists, this next year will be our biggest ever."

A crowd of hits.

David Houston,
"Come On Down (To
Our Favorite Forget-
About-Her Place)."

8-50275



Johnny Paycheck,
"I Can See Me Lovin' You
Again."

8-50291

Bob Luman,
"Labor of
Love."

8-50297

(Three's a crowd.)

**Epic
Nashville.**



CMA Kudos Boost Acts' Income

• Continued from page 3

in some instances have doubled in price. Prior to the CMA show, Tillis received \$5,000-\$7,500 for a performance, a figure that has been boosted to \$7,500-\$10,000.

Sales of the Tillis single "Good Woman Blues" jumped from approximately 5,000 the week before the telecast to some 16,000 for the week after, according to Maggie Ward, manager of Mel Tillis Enterprises.

"As good a label as MCA is and as good a manager as Jim Halsey is, I expected that Tillis would get the maximum benefit from the CMA award," comments Jim Foglesong, president of ABC/Dot and chairman of the CMA board. "Our artists who won awards—Roy Clark and Buck Trent—will receive increased sales and prestige because of it."

"Because of the CMA show and

awards, "Wanted: The Outlaws" started climbing back up the chart." comments Joe Galente, manager of Nashville administration for RCA, who notes the LP had been dropping. "One national rack, J.L. Marsh, reported a 101% increase in sales on the album over the previous week." Galente also points out that performing as well as winning an award on the show has a beneficial effect. Dolly Parton, female vocalist of the year, also performed and RCA received calls the following day for copies of the song she performed.

RCA officials have also noted boosts for Ronnie Milsap, male vocalist of the year, the single of the year, "Good Hearted Woman," and the vocal duo of the year, Waylon Jennings and Willie Nelson—two of the talents featured on the Outlaws LP.

Citing the case of Don Williams, nominee for male vocalist of the year, Halsey remarks, "Even being nominated means something because of the prestige." Halsey feels the CMA publicity will make it easier to obtain better club bookings for his acts Tillis, Trent and Williams.

After the Statler Brothers snared an award as the top vocal group, Phonogram/Mercury resericed the "Statler Brothers Greatest Hits" LP with stickers attached, proclaiming the CMA Award.

Buying trade ads and using stickers on the albums are the favored promotional tools of the labels for their award winning artists. RCA is putting the sticker to albums by Milsap, Parton, Jennings and the Outlaw package. MCA is stickering Tillis, and CBS Records, Nelson's present label, has marketing officials meeting to discuss "taking an award and using it as a merchandising tool."

CBS Strengthens Its Marketing Force

NASHVILLE—It didn't take long for Bruce Lundvall's prediction of further staff additions at CBS Nashville (Billboard, Oct. 30) to come true.

True to the CBS Records Division president's word, the label is expanding its country marketing force with the addition of four regional country marketing managers to the Nashville marketing team.

"Jay Jenson, Brian Langlois, Dan Walker and Zim Zemarel are responsible for the coordination of country music sales and promotion within their specific regions," advises Rick Blackburn, vice president of marketing for CBS Records in Nashville. Through the existing branch organization, they will develop the Nashville marketing emphasis, coordinating efforts with the CBS branch country music specialists, local promotion managers and regional promotion marketing managers.

Reporting directly to Blackburn, Jenson will be based in Dallas,

Langlois in Chicago, Walker in Los Angeles and Zemarel in Baltimore.



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RCA Promotes

• Continued from page 38

country promotional efforts also include yellow cards promoting Vernon Oxford's "Clean Your Own Tables." The cards, being sent to radio stations, one-stops and key retailers, carry information on the single and instructions that the cards be immersed in water. There the cards become sponges.

Other promotional campaigns are now being formulated for Ronnie Milsap and Charley Pride.

Dale Evans Tapes

NASHVILLE—While Roy Rogers and his wife Dale Evans were in Nashville recently to tape segments of the "Music Hall America" and "Hee-Haw" television shows, Evans took further advantage of the visit to record an album for Word Records. Produced by Buddy Huey and recorded at Ray Stevens Sound Lab, the LP, described as "half country and half gospel," contains three of Evans' own compositions.

NOVEMBER 13, 1976, BILLBOARD



Johnny Duncan is behaving like a superstar.

"Thinkin' of a Rendezvous" is soaring up the charts as if it was recorded by the biggest superstar around.

Maybe it was.

Johnny Duncan follows his #1 hit "Stranger" with the career clincher.

"Thinkin' of a Rendezvous." On Columbia Records.

Billboard Best Selling Gospel LPs

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This Week	Last Report	Weeks on Chart	TITLE, Artist, Label & Number
1	1	28	WALTER HAWKINS & THE LOVE CENTER CHOIR Live Alive, Light LS 5686 (Word/ABC)
2	3	45	ANDRAE CROUCH AND THE DISCIPLES The Best Of Andrae, Light LS 5678 (Word/ABC)
3	5	63	JAMES CLEVELAND & CHARLES FOLD SINGERS Jesus Is The Best Thing That Ever Happened To Me, Savoy SGL 7005 (Arista)
4	7	50	SHIRLEY CAESAR Be Careful Of Stones You Throw, Hob HBX 2181 (Scepter)
5	25	5	GOSPEL KEYNOTES Ride The Ship To Zion, Nashboro 7172
6	4	85	ANDRAE CROUCH & DISCIPLES Take Me Back, Light LS 5637 (Word/ABC)
7	2	19	JAMES CLEVELAND & THE SOUTHERN CALIFORNIA COMMUNITY CHOIR Give It To Me, Savoy SGL 14412 (Arista)
8	8	81	THE GOSPEL KEYNOTES Reach Out, Nashboro 7147
9	16	144	ANDRAE CROUCH Live At Carnegie Hall, Light LS 5602 (Word/ABC)
10	21	5	JAMES CLEVELAND & CHARLES FOLD SINGERS, Vol. II Savoy DBL 7009 (Arista)
11	12	55	GOSPEL KEYNOTES Destiny, Nashboro 7159
12	6	33	REVEREND MACEO WOODS & THE CHRISTIAN TABERNACLE CONCERT CHOIR Recorded Live In Chicago, Ill., Jesus Can Work It Out, Savoy SGL 7007 (Arista)
13	13	14	PILGRIM JUBILEE SINGERS Don't Close In On Me, Nashboro 7169
14	18	37	REVEREND W. LEO DANIELS What In The Hell Do You Want, Jewel LPS 0110
15	NEW ENTRY		EDWIN HAWKINS & THE EDWIN HAWKINS SINGERS Wonderful, Birthright BRS 4005
16	11	140	HAROLD SMITH MAJESTICS James Cleveland Presents—Lord, Help Me To Hold Out, Savoy SGL 14319 (Arista)
17	10	28	GOSPEL WORKSHOP MASS RECORDED IN NEW YORK Savoy SGL 7006 (Arista)
18	28	5	SHIRLEY CAESAR No Charge, Hob 2176 (Scepter)
19	27	10	BROOKLYN ALL-STARS He Touched Me, Jewel LPS 0109
20	14	55	REVEREND ISAAC DOUGLAS By The Grace Of God, Creed 3064 (Nashboro)
21	9	140	JAMES CLEVELAND & THE VOICES OF TABERNACLE God Has Smiled On Me, Savoy SGL 14352 (Arista)
22	22	28	GLORIA SPENCER For Once In My Life, Creed CR 3066 (Nashboro)
23	31	10	JAMES CLEVELAND & SHIRLEY CAESAR The King And Queen Of Gospel, Vol. 2, Hob HBX 2184 (Scepter)
24	24	119	REVEREND ISAAC DOUGLAS WITH THE JOHNSON ENSEMBLE The Harvest Is Plentiful, Creed 3056 (Nashboro)
25	17	41	WILLIAMS BROTHERS Spreading A Message, Nashboro 7163
26	15	81	JAMES CLEVELAND & THE SOUTHERN CALIFORNIA COMMUNITY CHOIR To The Glory Of God, Savoy SGL 14368 (Arista)
27	NEW ENTRY		SHIRLEY CAESAR Go Take A Bath—Sermon, Hob 2183 (Scepter)
28	35	5	JACKSON SOUTHERNAIRES Down Home, Malaco 4350 (TK)
29	29	14	HOLY LIGHTS It's Getting Late, Savoy SGL 14397 (Arista)
30	19	19	TESSIE HILL ABC/Pearl PPLP 59222
31	NEW ENTRY		THE CARAVANS Share!, Birthright BRS 4002
32	32	10	INSTITUTIONAL RADIO CHOIR This Is The Answer, Savoy SGL 7008 (Arista)
33	34	5	REV. ISAAC DOUGLAS SINGS WITH THE NEW YORK CITY COMMUNITY CHOIR Until You Come Again, Savoy SGL 14426 (Arista)
34	NEW ENTRY		WILLIE BANKS & MESSENGERS God's Goodness, HSE 1478
35	NEW ENTRY		INEZ ANDREWS We'll Be Singing, ABC/Scepter SBLP 266

Gospel

Gospel Scene

By GERRY WOOD

Official groundbreaking ceremonies for the Gospel Music Hall of Fame recently brought together leading civic, political and gospel music leaders. Those shoveling shovels into the ground included John T. Benson, III, president of the Gospel Music Assn., Bob Matthews, president of the Nashville Area Chamber of Commerce, Mayor Richard Fulton, Don Butler, executive director of the Gospel Music Assn., Jim Myers, president of the Gospel Music Hall of Fame, and four living inductees into the Gospel Music Hall of Fame: Brock Speer, James Blackwood, Mose Lister and LeRoy Abernathy. Completion of the \$1.6 million structure, located across the street from the Country Music Hall of Fame, is expected in early 1977.

The gospel group, Light, ignited strong audience response at the National Quartet Convention held in Nashville. The group, with members ranging in age from 11 to 28, has just recorded its debut album at M R Productions in Parkersburg, W. Va.

The Jake Hess Sound from Nashville and the Jagers from Bowling Green, Ky., are now being booked by New Life Evangelistic Assn. in Bowling Green. Hess is hosting the "Jake Hess Gospel

Time" show on Bowling Green's channel 13. The Jagers, together for 15 years, have been singing in concerts, churches and crusades in Kentucky, Tennessee, Indiana, Illinois and Ohio.

WNDA, Huntsville, Ala., is charting Daniel Amos, Rusty Goodman, the Blackwood Brothers, the Kingsmen, the Gaithers, Richard Roberts, Lillie Knauts, Jimmy Miller, the Rambos and Chuck Girard in its top ten based on listener response and deejay preference. The Wells Broadcasting Co. station cites "Evie" by Evie Tornquist, "Friends" by Kathy and Michie and "Sunrise" by Gordon Jensen and Sunrise as its best new albums of the month.

The Gospel Music Assn. is releasing its 1976 top 10 album—a compilation of the top 10 songs nominated for the 1976 Dove Award as song of the year. The songs include "Here They Come," "It Made News In Heaven," "Jesus Is Mine," "Learning To Lean," "No Shortage," "One Day At A Time," "Please Search The Book Again," "Scars In The Hands Of Jesus," "Statue Of Liberty" and "Tears Will Never Stain The Streets Of That City." Among the artists performing will be the Florida Boys, Kingsmen, Blackwood Brothers, Imperials, Segos, Couriers, Rambos and Inspirations.

7 Albums Get Nashboro Plug

NASHVILLE—In-store display pieces and a two-record sampler set are two of the promotional items planned for Nashboro Records' fall product release of seven LPs and tapes.

Nashboro, long a leader in soul gospel music, will service accounts with full color posters of the seven releases for point of purchase display. The sampler, including three-cuts from each LP, will be mailed to stations.

Three LPs are on the Nashboro label: "Lord Help Me To Hold Out" by the Morning Echoes of Detroit, "Nothing To Lose" by the Consolers from Miami and "The Righteous Shall Win" by the Rev. Cleophus Robinson, nationally known preacher and singer from St. Louis whose syndicated tv show reaches more than 70 cities.

Released on the Ernie's label is "Give God The Glory" by the Florida Spiritualaires. Creed label releases include "Come To Jesus" by the Johnson Ensemble, "You Really Ought To Get To Know Him" by the Rev. Isaac Douglas and "In Concert" by the O'Neal Twins & the Interfaith Choir. The "In Concert" album was leased to Nashboro by Shelter Records and was produced by Leon Russell and Patrick Henderson.

Word's Campaign Is 'Unprecedented'

NASHVILLE—Word is planning what it terms "an unprecedented promotional program by a contemporary gospel music producer and distributor."

Confirmation of the campaign came from Frank Edmondson, assistant a&r director at Word's Myrrh label. The national promotion, slated to begin in January, will be outlined soon by the Myrrh promotion staff.

In a preview of the promotion, Edmondson revealed the fall 1976 release schedule for Myrrh: "Songs Of The South" by the Pat Terry Group, "Jubilation, Too!" by 20 Myrrh and Jubilation Group artists, "Love Broke Thru" by Phil Keaggy, Suncast's "In Touch Again," "Limpic And Rayburn" and "Feel The Love" from Love Song on Good News Records.

Butler Elected To Directorship Of Music Assn.

NASHVILLE—Don Butler is the new executive director of the Gospel Music Assn. and the Gospel Music Hall of Fame.

Unanimously elected to the post at a special meeting of the group's board of directors, Butler comes to the position with 21 years of gospel music experience and has been a driving force behind the anticipated Gospel Music Hall of Fame.

"With Butler's experience and love of the business, gospel music can do nothing but explode," comments John T. Benson, III, president of the organization.

Butler was with the Statesmen Quartet for several years, then joined Sumar Talent Agency as president. An ordained minister and a graduate of Emory Univ. and the Univ. of Georgia, Butler is also an author and composer.



REVEREND CLEOPHUS ROBINSON
"THE RIGHTEOUS SHALL WIN"
Nashboro #7173



THE MORNING ECHOES
"LORD HELP ME TO HOLD OUT"
Nashboro #7174



THE FLORIDA SPIRITUALAIRES
"GIVE GOD THE GLORY"
Ernie's #2007



THE O'NEAL TWINS & INTERFAITH CHOIR
"IN CONCERT"
Creed #3074



THE CONSOLERS
"NOTHING TO LOSE"
Nashboro #7175



THE JOHNSON ENSEMBLE
"COME TO JESUS"
Creed #3073



REV. ISAAC DOUGLAS & HIS SINGERS
"YOU REALLY OUGHT TO GET TO KNOW HIM"
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Crosby Tops Acts Booked At the Aladdin In Vegas

LAS VEGAS—Charlie Rich, Bing Crosby, glitter rock group LaBelle and Gladys Knight & the Pips are the next major concert bookings in the Aladdin Hotel's Theater For the Performing Arts as part of the new diversified booking policy.

Rich bows Thursday-Saturday (11-13); Crosby makes his Strip debut Nov. 26; LaBelle with Robert Palmer is set for Nov. 24 and Knight appears New Year's Eve. Tickets for Rich, appearing with Lynn Anderson, are \$5, \$8 and \$10. Ticket prices for the Crosby date will range from \$10, \$15, \$20, high for the theater. The LaBelle gig will have the lowest ticket prices set at \$7 and \$6 in an effort to combat the low tourist season. Knight tickets are \$15 and \$12.50.

Crosby, the 71-year-old veteran trouper, will precede his arch rival "Road" pal Bob Hope to the Strip, although several hotels are reportedly still bidding to bring the other half to a main showroom within the next few months.

Neither entertainer has played Las Vegas in either a concert format or with his own act. Each star has made many appearances at benefits and testimonials.

In only his third scheduled public performance, Crosby will bring his family, Rosemary Clooney and the 30-piece Billy Byers orchestra with added artists Ted Rogers and the Joe Bushkin quartet.

The charity show format will run about two hours and 15 minutes and is expected to raise \$75,000 at the 7,500-capacity theater. A second 8

p.m. concert may be scheduled the next night, depending on demand.

The performance is entitled "Bing Crosby And His Friends" and has been presented in London, San Francisco and Los Angeles.

After the Las Vegas date, Crosby will next perform four shows Dec. 8, 10, 12 and 15 in New York in benefits for Fordham Prep School and the Assn. for Help for Retarded Children. The Strip concert proceeds will go to the building of The Holy Family Roman Catholic Church.

Guthrie's Wife Tours

LOS ANGELES—Marjorie Guthrie, wife of the late folk singer Woody Guthrie, is on a 21-city tour of the U.S. In support of "We Ain't Down Yet," a collection of songs by Guthrie released on Cream Records. She is also working on behalf of Huntington's disease which killed Guthrie.

Jess Pearson, who did the narration on the LP, is accompanying her on the tour with both making appearances on television, radio and local newspaper interviews.

Arlo Guthrie will also contribute to the album's support when the opportunity presents itself. Others joining in Guthrie's behalf are Will Geer, Seals & Crofts, Peter Yarrow, Hoyt Axton, John Hartford and Doug Dillard, all of whom performed on the album.

Don Graham, Cream's vice president of promotion, says the support is like "a community folk effort" with none of the artists receiving compensation.

"Bound For Glory: The Life And Times Of Woody Guthrie," a feature documentary film, is scheduled to be released by United Artists Dec. 6 in New York, with David Carradine portraying Guthrie.

RUFF OUTLOOK

Motown's Country Chief Using a Top 40 Approach

By JOE X. PRICE

LOS ANGELES—Record rogue Ray Ruff, following a three-year absence for a stab at state politics in his native Texas (albeit unsuccessful), is much back in the disk business.

The feisty Amarillo-born record executive now a&r topper of Motown's country subsidiary label, Hitsville Records, reports since he assumed the helm of the two-year-old label last May 20, five of his first seven singles have climbed onto the national best-seller country charts. While he would not disclose the total number of units sold in that span, estimates indicate upwards of 350,000.

Ruff attributes this success to his having "streamlined" the sales and promotional ends of the operation by combining the two activities.

"We're treating country records just like Top 40 records," he avers. "Our promotion men are getting the airplay, but even more important, they supply the demand immediately—before the demand is over, as so often happens in the country business. In other words, we're selling records at the same time we're getting airplay."

The new-named hyphenates are: John Curb, head of West Coast promotion-sales, headquartered here; Peter Svendsen, in charge of Midwestern promo-sales, in Dallas; and Buster Sullivan, boss of Southeastern promo-sales, making his base in Nashville. All report directly to Ruff.

"You see what we've done?" continues Ruff. "We've totally eliminated the middle man. With the help of Motown's strong arm, we're getting the records racked early. Instead of waiting to rack a record when it gets to Top 20, why not rack it at Top 50? If I don't have 150,000-175,000 units sold with a No. 1 record, I don't consider it a hit. We've all got to get together and educate the jukebox operators, the rackjobbers and distributors and stop eating so many records!"

Ruff filled a similar assignment in 1968, when Dot Records first was deciding on country. The label put

him in charge of country a&r which he handled till 1969, when he assumed an a&r post for the now-defunct Happy Tiger Records.

Pat Boone, who once cut under Ruff's a&r supervision on Dot, is again in the Ruff fold. He has two singles and one LP on the market under the Hitsville logo. His latest single, "Oklahoma Sunshine," establishes him again as a "major act," according to Ruff.

Hottest on Hitsville's 10-act roster is T.G. Sheppard, who has cut two albums and six singles under Ruff, latest of which is "Show Me A Man."

Rounding out the roster are: Jerry Naylor, Ronnie Dove, Kenny Seratt, Rick Tucker, Jerry Foster, Floyd Schoonmaker, Marty Mitchell and Wendell Adkins.

Ruff doles out some of the a&r chores to Mike Curb Productions and indie producer Jimmy Bowen. The threesome produces all acts for Hitsville and another Motown subsid, Prodigal, of which Ruff is creative director.

"They're using dark age techniques in the country business and that's the trouble," Ruff declares. "Most labels are happy with 100,000 sales on country product and I think it's a wrong attitude. With progressive country product, we're constantly getting crossover hits and we're missing the target by 200,000 units at least through untapped sales."

"You can't go to the normal mom and pop shops with country product. Can you see an old boy coming in off the farm walking into a shop with all that rock music and point-of-sale gimmickry going on? They (the record manufacturer) should have their country product racked in supermarkets and discount houses and rack them early. I cannot stress that enough."

Happy in his berth, Ruff expresses gratitude to Motown president Barney Ales and creative division chief Suzanne DePass for giving him the "total autonomy" it takes to do the job.

Nashville Scene

By PAT NELSON

B.J. Thomas has finished cutting tracks and vocals at Gold Mine Studio in Nashville for a new LP on Myrrh Records produced by Chris Christian. Pat Boone also visited Gold Mine, working on an album for February release.

Mercury artist, Jacky Ward, has secured a major role in the television movie "Nashville 99" produced by Richard Newton. CBS will air the film early next year. Hoyt Axton will hit the road Monday (15) on a tour that will run through Dec. 16 coinciding with his new A&M LP, "Fearless."

Dave Productions, Inc., with the assistance of Billy Caldwell of Caldwell Enterprises, will produce two country music concerts in Pasadena, Tex., Dec. 12, starring Dottie West, Moe Bandy, Glen Barber and Whitey Ford—"The Duke of Paducah." The firms are also planning shows in January, February and March, 1977, with top entertainment including Jim Ed Brown, Helen Cornelius, Ernest Tubbs, Charlie Walker, Billie Joe Spears, Hank Thompson and the Kitty Wells Family Show. Emcees for the concerts will be Joe Ladd, KIKK, John Conners, KENR, and Arch Yancey, KNUZ.

The Nashville chapter of NARAS recently sponsored a seminar at Broadway Sound Studios in Muscle Shoals, Ala., with Dave Ludwig, NARAS legal counsel, lecturing on contracts and legal problems involving the music industry. Francine Anderson, executive director of the chapter, and Dorothy Polk of the Nashville staff conducted meetings on the Academy structure and membership at the first in a series of seminars to be held by the NARAS chapter.

Craig Fuller of the United Artists group, American Flyer, dropped in to see fellow UA artist, Kenny Rogers, during his stint at North Hollywood's Palomino Club. Jimmy Bowen will be producing the upcoming hits for Mel Tillis on MCA. The pair has just completed studio time on Tillis' second LP for the label which will be his first release for the new year.

Mickey Gilley and Johnny Lee dropped in on Sam Armstrong at KDAV while in Lubbock, Tex., appearing at the rodeo. Ray Griff will begin an 11-day tour with the Merle Haggard Show in late November that will take the entourage through Washington, Oregon and Canada.

WTSO in Madison, Wis., hosted a listener appreciation festival that drew 8,000 fans for music by area country and bluegrass bands and special guest, T.G. Sheppard. Morning man, Andy Witt, emceed the day of festivities that has listeners begging for a repeat performance next year.

The Ozark Mountain Daredevils, in conjunction with A&M Records, is appearing at 10 "Dollar Concerts" in Milwaukee, Chicago, Minneapolis, Toronto, Allentown, Norfolk, Raleigh, Atlanta, Jacksonville and New Orleans. Coordinated by Stan Plesser, manager of the group, the \$1-a-show campaign is a joint promotion between the record label and local radio stations and will include in-store poster displays and T-shirt items tied in with specially designed "dollar concert" logos.

Paul Craft, composer of Bobby Bare's current single "Dropkick Me, Jesus" has kicked several successful shows through the goalpost at Nashville's Old Time Picking Parlor and the Cellar Door in Washington, D.C., and is on the verge of signing with a major recording label.

Tacit For Haggard

NASHVILLE—Merle Haggard has cancelled a 10-day booking at Harrah's Tahoe in Reno after failing to show for weekend concert appearances in Denver and Salt Lake City.

Hotel spokesmen say Haggard called personally to cancel the engagement for "personal reasons." The booking was slated to start Nov. 1.

Gold For Twitty

NASHVILLE—Conway Twitty has received his first Canadian award—a gold record for the sale of 50,000 units of his LP, "The High Priest Of Country Music," in Canada. Twitty received the award from Richard Bibby, vice president of Canadian operations for MCA Records.

'T' Firms In a Nashville Expansion

NASHVILLE—Touting a wide offering of gospel and educational product, Trune Music, Trigon Music and Triangle Records have moved into new headquarters in Nashville.

"In just two short years, we've grown from a staff of one to eight persons," comments Elwyn Raymer, vice president and general manager of the firm with offices in New York and Nashville. Raymer, head of the Nashville office, has wide experience as producer, choral conductor and recording specialist and was formerly music editor for Broadman Press.

Buryl Red, president and owner of the three companies, announced the Nashville move, adding, "Our rapid expansion in both the gospel and educational music worlds and our quality musical offerings are an exciting development in the music industry. Because of talented composers, writers and production managers, we have an excellent product for a variety of music markets."

Artists such as Sam Pottle, musical director of "Sesame Street"; soloists Cynthia Clawson and writer Ragan Courtney work with the firm to pro-

duce gospel songs and choral works for churches and the classroom.

Red has been musical director for specials on NBC, CBS and ABC television. A former music editor for Holt, Rinehart and Winston, he is music consultant to the Radio and Television Commission of the Southern Baptist Convention and arranger and conductor for the Centurymen, a 100-voice male choir composed of Baptist music directors.

Honor Roy Clark

NASHVILLE—Roy Clark will be honored as the 1976 Ambassador of Goodwill Tuesday (16) at the Oklahoma Hall of Fame banquet in Oklahoma City.

Nearly 2,000 distinguished Oklahomans and nationally prominent guests will attend the ceremonies as well as guest presenters George Bush, CIA director; Van Cliburn, pianist, and Maj. Gen. Thomas P. Stafford, astronaut. Clark will interrupt his Las Vegas headlining stand at the Frontier Hotel to accept the award from Dr. Delpa Whitten, president of Oklahoma City Univ.

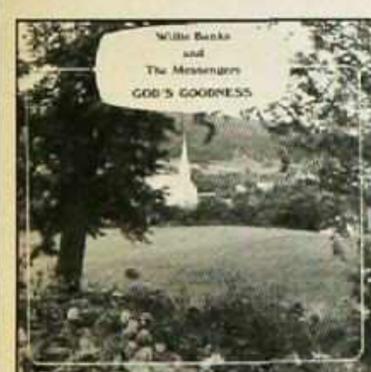
NOVEMBER 13, 1976, BILLBOARD

Verve 5% Discount

NEW YORK—Polydor is giving a national 5% discount on its Verve reissue series during November.

This discount applies to 10 reissued items as well as four albums released Monday (1).

The reissue features historic jazz recordings at a \$7.98 list price for a two-record set, in both records and tapes.



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JET DEAL—Principals in the pact setting up world licensing of Jet Records through United Artists Records meet to plan strategy. From left, are Artie Mugg, UA president; Don Arden, Jet managing director; and Martin Davis, managing director UA/U.K.

BUCKS ECONOMY

Sales Booming For Italian Distributing Co.

By DANIELE CAROLI

MILAN—The Italian economy may be in a state of disarray, but sales are surging for Messaggerie Musicali, with volume for the first six months of this year up 59.9% over the same period in 1975.

Sergio de Gennaro, general manager, told 150 staff members attending a sales meeting here that the tally "exceeded all company expectations." He said an all-time record was set in the month of July when \$217 million worth of merchandise was sold.

The Messaggerie distribution company is controlled by the Sugar family, partner in the CBS-Sugar venture, and is said to be the largest network of its kind in Italy, dealing with CBS-Sugar and licensed catalogs (including ABC, MCA and U.A.) and distributing WEA Ital-

iana products, plus several independent domestic labels. It also handles blank tape, tape recorders and musical instruments.

Sergio de Gennaro said several innovations announced at the 1975 convention had proved successful, pointing to the WEA Italiana catalog acquisition, the establishment of a fifth echelon selling records and tapes to non-conventional outlets and marginal retailers. And the start of a musical instrument division.

"For fiscal year ending June 30, 1977, the main things are the launching of the Record Bazaar mid-price line, a project we've worked on for the past year, and the strengthening of the musical instrument division through a 10-year deal set up with Hammond Organs," he said.

Gennaro reported that each section enjoyed increases. Singles were up 48.6%, albums 97.9%, classical albums 66.8%, pre-recorded tapes 29.4%, sheet music 47.2%, tape recorders, 94.7, and blank tape, 100.7%.

He gave as a prime reason for record and tape increases the number of MM-distributed records in the national charts. "The latest RAI Hit Parade, from the State radio company, included four of our singles in eight entries. We do not yet claim a 50% share of the Italian singles market, but we are getting near to it."

Franco Crepax, one of the CBS-Sugar directors, said fine contact was shown between artists and salesmen, including the "Onda Verde," or "Green Wave," series of concerts which introduced new Italian pop singers throughout the country.

Giorgio Visconti, marketing manager, introduced the mid-price Record Bazaar, with a first release of 50 albums, most of them also available on cassette and 8-track. The line is divided into four sections, pop, folk, classical and jazz, and is based on the CBS-Sugar and MM-distributed catalogs.

Pier Taccini, a&r manager, complained of the limited number of foreign artist tours in Italy, cut back because of frequent at-concert violence and to the country's difficult economic situation.

In a tape presentation, Luigi Ricordo noted that in Northern and Central Italy cassettes outsell 8-track cartridges by three to one, while in Southern Italy the ratio is three cartridges to one cassette.

WRITERS LAUNCH ATTACK

Battle Joined Over Bid To Raise Mechanical Royalty Rates In U.K.

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ties that award a writer "less than half the royalty paid to the artist" who records his composition.

Kemper's group represents the Composers Guild, the Songwriters Guild, the Music Publishers Assn., the Mechanical Rights Society, and the British Copyright Co.

He argued that the statutory royalty for writers and composers today is worth less in real terms than it was 20 years ago; and that the minimum royalty, set as three farthings in 1928 and unchanged to date, is now "a derisory sum."

Inquiry members heard Kempster apply for an increase in both statutory and minimum royalty levels. He asked the three-man tribunal, chaired by Hugh Francis, to approach its task (expected to last several weeks) by looking at conditions in the record and music industry as they are at present "and the way in which gross receipts from the public are divided between composer, manufacturer, artist and distributor."

He further asked it to consider the changes in the industry since 1928 when the present royalty of 6¼% was set by law, and compare the reward received then with what a songwriter gets now.

Kempster produced documentary evidence to show how money from albums and singles is divided, and submitted that the rate was not fair to those he represented, collectively referred to as "the creators," as opposed to manufacturers.

The manufacturers, represented by the British Phonographic Industry, will oppose the plea through Roger Parker.

Said Kempster: "The tribunal is to consider whether the royalty rate is fair or not, and recommend a change if it feels it is not. The question of manufacturer profit is irrelevant. No one wants to kill the goose

that lays the golden egg, but in industry one employs persons offering skills at agreed rates, regardless of profit—except where deciding to employ that person's skill at all.

"Copyright owners are not in partnership with the users of their property and what is a proper level at which statutory royalty should be fixed should not be decided with regard to the skill of the manufacturer. If the goose generally is sickly, its profitability may vary from year to year, and there is no inhibition on the parties negotiating for a lower figure.

"This is a safeguard for both parties. As has happened in the past and will be possible in future, they can negotiate for a lower rate. But it is not possible for the copyright holders to negotiate for a higher rate."

He said that any application for a higher rate needed an inquiry by tribunal, which is followed by recommendations to the Secretary of State, who then decides what changes should be made and refers them to Parliament where they must be ratified.

Pointing to figures on a chart of varying copyright values, he said: "I submit it is wrong that the minimum sum for which intellectual property can be acquired compulsorily for reproduction for profit should be fixed at such a derisory figure."

While emphasizing that he could not make any suggestion as to what changes in the royalty rates should be made, he compared the statutory royalty in recording to that in sheet music, where composers get at least 10% and in hardback books where the writer also gets at least 10%.

He said the BPI not only opposed his application but would, in turn, argue that the present creators' royalty was too high. "But it should be remembered that the two sides can get together and discuss voluntarily matters to the benefit of both. Such

discussion has already led to the dropping of the deduction of 6% from the retail price of an album before the creator's 6¼% was calculated."

This had meant that only a few years ago the writer in fact got less than the 6¼% awarded by law. Manufacturers had originally made the deduction to offset the much larger cost to them of packaging records once the LP, with decorated cardboard cover, came into general use.

Handshake Ends Dispute Over TK

LONDON—A "friendly settlement" has been reached in the dispute between RCA and President Records over the U.K. rights to the U.S. TK catalog, with President holding exclusive rights until February of next year.

David Kassner, President director, says: "All differences have been settled in this friendly matter. We are not continuing with our legal action against RCA. And we are rush-releasing the new album by K.C. and the Sunshine Band, 'Part Three,' and a single, 'Keep It Comin' Love' as soon as possible."

RCA will now be picking up TK for the U.K. in February, though there will be a six-month sell-off period for President from that date. In addition to K.C., the Florida-based soul company's artist roster includes Miami, George McCrae, Latimore, Gwen McCrae, Betty Wright and Jimmy Bo Horne.

Judge 10% Duty Helpful To Lira

MILAN—A special 10% duty was imposed by the Italian government on foreign currency purchases, but it lasted only 15 days and was intended to counter-balance the effects of the compulsory deposit reduction on the lira's international quotation.

In fact, the lira recovered almost 4% on the U.S. dollar during the period of the duty as the demand for foreign currency was temporarily blocked and importers postponed all remittances abroad. This allowed the Bank of Italy to take advantage of the situation to increase its reserve fund.

On Oct. 1 the discount rate was elevated from 12% to 15%, so banks raised the interest rates to 23-24% for ordinary customers, up to 25-30% for special credits and even the prime rate was hiked to 20.5% from the previous 19.5%.

The banks' policy is blamed by economists here for increasing inflation and keeping down production expansion, including the record industry.

Stewart World Tour

NEW YORK—Rod Stewart will embark on a world tour in November that will include dates in Europe, Asia and Australia.

The tour will begin in Scandinavia, go to England and the European mainland, then travel to Australia, New Zealand and the Philippines. Plans have not yet been finalized for visits to the U.S. and Japan.

ABBA ADVANCE ORDERS

Hit New High On 'Arrival'

LONDON—Advance U.K. sales for the new Abba album "Arrival" have reached the 300,000 mark, which Epic claims is the country's highest-ever advance order.

Meanwhile, the group's "Dancing

Queen" single has already sold in excess of 800,000 units. The U.K. sales pattern is following that set by the Swedish group worldwide. In 2½ years the former Eurovision Song Contest winners have stacked up total sales of over 27 million singles and 12 million albums.

The new album follows the success of the "Abba's Greatest Hits" LP which went platinum for sales of \$1,600,000 in Britain and that particular album had an advance of only 30,000. Since winning Eurovision, the group has had four number one singles in the U.K., with "S.O.S." making the Top 5.

In Australia the "Greatest Hits" album sold 860,000 copies in a country with a total population of only 13.5 million.

Abba arrives in the U.K. Nov. 15 for four days of press and promotion, and concert dates are being lined up for January and February. It is likely the group will play two regional dates as well as appearing at London's Royal Albert Hall.

Previous advance sales claimed by record companies include 225,000 for the Carpenters' "Horizon" album on A&M in June, 1975, and 167,000 for Elton John's "Captain Fantastic and the Brown Dirt Cowboy" on DJM, also in June last year.

EMI Meet For A&R Managers

AMSTERDAM—Some 20 a&r managers of EMI branches on the European continent held a two-day seminar here, presided over by Michel Bonnet, managing director of Pathe Marconi (EMI-France).

They discussed new trends, the market situation in various European territories and the relationship between sales of singles and albums. They also watched a 45-minute videotape of key artists, including Julien Clerc (France), Heino (Germany), Harpo (Sweden), Santa Barbara (Spain), Senta Cruz (Italy) and Pussycat (Holland).

A special guest was Frank Jansen, from Holland, the a&r manager of EAR, the company jointly owned by 12 EMI continental branches. The next meeting in this new series is fixed for April, either in Stockholm or Rome.

Swedish TV In Eurovision Fest

STOCKHOLM—Swedish TV has decided to accept an invitation to take part in the 1977 Eurovision Song Contest.

Following the 1974 victory of Swedish group Abba, Swedish TV, as required in the European Broadcasting Union rules, arranged the 1975 festival. It was held in Stockholm but both before and after the event there was strong criticism against both the event and the involvement of the tv company.

Mostly, the criticism came from musicians' unions and from a left wing music group. As a result, Swedish TV decided not to take part in the 1976 event, which was held in Holland. One main reason given was: "The whole festival is too commercial and is dictated by the record industry."

However, the 1975 festival was watched by nearly 80% of the Swedish tv-viewing population, which made it by far the most popular program of the year. So, during the past year, Swedish TV has tried to force some changes in the rules to cut back on the purely commercial interests. One suggestion, that all countries should perform entries in their own national languages, was voted out.

Now Swedish TV-One channel has decided to take part and transmit the 1977 event. The Swedish selection will take place Feb. 26 and the finals are to be held in the U.K. on March 26.

Aliens Play Dominant Role On Britain's Singles Chart

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Sykes; Climax Blues Band has its first single after eight years of consistent album success; and other newcomers, notably Joan Armatrading and the J.A.L.N. Band, are also looking at success.

The upper reaches of the chart take on a very cosmopolitan flavor with Pussycat (Holland), Demis Roussos (Greece), Sherbet (Australia), Abba (Sweden) and Chicago, the Manhattans and Tavares (U.S.).

But Britain's a&r men deny feelings that the current state of the singles chart is a back-handed reflection of the country's economic crisis in that companies are only promoting those names who can be more or less guaranteed to have a hit single.

Bob Mercer, director of repertoire and marketing at EMI, says it is the usual cyclical situation and feels it will soon be reversed to give precedence to British talent. He adds there is no question of his company holding back on promotion for new names, or reducing the number of releases.

Dan Loggins, CBS a&r director, who signed David Essex, Mott the Hoople, Sailor and others to the company, says there is no cutback, but "the trouble is that the industry itself tends to be too aware of recording names and forgets that people like Joan Armatrading, BeBop de Luxe and Kiki Dee are almost new names as far as the general public is concerned.

"The economic situation is bound to affect the record market to a certain degree, but it will be a bad day if people stop searching for new talent. Armatrading is a triumph for British pop and people like Kiki Dee and John Miles are only now reaching their full potential with the public. In our own case, we're working hard on the Kursaal Flyers and the Sutherland Brothers and Quiver and we're confident about their success chance."

Alan Sizer, RCA head of a&r, says it is harder now than 10 or 15 years ago for teenagers to start their own pop groups because of increasing costs of equipment. Those who do start just aren't paid enough to exist and without financial backing fade away. But we'll go on looking for fresh talent."

Jim Cook, Polydor a&r manager, believes it is difficult to develop new British acts because the public and dealers prefer to spend money on established names. And, he adds, the compilation album business hasn't helped, because they all feature es-

tablished artists. But he also looks to a reversal of the current situation.

Jim Flynn, head of a&r for Pye, stresses that "there is no encouragement for new talent now. Record companies can't take everything on their own backs. One problem is lack of television exposure for upcoming pop acts. If you're lucky there is four hours of pop on tv each week—not much considering total viewing time.

"It's really no wonder that people like Peter Frampton have to go to the U.S. before achieving any significant success, because we have an appalling lack of good venues for them to play."

However, Flynn feels the current Top 50 reflects a healthy attitude from buyers. "I much prefer a chart which has a wide variety of music than one like the French record chart which is so domestic in its flavor. Seems to me that the British Top 50 gets a lot of foreign records included when there is no particular musical trend at home."

New Disk Line From Carabine

PARIS—Following changes some months ago which placed Charles Ibgui at the head of Carabine Music, along with Mesdames Drouet and Labrue, the group has now established a catalog of mid-price albums covering a wide field from folk to jazz, pop and South American music.

The series is released under the name Dynamic.

Carabine is also buying foreign tapes and has signed up a number of artists, including clarinet player Joel Olivier. The company is also releasing a new Ritchie Family album. Carabine Music is distributed by Discodis.

'77 MIDEM Biggest Ever

• Continued from page 3

In 1976, a total of 5,214 representatives attended, with 971 companies from 49 different countries involved. There were 527 booths booked in the main hall. Several were government subsidized, either by lump sums paid to the exhibiting companies as in the case of the U.K., or by governments hiring stands to group national companies, as in the case of Canada and Australia.

The 1977 MIDEM will include an international lawyers meeting at which videotape and videogram problems will be discussed, along with the role of lawyers in drawing up contracts between record companies, artists and publishers.

Galas and shows will be staged in the marquee, the 600-seat Theater du Casino and Les Ambassadeurs, also a 600-seater. The clubs in Cannes—Whisky a Gogo, New Brummel, Playgirl and the new Blue Moon club at Port Cante—are open to exhibitors to organize evening receptions or to present individual artists.

An innovation is a French gala at which prizes will be presented for new French songs to be judged by a jury on Nov. 15. Also planned is a

Chappell Gets 'Duck'

NEW YORK—Chappell Music has acquired world publishing rights, except for the U.S. and Canada, to the hit tune "Disco Duck." Agreement is with the Memphis-based Stafree Publishing Co.

5-Yr. Expansion Plan Is Mapped By EMI-Europe

ZURICH—A five-year plan including heavy investment in a&r development, the enlargement of factories, tape plants and studios, and in new ventures like Sonopresse, retail chains and a European import-export division, were items announced at EMI's European central management and European managing directors international conference in Zurich.

Under the chairmanship of M.O. Hamilton, resident director, the managing directors conferred with Wilfried Jung, newly appointed director of music operations/Europe, on business strategies and new developments.

Hamilton said: "Following the EMI Group's number one position in Europe, the aim now is to be the top publishing company. The acquisition of Screen Gems/Columbia publishing will help achieve that goal."

Roel Kruize, initiator and managing director of EMI-EAR, the talent and production company involving some dozen EMI European countries, presented a new talent package, including the company's first single with Teach-In. Bob Royen's tv special starring Harpo and other EMI acts was shown and will be transmitted on several European tv channels.

Jung spoke of "highly exciting" talks with U.S. majors and new approaches towards promotion and marketing. European EMI companies will become heavily involved in radio and tv program production in the next two years.

A forum discussion, headed by Sir John Read, covered a&r development, promotion activities, rack-jobbing, music center schemes and the leisure business.

Quebec gala and a country evening, starring Charley Pride and Freddy Fender among others, organized by the Country Music Assn.

FIDOF, the central body of organizers of festivals, is to present another gala to celebrate its 20th anniversary. Bernard Chevry is honorary president of the organization. It is also likely that WEA will present an international gala, featuring Al Jarreau and Manhattan Transfer.

With applications still coming in it appears that the U.K. will have the largest contingent of delegates, followed by France, the U.S. and West Germany.

Dutch Acts Join In Heart Fund-Raiser

AMSTERDAM—Twelve top Dutch acts have made contributions for a special album to be released Nov. 11 as a fund-raiser for the Dutch Heart Foundation. It will appear on a new label, Superstone, and will be featured in a one-hour television special through KRO.

On the same day 4½ million copies of a special "Heart Magazine" will be distributed in Holland, giving advice on how to avoid heart disease.

The album includes contributions from the Tumbleweeds, Ben Cramer, Lee Towers, Martine Bijl, Rosy and Andres, the Dutch Swing College Band, Jules de Cortie, Oscar Harris, Willy Alberti, Willeke Alberti, trumpeting duo Cebroeders Brouwer and vocal team Bolland and Bolland.

International Turntable

John McCready is leaving the U.K. to set up his own independent music company Boom Boom Music, covering the Australasian territories. He will be based in Auckland and has already fixed the company's first record deal, representing the Gull label in New Zealand. Also signed is Gull Songs for New Zealand, Panache and Wedge International (carrying copyrights by new band, Easy Street) for Australasia and Honey Bee Music for New Zealand. McCready hopes to be fully operational by February, 1977. Former director and general manager for Motown Records U.K., McCready originally left the company to join Polygram in a senior post in Australia but final terms could not be agreed.

Alan Kaupe, director of administration and services, and Bob Mercer, director of repertoire and marketing, have been appointed to the board of EMI Records Ltd. in London.

Alex Foster has been appointed general manager of John Reid Enterprises, one of several staff changes at the company. She was previously with BKM Management

where she worked as assistant to Barry and Jackie Krost and David Evans and was involved with the careers of Cat Stevens and Colin Blunstone. After a year at John Reid Enterprises, she now has total responsibility for tour co-ordination and general internal management.

Liz Harper, who previously worked for Queen on John Reid's behalf with Peter Brown, becomes personal assistant to Kiki Dee. Harper and Foster join Jenny Over, John Reid's personal assistant, and Jackie Warner, administrator of Big Pig Music and Rocket Music. Mick Walker has also been appointed security co-ordinator.

Philip Symes named director of the music department of Rogers and Cowan's international division. He was previously public relations director for promoter Danny O'Donovan, in which capacity he was involved with the European engagements of Diana Ross and Gladys Knight. Prior to that he headed up the U.K. operation of Melanie's Neighborhood label.

Bernie Cochrane has resigned as press and promotion manager of Trojan Records in London.

From The Music Capitals Of The World

LONDON

After a hearing in judge's chambers here, Arista failed in its efforts to keep the G-Band, Garry Glitter's former backing team and a chart name in its own right, from moving to CBS. Phonogram intends staging the first record industry professional/amateur golf tournament in 1977.

Infatigation note: Chrysalis launching new U.K. act called Babys, while Chelsea working on new U.S. country-rock band called Baby. Musicians Union to meet British Phonographic Industry to sort out the many problems over television use of video clips. First public airing of "Evita," by Tim Rice and Andrew Lloyd Webber, and based on the life of Eva Peron, at an MCA audio-visual album presentation here later this month.

Island has signed the Goodies worldwide, excepting U.S., and recording a debut album "Nothing To Do With Us." Virgin pushing dealer incentive scheme covering 50 of the company's top album titles, including product from Mike Oldfield, Can and Tangerine Dream, with retailers purchasing 50 LPs receiving a bottle of port and for 100 albums a free Harrods Christmas hamper. First public appearance at Debenhams' London store by major group led to more than 200 albums signed and sold by Magnet group Guys and Dolls.

Former EMI group Pilot now with Arista on a long-term worldwide deal. The band is now just two-strong, co-writers and guitarists David Paton (ex-Bay City Roller) and Ian Bairnson, and will in future be produced by Alan Parsons with whom they worked on his "Tales of Mystery and Imagination" album. Les Gray, lead singer with Mud, signed to WEA as a solo artist, but will continue to tour and record with the group.

The Royal Scots Dragoon Guards have re-recorded their 1972 hit "Amazing Grace," featuring bagpipes and drums, for Pye's pre-Christmas sales buildup. Local singer-writer-pianist Arlan Greene signed worldwide to Arista, and his production will be by Jeffrey Lesser, who has worked with the Strawbs, Sailor and Barbra Streisand. Don Williams/Jeanne Pruett tour here recently probably most successful country music show ever in the British Isles. Former policeman Bryan Chalker, now country artist, has his book "This Is Country Music" (published by Phoebus) out in the U.K., U.S., Canada, Australia, New Zealand and South Africa. Gold Disk award to the Who for sales of the double album "Story of the Who."

Greek-born singer Nana Mouskouri here on big-city tour, following gold award for her current Phonogram album "Passport." Peter Walsh launched his own record label, Sky. Edinburgh-based commercial station Radio Forth presenting a concert featuring all the top Scottish accordion players. Former lead

singer with the Rubettes Paul da Vinci now signed to CBS here. Tammy Wynette guest of honor at the annual dinner of Country Music Association of Great Britain. Sudden death of Len Keefe, reception-desk guardian at Phonogram's headquarters here and helpful friend of many stars.

Charly Records out with "Rakin' and Scrapin'," followup to earlier surprise "Jungle Rock" hit single by 52-year-old Hank Mizell. London divorce for Peter Frampton from wife Mary, and the new rock superstar is accompanied on tour by American blonde Penny MacCall. Son to Rolling Stone guitarist Ronnie Wood and wife Krissie. Lively invasion of rock acts from Australia, notably Sherbert, AC/DC, and the Little River Band. PETER JONES

BUCHAREST

Third National Military Music Festival, under a banner reading "I protect you, I sing about you, my homeland," organized by the National Defence Ministry with the Romanian Radio-TV and the Composers' Union, presented 60 songs for the jury, judged in three sections—light music, patriotic songs and military marches, with composer Ion Dumitrescu presiding.

The Russian and Soviet Music Festival presented in several towns here by the Council of Culture and Socialist Education, offering a chance for the Soviet Union Academic State Symphonic Orchestra, conducted by Evgheni Svetlanov and Vladimir Verbitski, to perform.

Serban Foarta and Andrei Ujico collaborated on a well-received book "Texte Pentru Phoenix," including lyrics for the pop group Phoenix based on poems by the two Timisoara-based poets. The Iran Radio-TV chamber music orchestra in for concerts in Bucharest, Sibiu and Cluj-Napoca, conducted by Loris Tjeknavorian and with violinist Ali Forough as soloist. Danish duo Frand and Nerette to tour Romania on an A.R.I.A. promotion, working with local pop group Mondial and with Corina Chiriac and Mirabella Dauer as guest artists. And U.K. group New Seekers in for two shows here. OCTAVIAN URSULESCU

MADRID

The main songs of the Marujita Diaz television show "Musica y Estrellas" have been put together in an album, out through CBS. Raphael (Hispanavox) played five sell-out dates in the Cleofas night club here.

New songs of the group Nuestro Pequeno Mundo (Movieplay) are written by members and called "Gaviota" and "Te Diran, Dejalo." New Donna Hightower single is "Forgive Me One More Time" (Columbia), jointly composed by the singer with Polydor artist Danny Daniel.

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NOVEMBER 13, 1976, BILLBOARD

From The Music Capitals Of The World

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The old **Petula Clark** hit "Chant" getting powerful radio play through the disco-slanted version by Columbia group **Lafayette Street**.

Ex-lead guitarist of **Peknikes**, **Lucas** (Columbia) bringing out his first solo album, plus a single "El Matador." ... **Grano de Oro** composed "Fue Por Maria," new single by **Daniel Velazquez** (Polydor), a track from the singer's new album. ... Three girls, hostesses of Spanish TV program "Un Dos Tres, Responda Otra Vez," have formed a group named **Acuario** and released a debut RCA single called "Rema Rema Mannero."

New album of **Mari Trini** (Hispano) containing her biggest hits is predictably called "The Best Of Mari Trini." ... Still very big sales here for the original soundtrack of the film "Jesus Christ Superstar" (Movieplay) and for the Spanish theater version of the show, not only in records but also in cassette form.

Lolita (CBS) made her Madrid premiere at the Florida Park nightclub with her hit called "Abrazame" composed by **Paco Cepero**, who also wrote her big hit "Amor, Amor." ... Another Italian singer recording in Spanish is **Gianni Bella** (CBS), his song "De Amor Ya No Se Muere" having been number one in Italy. ... After the big sales of "O Tu O Nada," first single of **Pablo Abaira** (Movieplay) there is production action on an album for the singer produced by **Alvaro Nieto**.

New record company **Grabaciones Fonograficas SA** was introduced to the press at a party in the discotheque Long Play where its exclusive artist **Tony Obrador** played the first single from the company, "Contigo En La Distancia." ...

Andorra Station Has Wide Beam

AMSTERDAM—World Music Radio, an independent consortium of broadcasters, is beaming weekly short-wave programs of international contemporary music through a deal with Radio Andorra, which has its headquarters in the principality of Andorra, high in the Pyrenean mountains between France and Spain.

Tests suggest that reception should be possible through western and northern Europe, notably in the U.K., Germany and the Benelux countries.

Previously short-wave in Europe has been the domain of political or religious broadcasters but World Music Radio is featuring popular music of all kinds, drawn from the U.K., U.S., and Continental countries. Presentation is basically in English, but the accent is on the music itself. Commercial advertising is being accepted in English, German, Italian, Dutch and the Scandinavian languages.

The station is a follow-up of a short-wave radio station of the same name that ran from the spring of 1963 to the summer of 1973. Founder of that station, and involved in the current transmissions, is a Dutchman, Theo Boekel.

Boekel says the station regards the first twelve weeks of transmission as being "experimental." If they work well there is a strong chance that WMR will rent more time from Radio Andorra. "The ideal situation would be at least 10 hours a day," says Boekel. But, he adds to reach that situation WMR needs more sponsors.

The station has two managing directors: Boekel, who looks after technical matters, and Robin King, an Englishman, who is the program controller. Both work for WMR as disk jockeys. The other three deejays are Rob Ronder and Danny Thomas, both from Holland, and Paul Dane from Denmark.

These five create the tapes for the weekly program, and the commercials are added by Boekel.

Luisa McGuell has signed a worldwide recording contract with Columbia Records.

FERNANDO SALAVERRI

DUBLIN

Irish Record Factors issued the music from the Yorkshire TV series "Dickens of London" (Transatlantic) by **Ivor Raymonde**, the series having its European premiere on Irish TV. ... IRF also released "The Piper's Broken Finger," the latest Transatlantic album **The Boys Of The Lough**, Irish Scottish group touring Ireland in November.

Gilbert O'Sullivan in to tape a program in the RTE-TV singer-songwriter series "Me And My Music." ... **Cliff Richard** gave two sellout Gospel concerts here. ... **Nana Mouskouri** in for the New Stadium (Nov. 4-6). ... EMI Ireland released a new **Brendan Bowyer** single "Hucklebuckin' Again," a follow-up to his revival of "The Hucklebuck," a hit earlier this year and recorded in Abbey Road Studios in 1973.

EMI launched its International Folk series with a debut album by French group **Malicorne**, the company being long aware of the strong demand for ethnic folk material from European countries retaining strong Celtic influences in their traditional music. It is easier to establish a European folk/traditional group on the Irish market than a heavy rock or pop group. EMI believes the media gives this music more exposure and that, anyway, the folk tradition is always strong here.

Irish television screening the **George Hamilton IV** series. ... Hawk Records number one in the Irish chart for several weeks through **Johnny McEvoy's** singles "Long Before Your Time," a self-penned title track from his latest album. Publisher **Squirrel Music** gained a cover version in Germany by **Lars Berghagen**, a Swedish singer on Polydor and popular there, and it is published there by Edition Rialto Hansgerig, picked up for the company by producer **Kurt Feltz**.

Philip Green, U.K. composer who has lived in Ireland since 1974, starting a new label and opening a recording studio, Dublin Sound 2, which has a Neve mixing console. His label is MPI (Music Publishers Of Ireland) and of the first four albums, three are orchestral by Philip Green based on the "Romantic 20s, 30s, and 40s" including standards by writers such as **Cole Porter**, **Irving Berlin** and **Jerome Kern**, and the fourth is by Irish folk group **Inchiquin**.

KEN STEWART

LISBON

The Festival of Jazz in Cascais (Nov. 12-14), with a promotion team headed by **Luis Vilas-Boas**, includes special guests **Sonny Rollins**, **Rao Kyao**, **Betty Carter**, **Muddy Waters**, **John Ferris** and French group **Swing Machine** with **Sam Woodyard**. ... Local singer **Paulo de Carvalho** (Orfeo) getting strong radio action on his new album "MPCC."

First Portuguese book about social songs, "Estetica da Cancao Politica," written by **Jose Barata Moura** (Sasseti), singer and philosophy teacher at Lisbon University. ... **Carlos do Carmo** (Movieplay) touring Europe, with first shows in Warsaw and dates in Stuttgart, Cologne, Dortmund, Leipzig and Rostock. ... Series of popular classics concerts started at the Congress Pavilion, Estoril, with first guests **Eduardo Lucena** (flute) and **Fernanda Salema** (piano), both from Oporto, playing music of Mozart, Schubert and Poulens.

FERNANDO TENENTE

ATHENS

Composer **Theodore Antoniou** writing his first opera "Periandros," to be performed by the Munich Lyric Theater and he is also preparing the score for Euripedes' "Vakhes," to be directed by **Mihalis Kakoylannis** for the Comedie Francaise in Paris for staging this current season.

Soprano **Aliki Hadjistilianou** gave 16 concerts in Greek cities in aid of the Cyprus refugees. ... The **Ritchie Family** move from CBS to Phonogram in Greece and under the new deal their album "Arabian Nights" and single "Best Disco In Town" come out on Philips label. ... Now playing in cinemas here are the films "Lizstomania," "Nashville" and "Mahogany," but the only soundtrack album available is the latter (Emial).

Jeanette Pilou was "Butterfly" in the Puccini opera played by the National Lyric Scene of Greece, directed by **Dimitris Horafas**, and other noted opera singers involved were **Thanos Pet-**

(Continued on page 67)



WIRED FOR GOLD—Jeff Beck, right, picks up a gold record for his Epic album "Wired" during an appearance at Mapleleaf Gardens in Toronto. Presenter is Terry Lynd, president of CBS Records of Canada, who also serves as head of the Canadian Recording Industry Assn., the certifying organization.

Slate Natl Promo For French LP

MONTREAL—A&M Records of Canada, in a precedental move, has indicated that it will put a full promotional push across Canada behind the new album which is entirely in French by CANO. The album is entitled "Tous Dans La Meme Bateau."

French language LPs have previously done well only in Quebec, but the company feels that there is cross-Canada appeal in this album which has the lyrics to the songs translated into English on the album jacket.

CANO is the acronym for La Cooperative des Artistes du Nouvel-Ontario, a group of young Franco-Ontarians who put together a society of creative artisans in the French-speaking area of northern Ontario.

The eight-piece band, fronted by Rachel and Andre Paiement, was in Montreal recently for a reception which attracted close to 500 music industry people. The reception was held before CANO did a showcase set at L'Eveche in the Hotel Nelson.

On hand for the launching were Gerry Lacoursiere, managing director of A&M Records of Canada, as well as Joe Summers, Doug Chappel and Jim Monaco, also from the Toronto head office. After the Montreal date, Monaco and Jean Pierre Guilbert, who put together the Montreal reception, took the band to Quebec City for a short promotional visit.

Island Is Under RCA Umbrella

TORONTO—Island Records is now being distributed in Canada by RCA Canada Ltd. The agreement signed in mid-October took effect on Oct. 26.

Present in Toronto for the signing were Charley Nuccio, president of Island Records in the U.S.; Ed Preston, vice president and general manager of RCA Canada Ltd; Liam Mullan, director of operations for Island Records in Canada; Fred Mancuso, vice president in charge of promotion for Island; Stuart Ravenhill, sales and promotion for Island in Canada; Andy Nagy, eastern region operations manager for RCA Canada; and lawyer Bernard Solomon.

Under the new agreement, product is now available from such acts as Bob Marley and the Wailers, Robert Palmer, the Chieftains, Automaic Man and Stomu Yamashta, and Stevie Winwood and Mike Shrieve, who are represented on the charts here with their album "Go."

FIRM POLICY

Canadian Artists Get Heavy Polydor Push

By MARTIN MELHUISE

MONTREAL—Polydor Ltd. has launched into the marketplace one of its most extensive catalogs of product by Canadian artists ever slated for pre-Christmas exploitation.

While Polydor has long maintained a large roster of domestic acts, additional recent signings have added new support to the company's policy of aggressively developing and pushing new Canadian acts.

A recent statement from the company indicates that Polydor feels that it is "proving to the business as a whole that not only is Canadian talent viable (and commercial), but also that it is philosophically necessary to establish home-grown acts if the Canadian music business is to be anything other than a watered-down version of the multimillion-dollar giant on the other side of the border."

The company feels that its future is dependent on the development and growth of these Canadian acts.

Bachman-Turner Overdrive and Rush, both Canadian acts signed to Mercury in the U.S., were promoted and marketed by Polydor Ltd. in Canada and have proven to be major sellers.

Moxy, with two albums on Polydor, are proving to be popular in the southern U.S. as well as in Ontario. Their new single "Take It Or Leave It" is now being programmed on all major Canadian AM stations.

Garfield, a seven-piece band fronted by Garfield French, has received good reviews, and their first album "Strange Streets" produced by Eliot Mazur is a steady seller for the company.

A new signing to Polydor is Gary & Dave who were previously on the Axe Records label in Canada. Their first single, a remake of the old 1957 hit for Sam Cooke "You Send Me," has just been released. They are now touring Canada and will play several dates on the U.S. West Coast before returning to Toronto where they

Country Show In Syndication

TORONTO—Toronto country radio station CFGM has arranged the syndication of its Opry North country show across Canada, according to that station's program director Dave Charles.

The show, which was designed specifically to expose country music and country music entertainers, has already been picked up by CKGY, Red Deer; CKWX, Vancouver; CKBR, Brooks, Alberta; CHOK, Sarnia; CHOW, Welland; CICA, Edmonton; CKLW-FM, Windsor; CKBY-FM, Ottawa; CHMM-FM, Winnipeg; and CKGL-FM, Kitchener.

The program is made available to subscribers at twice the 60-second rate card plus the cost of tape and mailing.

CFGM has invited all professional country entertainers to contact its office with the dates and times they will be in the Toronto area and available to appear on an Opry North show.

The show is fashioned in much the same way as the Grand Ole Opry in Nashville. Artists are allotted a pre-arranged number of songs or time to perform and are paid \$25.

will be performing at the end of December.

A recent signing to Polydor is Susan Jacks, who with her ex-husband Terry Jacks, was the guiding light behind one of Canada's most successful acts, The Poppy Family. Terry Jacks is now producing her records and her new single for Polydor is "We Had It All."

A number of other Canadian acts signed to Polydor have just had singles released. Stradivarius' new single is "Let Me Be Your Lady Tonight," Denise McCann has a disco single entitled "Tattoo Man," Joani Taylor debuts on Polydor with her single "You, Y'Look Good," Fable Manor's debut single is "Oh Me, Oh My," Rick James debut with "Hollywood Star," and Solveig is represented on the Polydor roster with her single "High School Superstar."

The legendary Ronnie Hawkins has had his album "The Hawk In Winter" re-released by Polydor, and Pat Travers, a Canadian currently living in England, has just had his debut album entitled simply "Pat Travers" released by Polydor in Canada.

Hammersmith a Vancouver-based act managed by Bruce Allen, who is also the business brains behind BTO, is a consistent album and single seller for Polydor in Canada.

Polydor Ltd. also has a distribution deal with the Montreal-based label WAM headed up by Gary Cape which features such acts as Basic Black and Pearl, featuring Sharon Lee Williams, Carlyle Miller and Goddo.

Free Goods Plan Offered By CBS

TORONTO—CBS Records of Canada Ltd. is offering a free goods incentive program on their top LP product for November.

Orders of \$5,000 qualify for 5% in free goods and orders that exceed \$10,000 qualify for a 10%. The incentive is in addition to normal dealer discounts.

Records in the incentive program include Chicago's "Chicago X," Bob Dylan's "Hard Rain," Burton Cummings' "Burton Cummings," Boz Scaggs' "Silk Degrees," Boston's "Boston," Wild Cherry's "Wild Cherry," Murray McLachlan's "On the Boulevard," "Simon and Garfunkel's Greatest Hits," and Lou Rawls' "All Things In Time."

There are 20 qualifying titles, plus six from CBS Disques.

Foldy Is Joining Hollies On Tour

TORONTO—Peter Foldy, signed to Capitol Records-EMI of Canada, is the opening act on the Hollies' mini-tour of eastern Canada. Foldy is accompanying the Hollies on their dates in Ottawa, Sudbury, Hamilton and Toronto.

Foldy's single "Julie Ann" will be released on Monday (8) to coincide with the tour. The song was written by Martin and Coulter.

Foldy has announced that after Christmas he will move permanently to Los Angeles where he recently spent time doing radio promotion for his last single "Roxanne."

Brazil Leads RCA Latin Attack

• Continued from page 1

opment over all affiliates in Central and South America.

The RCA meetings and Pino's new responsibilities indicate a move within RCA in Latin America to create a strong network among all affiliates, organizing operations under a stronger regional administration.

Bob Summer, RCA International vice president in New York, confirms that there will be much closer links among Latin American affiliates in order to "take on promotion broadly over a wide range of territories."

While stressing that Pino is in total charge of this operation, he carefully points out that the Mexico affiliate does not come under Pino's new regime.

This indicates another aspect of the movement within Latin American RCA that involves the new dominance of Brazil in the continent-wide market at the expense of Mexico which was formerly the center of Latin American activity.

Sources within the industry believe that Pino's appointment (replacing Mexico's RCA president Louis Couttolenc) solidifies that dominance. But Summer officially denies that claim. "I think what you're seeing is simply a rotation of responsibility."

Officially or not, Brazil is claiming much greater influence in Latin America simply by virtue of the enormous growth of its record industry, accomplished in the last few years mostly under Pino's guidance.

Summer, who calls the Brazilian industry expansion "phenomenal," says that RCA in the U.S. is about to release its first single by a Brazilian artist on the U.S. RCA label for the broad American market. He indicates that LPs will soon be released in the same fashion.

"What we're trying to do," he says, "is select material that is for a pop market. We're not attempting to market on an ethnic basis. And what gives us this opportunity is popular material coming out of Brazil with driving disco rhythms."

The Brazilian product with broad market appeal, however, is only a fraction of the total Brazilian production that is constantly growing in quantity and quality, although it remains mostly out of awareness of the U.S. public.

In a telephone interview from his office in Sao Paulo, Pino reports that Brazil is experiencing rapid economic development characterized by a marked increase in the buying power of the public.

"In 1972, he says, "there were approximately 25 million people here with the economic potential of buying records. Now there are 40 million. And to give you another idea of our growth when I took charge here

in April 1974, RCA had 9% of the Brazilian market. Now it has 19%."

Pino believes that his major contribution to RCA's growth in Brazil was his decision to restructure the distribution system.

"Brazil is a country with enormously extensive territory," he explains, "so its very difficult to take care of it all from Sao Paulo. What I did was create four regional administrations to share the sales and distribution responsibilities." Those offices are located in Horizonte, Recife, Punta Alegre and Rio.

The effect of the reorganization, says Pino, was not only reflected in record sales, but tape sales also jumped dramatically from 15% to 20% of total sales in 1974 to between 30 and 40% today. All tape production is in cassette, says Pino, since 8-tracks are practically nonexistent in Brazil.

RCA headquarters are currently located in Sao Paulo but within the next year Pino says a "great stimulus" will be given to the Rio operation with two new 24-track studios opening there soon.

There has been some speculation that the RCA headquarters will move to Rio. But Pino says that remains undecided. Meanwhile, the Rio offices are moving to a new, larger location.

Pino is careful to point out that the new inter-nation promotional campaign (in which he will be assisted by Helcio Carmo, the current international a&r manager of the Brazil affiliate) will concentrate evenly on product from all nations.

But Brazil will clearly have an upper hand. Argentina, which was formerly a strong record industry center, has an economy still suffering from the disruptive Peron mismanagement and is barely beginning to recover. And Mexico, already losing an influence battle with Brazil, is being set back by the recent monetary devaluations.

Brazil on the other hand has had steady economic growth under the military dictatorship that has brought political stability at the expense of personal freedoms. That has helped nurture a record industry activity that Pino calls "fabulous and impressive, operating 24 hours a day."

Pino says that artists and composers have been attracted to Brazil from other countries and the development of local talent is increasing as well.

"The market in Brazil," he says, "is very open. The public here is very cosmopolitan and will accept almost any repertoire."

In order to stimulate sales for his own artists, Pino says he plans to have at least six performers on international tour at any one time.

Pino plans to concentrate on exposing his artists also in the U.S. market (aside from the crossover artists that RCA will release here).



Adolfo Pino: leading Brazil to a new role in the Latin American music industry.

At present, Caytronics in New York has the license for U.S. distribution of RCA Latin product, but the company has released minimal Brazilian material here.

Caytronics does not promote the Brazilian recordings, which it releases here on Arcano. Bob Summer adds that he does not believe that there is "an active opportunity" to market the "ethnic" Brazilian product here.

But Pino says he believes in the potential of exceptional artists like Martinho da Vila, Lindomar Castilho and others, and will encourage Caytronics to back the product more heavily here.

"I am going to insist that our product is supported with total resources in the U.S.," he says.

Latin Scene

MEXICO CITY

Ariola was scheduled to open branch headquarters here, but has now postponed those plans due to the peso devaluation. The delay is at least until after Jan. 1. ... Andre Toffel back from a month's tour of South America, including a week's stopover in Rio de Janeiro for Phonogram's hemisphere convention. ... Orville Miller, a bilingual American living here, has signed his first record deal ever—a three-year pact with EMI Capitol. ... Bernardo Gonzalez, of Son-Art, back at his desk after a month's recuperation from a pancreas operation. ... Jaime Reyes Castro of Cisne-Raff into the provinces for an extensive promo tour. ... Eduardo Nunez Y Su Banda Tropical to Morelia, Michoacan and other mid-Mexican states for several p.a.'s. ... Tito Puente due here in late November for brief series of dances and a possible tv appearance. He is being co-presented through Tiburcio Gonzalez and Carlos Contreras. ... RCA executing mammoth promo campaign for "De Que Te Quiero ... Te Quiero" whether or not it wins international finals at OTI music fest in Acapulco, according to label's local president, Louis Couttolenc Jr.

Yaki (Werba) and Frida (Kaplan) here from Argentina to finalize recording deal with Mario Friedberg's Audio Vision De Mexico. Pair are the sole interpreters of Israeli folk songs in Spanish. ... Thus far their singing has been tested live with the some one million Spanish-speaking Jews in Latin America to sellout business. ... Channel 4 aired many songs by AMPROFON companies and writers of SACM (composers' society) a day following the OTI national song-fest in early October. Among composers' works represented in the hour-and-a-half show were those by Arnulfo M. Vega, Jonathan Zarzosa, Michael Tesson, Alvaro Davila, Emmanuel, Ernesto Juarez, Sergio Esquivel, Napoleon, Manuel Pous, Jorge Ortega, Felipe Gil and Consuelo Velasquez, latter the president of SACM and author of the all-time standard, "Besame Mucho." ... Manolo Fabregas due to open his new 1,400-seater for legit musicals either during Christmastime or early in 1977. ... Folk singer Felipe Arriaga to the Southeast part of the country (Yucatan peninsula). ... Heinz Klinckwort, president of Peerless, back from European trip. MARV FISHER

Mex. EMI-Cap Studios On Schedule

MEXICO CITY — EMI-Capitol's new recording studios, a three-story building complex will be completed next February or March.

"All of our consoles and other heavy equipment are already in the country," says Robert Ascott, general director of the label.

Although Ascott declined any comment as to the actual cost figures for the construction, it is estimated that prior to its completion in February or March of next year the amount will be well into the millions of pesos. Ascott infers that if there had been a delay in the actual start, the capital outlay would have been at least 30% higher.

"Fortunately, the balance of costs will be for locally obtained materials," Ascott states. As it is, construction fell behind a couple of months due to the heavier rains which fell in the metropolitan area this past season.

Ascott has no doubts that the studio will be a great asset for the Mexican music industry. Actually, the rise in better studio facilities here began more than two years ago when Luis A. Gill and Val Valentin opened the doors of their Lagab 16-track operation. Others have been remodeled during the period.

The important fact about the new Capitol studio is that the top floor

will be utilized for future expansion. There is room for a minimum 20 offices, to be built at a later date.

As for the two studios, one large enough to accommodate a symphony orchestra, "We already are beginning to tentatively schedule sessions," he reports.

"Quality-wise, we will now be equal to the rest of the EMI-family of locations throughout the world," Ascott continues. "And even though one studio will be much larger than the other, control booth facilities will be equal."

KALI PD Change

LOS ANGELES—KALI, the top Spanish station here, has implemented a major personnel change, relieving Juan Meono of all musical programming responsibilities and installing J. Fernandez Moreno in the newly created musical director position.

Station manager Philip Malkin explains that Meono will remain at the station retaining his title as program director but without music programming authority. Malkin says Meono will continue his daily four-hour on-the-air program and will also retain charge of the Spanish simulcast of the evening news.

NOVEMBER 13, 1976, BILLBOARD

Billboard SPECIAL SURVEY For Week Ending 11/13/76

Billboard Special Survey Hot Latin LPs

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IN LOS ANGELES

POP LPs		SALSA LPs	
This Week	TITLE-Artist, Label & Number (Distributing Label)	This Week	TITLE-Artist, Label & Number (Distributing Label)
1	JULIO IGLESIAS America, Alhambra 27	1	FANIA ALL STARS Tribute To Tito Rodriguez, Fania 493
2	VICENTE FERNANDEZ A Tu Salud, Caytronics 1464	2	PETE EL CONDE Pete El Conde, Fania 498
3	YOLANDA DEL RIO La Nueva Dena De La Cancion, Arcano 3337	3	EL GRAN COMBO Mejor Que Nunca, EGC 013
4	LOS ANGELES NEGRO Los Angeles Negro, International 902	4	CHARANGA 76 Charanga 76, TR-119X
5	ROBERTO CARLOS Tu Cuerpo, Caytronics Cys 1473	5	CHEO FELICIANO The Singer, Vaya 48
6	MARIO QUINTERO No Mas Cotigo, Orleon 973	6	EDDIE PALMIERI Unfinished Masterpiece, Coco 120
7	CHELO Con El Mariachi, Musart 10585	7	ROBERTO ROENA Y SU APOLLO SOUND Lucky 7, International 907
8	RICHARDO CERATTO Richardo Ceratto, Latin International 5042	8	PATATO AND HIS LATIN PERCUSSION FRIENDS Authority, LPV 393
9	JUAN GABRIAL Juan Gabriel, Arcano 3283	9	JOHNNY PACHECO El Maestro, Fania 00485
10	MORRIS ALBERT Te Recuerdo, Audio Latino 5010	10	CELIA CHUZ/PACHECO Tremendo Cache, Vaya 37

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, Fania 538	1	FANIA ALL STARS A Tribute To Tito Rodriguez, Fania 495
2	CAMILO SESTO Amor Libre, Pronto 1013	2	CHEO FELICIANO The Singer, Vaya 48
3	VICENTE FERNANDEZ A Tu Salud, Caytronics 1464	3	ROBERTO ROENA Y SU APOLLO SOUND Lucky 7, International 907
4	YOLANDITA MONGE Floreciendo, Coco 123	4	CHARANGA 76 Charanga 76, TR-119X
5	JIMMY EDWARD Solo, GC 128	5	EDDIE PALMIERI Unfinished Masterpiece, Coco 120
6	JUAN GABRIAL Juan Gabriel, Arcano 3283	6	HARLOW & ISMAEL MIRANGA Con Mi Viejo Amigo, Fania 493
7	JULIO IGLESIAS El Amor, Alhambra 23	7	PETE EL CONDE Pete El Conde, Fania 498
8	EYDIE GORME La Gorme, Cala 2001	8	HECTOR LA VOZ Ve Ti Dependes, Fania JM0049
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

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From The Music Capitals Of The World

Continued from page 65

BRITAIN		
(Courtesy Music Week)		
*Denotes local origin		
SINGLES		
This Week	Last Week	
1	1	MISSISSIPPI—Pussycat (Sonet)—Noon/Britico (Eddie Hilberts)
2	3	IF YOU LEAVE ME NOW—Chicago (CBS)—Island (James William Guenco)
3	2	WHEN FOREVER HAS GONE—Demis Roussos (Philips)—Barry Mason (Peter Sullivan)
4	5	HURT—Manhattan (CBS)—Big Three (B. Martin/Manhattans)
5	6	DON'T TAKE AWAY THE MUSIC—Tavares (Capitol)—Ballpen (Freddie Perren)
6	4	HOWZAT—Sherbet (Epic)—Razzie/Heath Levy (Sherbet/Richard Lush)
7	7	SUMMER OF MY LIFE—Simon May (Pye)—ATV (Barry Leng)
8	9	DANCING WITH THE CAPTAIN—Paul Nicholas (RSO)—April/Rio Cartel (Christopher Neil)
9	10	SAILING—Rod Stewart (Warner Bros.)—Island (Tom Dowd)
10	15	PLAY THAT FUNKY MUSIC—Wild Cherry (Epic)—Carlin (Robert Parissi)
11	17	COULDN'T GET IT RIGHT—Climax Blues Band (BTM)—Air/Blue Disque (Climax Blues Band)
12	11	I'LL MEET YOU AT MIDNIGHT—Smokie (RAK)—Chinnichap/RAK (M. Chapman/N. Chinn)
13	8	DANCING QUEEN—Abba (Epic)—Bouc (B. Anderson/B. Ulvaeus)
14	18	JAWS—Lalo Schifrin (CTI)—Leeds (Lalo Schifrin)
15	36	SUBSTITUTE—Who (Polydor)—Fabulous (Who)
16	30	YOU MAKE ME FEEL LIKE DANCING—Lao Sayer (Chrysalis)—Chrysalis/Rondor (Richard Perry)
17	12	GIRL OF MY BEST FRIEND—Elvis Presley (RCA)—Carlin
18	16	RUBBERBAND MAN—Detroit Spinners (Atlantic)—Carlin (T. Bell)
19	20	LOVE & AFTERNOON—Joan Armatrading (A&M)—Rondor (Glyn Johns)
20	46	IF NOT YOU—Dr. Hook (Capitol)—(Ron Haffkine)
21	13	DISCO DUCK—Rick Dees & His Cast of Idiots (RSO)—Starfree Bobby Manuel
22	28	WITHOUT YOU—Nilsson (RCA)—Apple (Richard Perry)
23	27	BEAUTIFUL NOISE—Neil Diamond (CBS)—April (Robbie Robertson)
24	25	COMING HOME—David Essex (CBS)—April (Jeff Wayne)
25	14	THE BEST DISCO IN TOWN—Ritchie Family (Polydor)—Zomba (Zomba Corp.)
26	23	QUEEN OF MY SOUL—Average White Band (Atlantic)—Island (Ari Mardin)
27	19	CAN'T GET BY WITHOUT YOU—Real Thing (Pye)—Screen Gems/Columbia (Ken Gold)
28	43	ROCK 'N' ME—Steve Miller Band (Mercury)—Heath Levy (Steve Miller)
29	49	LOST IN FRANCE—Bonnie Tyler (RCA)—Mighty/RAK (Dave McKay)
30	21	DANCE LITTLE LADY DANCE—Tina Charles (CBS)—Subbidu/Chappells/Rondor/Geronimo (Biddu)
31	39	FAIRY TALE—Dana (GTO)—Tincabell/Heath Levy (Barry Blue)
32	37	REMEMBER YESTERDAY—John Miles (Decca)—RAK (Rupert Holmes)
33	50	SPINNING ROCK BOOGIE—Hank C. Burnette (Sonet)—Sonet (S. Hegberg)
34	48	LOWDOWN—Boyz Scaggs (CBS)—Heath Levy (Jo Wissert)
35	26	I ONLY WANNA BE WITH YOU—Bay City Rollers (Bell)—Springfield (Jimmy Ienner)
36	—	UNDER THE MOON OF LOVE—Showaddywaddy (Bell)—Carlin (Mike Hurst)
37	29	I'D REALLY LOVE TO SEE YOU TONIGHT—England Dan/John Ford Coley (Atlantic)—Dawnbreaker/Carlin (Kyle Lehning)
38	42	YOU'RE MY BEST FRIEND—Don Williams (ABC)—Anchor (Dan Williams)
39	24	I AM A CIDER DRINKER—Wurzels (EMI)—Noon (Bob Barrett)
40	38	SOUL DRACULA—Hot Blood (Creole)—Creole (Boona)
41	34	TEARS OF A CLOWN—Smokie Robinson & The Miracles (Tania Motown)—Jobete London (Henry Cosby/S. Robinson)
42	47	I CAN'T LIVE A DREAM—Osmonds (Polydor)—Chappell (Mike Curb/Michael Lloyd)
43	—	LOVE ME—Yvonne Elliman (RSO)—RSO (Freddy Perren)
44	41	I'M STILL WAITING—Diana Ross (Tania Motown)—Jobete London (Deke Richards)
45	—	SO SAD THE SONG—Glady's Knight & The Bips (Riddah)—Screen Gems (Michael Masser)

DISCO MUSIC—*J.A.L.N. Band		
(Magnet)—Magnet (Sinasilver/Whitehouse)		
SINGLES		
This Week	Last Week	
46	22	DISCO MUSIC—*J.A.L.N. Band (Magnet)—Magnet (Sinasilver/Whitehouse)
47	44	SHE'S GONE—Hall & Oates (Atlantic)—Chappell (Ari Mardin)
48	—	LOVE IS A PRIMA DONNA—Steve Harley & Cockney Rebel (EMI)—Trigram/RAK (Steve Harley)
49	—	STONEY GROUND—Guys & Dolls (Magnet)—E.R.M. (Rossiter/Elson)
50	—	DO YOU FEEL—Peter Frampton (A&M)—Copyright Control (Peter Frampton)

LPs		
This Week	Last Week	
1	1	SOUL MOTION—Various Artists (K-Tel)
2	2	SONGS IN THE KEY OF LIFE—Stevie Wonder (Motown)
3	5	THE STORY OF THE WHO—(Polydor)
4	3	GREATEST HITS—Abba (Epic)
5	—	THE SONG REMAINS THE SAME—Led Zeppelin (Swan Song)
6	6	HIS 20 GREATEST HITS—Gene Pitney (Arcade)
7	14	22 GOLDEN GUITAR GREATS—Bert Weedon (Warwick)
8	4	THE BEST OF THE STYLISTICS, Vol. 2 (H&L)
9	21	FRAMPTON COMES ALIVE—Peter Frampton (A&M)
10	12	L—Steve Hillage (Virgin)
11	—	JOHNNY THE FOX—Thin Lizzy (Vertigo)
12	13	JOAN ARMATRADING (A&M)
13	—	TECHNICAL ECSTASY—Black Sabbath (Vertigo)
14	15	FOREVER & EVER—Demis Roussos (Philips)
15	8	COUNTRY COMFORT—Various Artists (K-Tel)
16	16	GREATEST HITS 2—Diana Ross (Tania Motown)
17	—	ONE MORE FROM THE ROAD—Lynyrd Skynyrd (MCA)
18	11	ATLANTIC CROSSING—Rod Stewart (Warner Bros.)
19	7	A NIGHT ON THE TOWN—Rod Stewart (Riva)
20	9	20 GOLDEN GREATS—Beach Boys (Capitol)
21	—	BLUE MOVES—Eton John (Rocket)
22	39	SKY HIGH—Tavares (Capitol)
23	20	BEAUTIFUL NOISE—Neil Diamond (CBS)
24	26	LAUGHTER & TEARS—Neil Sedaka (Polydor)
25	10	STUPIDITY—Dr. Feelgood (United Artists)
26	37	A LITTLE BIT MORE—D. Hook (Capitol)
27	23	WINGS AT THE SPEED OF SOUND (Parlophone)
28	—	THE BEST OF TONY CHRISTIE (MCA)
29	33	HAPPY TO BE—Demis Roussos (Philips)
30	17	HARD RAIN—Bob Dylan (CNS)
31	41	OUT ON THE STREET—David Essex (CBS)
32	27	THEIR GREATEST HITS 1971-1975—Eagles (Asylum)
33	40	FREE FOR ALL—Ted Nugent (Epic)
34	—	REAL THING (Pye)
35	25	GOLD ON SILVER—Beverly Phillips Orch. (Warwick)
36	43	LIVE IN LONDON—John Denver (RCA)
37	18	DEDICATION—Bay City Rollers (Bell)
38	28	DEREK & CLIVE LIVE—Peter Cook & Dudley Moore (Island)
39	19	OCTOBERON—Barclay James Harvest (Polydor)
40	45	TUBULAR BELLS—Mike Oldfield (Virgin)
41	22	ALBEDO 0.39—Vangelis (RCA Victor)
42	24	THE DARK SIDE OF THE MOON—Pink Floyd (Harvest)
43	30	SPIRIT—John Denver (RCA)
44	36	THE BEST OF GLADYS KNIGHT & THE PIPS BUDDAH
45	44	LONG MAY YOU RUN—Stills-Young Band (Reprise)
46	—	SOME PEOPLE CAN DO WHAT THEY LIKE—Robert Palmer (Island)
47	—	FORTY MANIA (Ronco)
48	29	THE ROARING SILENCE—Manfred Mann's Earth Band (Bronze)
49	—	FLEETWOOD MAC (Reprise)
50	34	GREAT ITALIAN LOVE SONGS—Various Artists (K-Tel)

SHINYOJU—*Goro Noguchi (Polydor) (NP)		
KITANO YADOKARA—*Harumi Miyako (Columbia) (Columbia)		
SINGLES		
This Week	Last Week	
7	—	SHINYOJU—*Goro Noguchi (Polydor) (NP)
8	—	KITANO YADOKARA—*Harumi Miyako (Columbia) (Columbia)
9	—	YURERU MANAZASHI—*Kei Ogura (Kitty) (Kitty)
10	—	SHIKINO UTA—*Yoko Seri (King) (PMP)
11	—	COBALTO KISETSUNO NAKADE—*Kenji Sawada (Polydor) (Watanabe)
12	—	DOUZO KONOMAMA—*Kaiko Maruyama (King) (People)
13	—	OMOIDE BOROORO—*Yasuko Naito (Columbia) (JCM, Yusen)
14	—	HAJIMETENO BOKUDESU—*Cha Kato (Toshiba) (JBP, CMP)
15	—	JOLENE—Olivia Newton-John (EMI) (Taiyo)
16	—	AITAKUTE KITAGUNIE—*Rumiko Koyanagi (Reprise) (Watanabe)
17	—	YAMAGUCHI-SAN CHINDO TSUTOMU-KUN—*Kozue Saito (Philips) (Zero)
18	—	NEE! KIGATSUITEYO—*Junko Sakurada (Victor) (Sun)
19	—	SEISHUN JIDAI—*Koichi Morita & Top Gallant (CBS/Sony) (PMP)
20	—	MOUCHIDO AITAI—*Aki Yashiro (Teichiku) (PMP, NET)

FRANCE		
(Courtesy Groupement d'Interet Economique de l'Edition Phonographique et Audiovisuelle)		
SINGLES		
This Week	Last Week	
1	—	GABRIELLE—Johnny Hallyday (Phonogram/Philips)
2	—	LA VIELLE—Michel Sardou (Sonopresse)
3	—	DON'T GO BREAKING MY HEART—Elton John/Kiki Dee (Pathe-Marconi)
4	—	DADDY COOL—Boney M (Carriere)
5	—	VIENS QUE JE T'EMBRASSE—Shuky and Aviva (Polydor)
6	—	PORQUE TE VAS—Jeannette (Polydor/Hispavox)
7	—	MALADIE D'AMOUR—Elisabeth Jerome (Pathe-Marconi)
8	—	CONCERTO DE LA MER—Jean-Claude Borely (Discodis)
9	—	SVALUTATION—Adriano Celentano (Eurodisc/WEA)
10	—	GENTIL DAUPHIN TRISTE—Gerard Lenorman (CBS)
11	—	ALLEZ OOP—Rubettes (Polydor/State)
12	—	NE RACCROCHE PAS JE T'AIME—Carlene Chery (Discodis)
13	—	NICE AND SLOW—Jesse Green (Pathe-Marconi)
14	—	TROUBLE MAKER—Roberta Kelly (WEA)
15	—	IN ZAIRE—Johnny Wakelin (Vogue)

ITALY		
(Courtesy Germano Ruscitto)		
SINGLES		
This Week	Last Week	
1	—	MARGHERITA—Riccardo Cocciante (RCA)
2	—	MUSIC—John Miles (Decca)
3	—	LINDA—I Pooh (CBS-MM)
4	—	CANZONE D'AMORE—Le Orme (Phonogram)
5	—	MONDO—Riccardo Fogli (CBS-MM)
6	—	SVALUTATION—Adriano Celentano (Clan-MM)
7	—	AMORE MIO PERDONAMI—Juli & Julie (YEP—Baby)
8	—	TU E COSI' SIA—Franco Simone (Rifi)
9	—	AMORE NEI RICORDI—Bottega dell'Arte (EMI)
10	—	EUROPA—Santana (CBS-MM)
11	—	TRY ME—Donna Summer (Durium)
12	—	IO CAMMINERO—Fausto Leali (CBS-MM)
13	—	SHAKE YOUR BOOTY—K.C. & The Sunshine Band (RCA)
14	—	BERTA FILAVA—Rino Gaetano (IT—RCA)
15	—	YOU SHOULD BE DANCING—Bee Gees (Polydor-Phonogram)

BRAZIL		
(Courtesy IBOPE-Sao Paulo)		
SINGLES		
This Week	Last Week	
1	—	SAILING—Rod Stewart (Warner Brothers)
2	—	NAO SE VA—Jane E Herandy (RCA)
3	—	WHEN YOU'RE GONE—Maggie MacNeal (Warner Brothers)
4	—	LOVE HURTS—Nazareth (Vertigo)
5	—	MOCA BONITA—Angela Maria (Copacabana)
6	—	REMEMBER—Tony Steves (Young)
7	—	CHILDREN—Paul Denver (Young)
8	—	BECAUSE I LOVE YOU GIRL—The Stylistics (Top Tape)
9	—	FERNANDO—Abba (RCA)
10	—	ROCK ENREDO—Franco (Continental)

SWEDEN		
(Courtesy of GLF)		
SINGLES		
This Week	Last Week	
1	—	DANCING QUEEN—*Abba (Polar)
2	—	LET YOUR LOVE FLOW—Bellamy Brothers (Warner Brothers)
3	—	DON'T GO BREAKING MY HEART—Elton John & Kiki Dee (Rocket)
4	—	DANCE LITTLE LADY DANCE—Tina Charles (CBS)
5	—	FIREFLY—*Bjorn Skifs (EMI)
6	—	MISSISSIPPI—Pussycat (EMI)
7	—	I LOVE TO LOVE—Tina Charles (CBS)
8	—	YOU SHOULD BE DANCING—Bee Gees (Metronome)
9	—	JUNGLE ROCK—Hank Mizell (Charly)
10	—	LADY BUMP—Penny MacLean (Ariola)

HOLLAND		
(Courtesy Stichting Nederlandse)		
SINGLES		
This Week	Last Week	
1	—	MON AMOUR—BZN (Negram)
2	—	HEAVEN MUST BE MISSING AN ANGEL—Tavares (EMI/Bovema)
3	—	DADDY COOL—Boney M (Hansa)
4	—	PLAY THAT FUNKY MUSIC—Wild Cherry (Epic)
5	—	CHANSON D'AMOUR—Manhattan Transfer (Atlantic)
6	—	ONZICHTBARE ANDRE—Andre Van Duin (CHR)
7	—	THE BEST DISCO IN TOWN—Ritchie Family (Philips)
8	—	THE PRICE OF LOVE—Bryan Ferry (Island)
9	—	I ONLY WANNA BE WITH YOU—Bay City Rollers (Bell)
10	—	DANCE LITTLE LADY DANCE—Tina Charles (CBS)

LPs		
This Week	Last Week	
1	—	THE BEST OF ABBA—Abba (Polydor)
2	—	LET'S STICK TOGETHER—Bryan Ferry (Island)
3	—	POP PARADE—Various Artists (K-Tel)
4	—	RIVER SONG—George Baker Selection (Negram)
5	—	SONGS IN THE KEY OF LIFE—Stevie Wonder (Tania Motown)
6	—	THE BEST OF JACK JERSEY—Jack Jersey (EMI/Bovema)
7	—	THE BEST OF ROY ORBISON—Roy Orbison (Arcade)
8	—	LONG MAY YOU RUN—Stills-Young Band (Reprise)
9	—	ZO WIL IK LEVEN—Conny Vandenbos (Basart/Poker)
10	—	ONCE UPON A TIME IN THE WEST—Ennio Morricone (RCA)

SPAIN		
(Courtesy El Gran Musical)		
SINGLES		
This Week	Last Week	
1	—	EL JARDIN PROHIBIDO—*Sandro Giacobbe (CBS) (Sugar)
2	—	EUROPA—Santana (CBS)
3	—	SI TU FUERAS MI MUJER—*Lorenzo Santamaria (EMI) (EGO Musical)
4	—	O TU, O NADA—*Pablo Abraira (Movieplay) (Quiroga-Penta)
5	—	I LOVE TO LOVE—Tina Charles (CBS) (Chappell)
6	—	FERNANDO—Abba (Columbia) (Notas Magicas)
7	—	SOLO TU—*Camilo Sesto (Ariola) (Arabella-Armonico)
8	—	LOS CUATRO DETECTIVES—*Pepe Da Rosa (RCA)
9	—	YO TAMBIEN NECESITO AMAR—*Ana y Johnny (CBS)
10	—	ECHAME A MI LA CULPA—*Albert Hammond (CBS) (Southern)

LPs		
This Week	Last Week	
1	—	AMIGOS—Santana (CBS)
2	—	ROCK AND ROLL MUSIC—The Beatles (EMI)
3	—	DESIRE—Bob Dylan (CBS)
4	—	A LOVE TRILOGY—Donna Summer (Ariola)
5	—	BARCELONA, GENER DE 1.976—*Lluís Llach (Movieplay)
6	—	WISH YOU WERE HERE—Pink Floyd (EMI)
7	—	BLACK & BLUE—The Rolling Stones (Hispavox)
8	—	OPUS 10—*La Trinca (Edigsa)
9	—	TU ENCIENTES MI CORAZON—Tina Charles (CBS)
10	—	EL AMOR—*Julio Iglesias (Columbia)

rakis, Lela Stamos, Andreas Koulombis and Vasilis Fakitsas. ... Album "Graphickratic" ("Bureaucracy") coming from Emial with songs composed and performed by Christos Lettonos, with lyrics by Kostas Virvos. ... Konstantinos Karamanlis, Greek prime minister, is a fan of musical nostalgia and dropped in at the Tower Suite nightclub in the Athens Tower to hear old songs by veteran singers Sotos Panagopoulos and Angela Zelia.

LEFTY KONGALIDES

TOKYO

Teichiku Records is releasing a single, "Paint The Smile On," by Jigsaw, who will be performing at the 7th annual World Popular Song Festival in Tokyo. ... Discmate Records signed a deal with Toshiko Akiyoshi whereby Akiyoshi will be producing jazz records for the record company. Akiyoshi, who is currently living in the U.S., will be producing four albums a year.

King Records launched a campaign targeted at 30 major rock acts that the company handles. Included are Rory Gallagher, Z.Z. Top, Eric Clapton, Camel, John Mayall, Tubes, 10cc, Peter Frampton and Procol Harum. Objective of the 4-month campaign is to generate sales of 100 million yen or approximately \$300,000. ... Trio Records which recently acquired rights on masters of a LA-based independent production firm, Tawo, will release the first single under the deal, "Crazy Dancing," by the Bottom Line on its newly established Tawo label.

Teichiku is coming up with the second single of the Hot Blood, "Le Chat." The first single of the set, "Soul Dracula," has already sold over 600,000 copies, according to a company spokesman, and became the biggest selling disco record in Japan.

Warner-Pioneer will release an album, "Made In Europe/Purple Live In Paris," of a disbanded group, Deep Purple. ... Victor Musical Industries will release the first live album of Lynyrd Skynyrd, "Lynyrd Skynyrd Live." ... A list of foreign acts touring Japan in November includes Olivia Newton-John (promoted by Kyodo Tokyo), Lonnie Liston Smith & The Cosmic Echoes (Kyodo Tokyo), Nini Rosso (Kyodo Tokyo), Salvatore Adamo (Universal Orient Promotions), Status Quo (Udo Artists), Armando Orefiche And His Havana Cuban Boys (Itoh Music Office), Atahualpa Yupanqui (La Musica Iberoamericana), Hues Corporation (Tokyo Artist Promotions), Keith Jarrett (Ai Music) and Ginamaria Hidalgo (Kanbara Music Office).

Sarah Vaughan dropped her Japanese tour, originally scheduled for November. ... Nippon Phonogram which recently signed a licensing deal with Salsoul label will release two albums and three giant disco singles Nov. 25 to launch the label in Japan. Two albums are "Nice 'N' Naasty" by the Salsoul Orchestra, and "Ten Percent" by Double Exposure. ALEX ABRAMOFF

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Other new "Best Of ..." releases from WEA showcase James Taylor and the Doobie Brothers, part of the 30 albums being included in the promotion. National press advertising is being used strongly, emphasizing the suitability of records over other leisure goods as Christmas gifts. Other artists involved: Frank Sinatra, the Rolling Stones, the Eagles, Four Seasons, Beach Boys, Judy Collins and Aretha Franklin.

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Academy Booming In L.A.

• *Continued from page 52*
 Martin, Frank Sinatra, Danny Kaye and Eddie Albert, says Roberts.
 Graduates David Sears and Helen Burrell last year won awards at the American Song Festival in the rock music area. Sears has since been named director of music at Los Angeles High School.

Other graduates Roger Kinnerly and Stephanie Spruill won the 1975 award in the same category. Spruill has also been a background vocalist for singer Tom Jones.

Joyce King, Karen Wright and Karen Patterson are all background singers on the Donny and Marie tv variety show.

"Big name acts tend to come to us at the last minute, after a portion of their original cast has cancelled," Roberts says. "We take this opportunity to include as many of our students into the productions as possible. This way our students gain invaluable on-the-job training."

"In the entertainment industry," he continues, "once a performer is satisfied with the cast, recommendations will follow. This is how we get so much work for our students."

Two years ago The Young Saints in conjunction with NBC-TV produced a musical variety show "Movin' and Groovin'" for NBC. The show centered around performances by several members of The Young Saints.

Coordinators & Diskery Reps Detente

• *Continued from page 36*
 ward. This kind of push, however, geared toward record sales and artist buildup does not fill stadiums and students seem to not understand what labels are after.

Yet another problem of mutual misunderstanding concerns new or baby acts. Schools want help on big name acts and labels seem more willing to help smaller acts break loose.

Numerous examples of how labels work included Stessel's story of how Charlie Daniels called a Purdue station and did an interview supporting what turned out to be a sellout show two weeks in advance. He said Columbia often has available live taped interviews to send to schools.

Though not a campus situation, Island's Piering pointed out that his label shared 50/50 in spots promoter David Forrest used to plug a lagging Toots & the Maytals show. "We didn't want to see it stiff."

Often label activity is tangential. Frymire pointed to strictly promo tour activity for some acts. There is also the problem with acts that cannot get airplay and Carol Sidlow of William Morris mentioned Nils Lofgren, an A&M act.

"We want to augment, we want to know what's being done. If we see the need for some radio time we'll help," said Frymire.

As for new acts, Piering said that Island put Third World into a house in Berkeley and it played gigs all over the Bay Area and sold 6,500 pieces. "Then we put them on a 40-city, 60-date tour even though the group was getting no airplay relatively and it cost \$40,000. So don't always ask for Bob Marley & the Wailers, ask us about some of the unknown acts too."

Poor communications between labels and campuses and lack of experience by campus talent coordina-

tors are sensitive areas. At one point, Cheen said: "I'm scared to death to go into colleges with my acts." Cheen flared up when one delegate complained of a label representative telling his people "We bought you KSAN and 40 tickets, what more do you want?"

"You should have called the manager of that act and fed him that line. I can get someone (at a label) fired for saying something like that," Cheen said.

Taking up this point, Frymire said, "If you call publicity and can't get help that's bullshit. Call other departments at the label."

Campus representatives fired back that they often can't get hold of personal managers, said Stessel.

"The word has to get to the manager that he's screwing his act into the ground. Then a confrontation can take place."

He said labels do care and that at Columbia it can get to the point of not only artist relations executives getting involved, but that it can go right up to Bruce Lundvall, label president.

As for reaching managers, Cheen said, "Leave threatening messages." Stessel said most labels can get the campus representative in touch with a manager, though he warned about being involved with really small labels. "We have \$500 acts, too," Stessel pointed out.

Basically, labels go after the reinforcement surrounding concerts but will come in if trouble looms. Stessel told of a Michael Murphey Michigan State concert where the problem seemed that Murphey had no new LP in 1½ years. Columbia stretched a release date and got the new LP into the market four days early to boost the concert.

Campus concert coordinators may not always realistically appraise an act's potential. In the case of

Springsteen at Santa Barbara, Cheen argued that, "He's a superstar. Advertising may not always be what is needed. What about a radio contest, in-store support, having stacks of his records in the stores?"

"Who's responsibility is that?" the delegate asked.

"Yours," Cheen fired back. Joining in the debate, Stan Goldstein of Magna Artists said he has noticed more and more concerts in the Santa Barbara area and thought the 3,300 draw for Springsteen was good in perspective.

Clearly there are many areas in which the campus side and label/artist management side are out of sync and Cheen called for more learning conferences such as NECAA's.

One pet gripe he noted is where the ego of the campus coordinators overpowers the act. "You see this emcee person on the night of the gig get up there in patent leather shoes. Or you go into the campus and right away you see the type on the posters has the campus producers as large as that for the act. That's when you know you're in trouble."

Dealers Smell \$

• *Continued from page 49*
 price down to \$4.95. (The Pablo line is distributed by RCA.)

Among the new nostalgia lines he's handling are Aircheck of New York (big bands) and Joyce of Florida (similar material).

He's also imported several Glenn Millers from EMI of England which are not available in the U.S., selling them for \$5.50. He's also offering some ECMs from Germany not offered by Polydor and has imported titles by Norwegian singer Karjn Krog, Rod Mitchell, the U.S. player living in Sweden who has cut for Swedish Metronome, and Lara Gullin, a Swedish baritone sax player.

Avery is also offering product by a new local label, RGB, whose owners include musicians Buddy Collette, Red Callender and Al Aarons. The first LP is the Collette quintet cut at a San Diego college and the second features Ike Isaacs, Jack Wilson and Jimmy Smith (the drummer). Avery sells this product for \$4.95, down from the \$6.98 suggested list.

"A lot of our customers don't consider the jazz/rock type of music their kind of music," notes Avery, himself a fan and involved observer. "We carry it but we don't promote it other than keeping it in stock and showcasing some album covers."

Perfect Studio

• *Continued from page 39*
 types of music. It's all sound energy, molecules moving in the air. I just want to keep up to date as much as possible with the technology. That's essential because there's no doubt that Latin music has begun a whole new era."

Other staff at the 16-track facility are engineer Irving Greenbaum, who had also done previous Fania recordings, and assistant engineer Mario Salvati along with studio manager Jane Kohn and long-time salsa producer Louie Ramirez.

Panelists Concur

• *Continued from page 36*
 campus. Hanson suggested post-concert ads to thank the label and others involved. "Clip out these ads and see that label people know how you appreciate all the behind the scenes work that goes into successful shows."

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ADVERTISING PAYS.

Colleges Underestimate?

• *Continued from page 36*
 Agency; and Ron Umile, Associated Booking.

Being a Western conference, the talk got around to Bill Graham on many occasions. "If you operate within 8,000 miles you're in his territory," one agent offered to tumultuous yocks.

However, Goldstein said he prefers to work with San Francisco promoters other than Graham and said, "Believe it or not, I'm doing Janis Ian with David Allen together with another co-promoter because of what happened with the success of Janis at the Boarding House."

He said he tries to work with various promoters because acts will stay with people who break them in the San Francisco market.

Campus talent coordinators may seem amazed at times about how agents advise acts and groom them in various ways. Goldstein said Ronnie Laws feels he is not that much a jazz artist and wants to be billed with acts such as Tower Of Power and Richie Havens because this broadens his potential.

"We broke Janis Ian by taking her out from the Roxy into smaller venues and the same with Leo Sayer, whom we took to the Boarding House and to smaller places so more people could see him," said Goldstein as an indication of how even smaller college venues play a role in artist development.

One delegate with a particular problem of a 1,200-seater was advised to go to double shows. "Then

you are into a \$7,000-\$10,000 gross potential situation."

Campuses offer yet another advantage, claimed Zievers: "A lot of colleges are not as interested in making as much money as promoters and their expenses are less than would be the case with an outside promoter."

"I don't want to lose colleges to promoters," said Goldstein. "And it's happening all over the country."

But even though some campus coordinators do not realize their importance in the market, others are just the opposite and call up demanding a date in precise frameworks. "I don't believe booking can be all that cut and dried," said Associated Booking's Umile. "Be flexible. We might be coming out of a Friday and need a weekend around the Bay area."

Flexibility also keys with another pet agent gripe—the committee. "Some committees are larger than some states," said Goldstein. "We had this school that kept sending us telegrams and finally cancelled on a two-act show because they said the committee couldn't agree. Then we found out that Jessi Colin Young was playing 30 miles away on the particular date in question and that's really why they cancelled."

If there are any people in talent who are readily adept at flexibility, it is the agent, many panelists agreed. Yes, they expect price haggling. And no, don't deal with the personal manager because, as Goldstein said, "No matter what he (the personal manager) tells you, he will end up coming to us (the agent) and it just causes problems."

Billboard's Top Album Picks

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Billboard SPECIAL SURVEY For Week Ending 11/13/76

Number of LPs reviewed this week **52** Last week **44**

Spotlight

Pop

SYLVERS—Something Special, Capitol ST11580. The behind-the-scenes team of manager Al Ross, writer-producer Freddie Perren and the Capitol staff which rocketed the family Sylvers to a stunning comeback success earlier this year has a rich new helping of the same youth-soul disco sound to work with again. The Sylvers have emerged as one of the classiest teen-oriented goodtime soundmakers ever to come down the pike. The production is elegantly tasteful and Sylvers singing is consistently bright and convincing, but with a mature control that avoids any excesses. The LP sounds potentially full of strong singles.

Best cuts: "Hot Line," "High School Dance," "Disco Showdown," "Shake Um Up."

Dealers: The Sylvers were a solid seller with its first Capitol LP.

ELVIN BISHOP—Hometown Boy Makes Good, Capricorn CP0176 (Warner Bros.). Bishop comes on strong in this package after his smash "Fooled Around And Fell In Love" and includes a few tunes in that vein. Notable, however, are the elaborate arrangements and variegated instrumentation on many of the upbeat, bouncy offerings. Tower of Power contributes guest horns on a few tracks and Bishop's excellent band lends gratifying support. Mickey Thomas handles a few lead vocals while Reni Slaits shines with both lead and background singing on some disco flavored tracks.

Best cuts: "Sugar Dumplin'," "Sidelines," "Twist & Shout," "Spend Some Time," "Keep It Cool," "Once In A Lifetime."

Dealers: Elvin is riding his hottest streak ever.

BOBBY WOMACK—Home Is Where The Heart Is, Columbia PC34384. Unbridled energy and passionate intensity mark Womack's first new album for Columbia. This product, co-produced by Womack with the Muscle Shoals Rhythm Section, makes one wonder where this all-out Womack song attack power has been on his spectacular cuts that vividly convey the sense of an artist re-finding himself after a period of relative drifting artistically. Womack's preaching tendencies are present enough to give added impact to some spoken introductions and breaks, but are not allowed to become over-indulgent.

Best cuts: "Home Is Where The Heart Is," "Standing In The Safety Zone," "One More Chance On Love," "I Could Never Be Satisfied."

Dealers: Womack is back in peak form and in-store play would aid in demonstrating this profitably.

DOOBIE BROTHERS—Best Of . . ., Warner Bros. BS 2978. This is vintage wine from a first class group. Material is drawn from six previous projects and it's all there. Good time lyrics, infectious rhythms, and all the rock 'n' roll joy they are capable of mustering. One also recognizes versatility in a "best of" hits package as evidenced by a funky rendition of Holland-Dozier-Holland's "Take Me In Your Arms."

Best cuts: "China Grove," "Long Train Runnin'," "Listen To The Music," "Black Water," "Take Me In Your Arms," "South City Midnight Lady."

Dealers: The Doobies are proven superstars. Display prominently.

GLADYS KNIGHT & THE PIPS—Pipe Dreams (Original Soundtrack), Buddah BDS6576ST. With a sweeping variety of writers, arrangers and producers (including Bubba Knight) involved in this soundtrack, the album still comes across with an effectively strong sense of unity. Gladys sings with maximum expressiveness and conviction, while remaining mostly within the soul-MOR orchestral ballad field she has chosen in recent years. The film stars Knight in a tale of love along the Alaska pipeline and the cover art is spectacularly different.

Best cuts: "So Sad The Song," "Nobody But You," "I'll Miss You," "Pipe Dreams," "Find A Way."

Dealers: The first new LP from this act in some time should find eagerly waiting fans.

GLEN CAMPBELL—The Best Of . . ., Capitol ST11577. Obviously, the whole world has heard these Glen Campbell songs during the past decade and it's nice to have them conveniently assembled in such a nice package. An interview with the artist, printed on the inner sleeve, is a superb format for adding unusual insight into the music and its making. Campbell is currently hot enough to make the timing of this package right.

Best cuts: "Rhinstone Cowboy," "Gentle On My Mind," "Wichita Lineman," "Country Boy," "By The Time I Get To Phoenix."

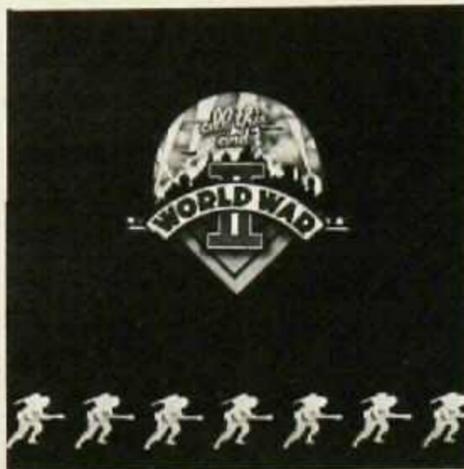
Dealers: This LP is part of a major Capitol fall greatest hits campaign.

FACES—Snakes And Ladders, Warner Bros. BS2897. Actually a best hits package that reaches back to Rod Stewart and Ronnie Wood days with many of the tunes penned by the duo in fact. On this set the former is at his raspy vocal best while the latter's scathing guitar is clearly recognizable. It's a good blend of this pioneer English band's lively rockers tempered by Stewart's organ-spiced balladry.

Best cuts: "Pool Hall Richard," "Cindy Incidentally," "Flying," "Stay With Me," "Sweet Lady Mary," "Had Me A Real Good Time."

Dealers: Stewart presently has a big hit single and album out.

FOGHAT—Night Shift, Bearsville, BR6962 (Warner Bros.). As a strong followup to its "Fool For The City" LP, Foghat comes through with some hard driving rock highlighted by intense guitar riffs from lead guitarist Rod Price. Five of the seven tunes are in excess of five minutes allowing for well-



ORIGINAL SOUNDTRACK—All This And World War II, 20th Century 2T522. The all-star roster of vocalists performing on this collection of classic Lennon-McCartney songs, for the soundtrack of a film collage of WW II news-reel footage, is so mind-boggling that it makes producer-coordinator Lou Reizner's last big-name epic, "Tommy," look like a road company. To name some of the biggest surprises on this two-disk set, we have Ambrosia, the Bee Gees, Status Quo, Helen Reddy, the Four Seasons, Frankie Valli, Frankie Laine, Henry Gross, Leo Sayer, Bryan Ferry, Rod Stewart, Roy Wood, Jeff Lynne, Peter Gabriel, Tina Turner, Keith Moon and Elton doing a recap of "Lucy In The Sky With Diamonds." The London Symphony Orchestra is apparent in force on many of the cuts, but the charts never seem to overwhelm the strikingly original interpretations of the vocalists. This is one of the most fascinating and artistically successful big concept albums ever brought off.

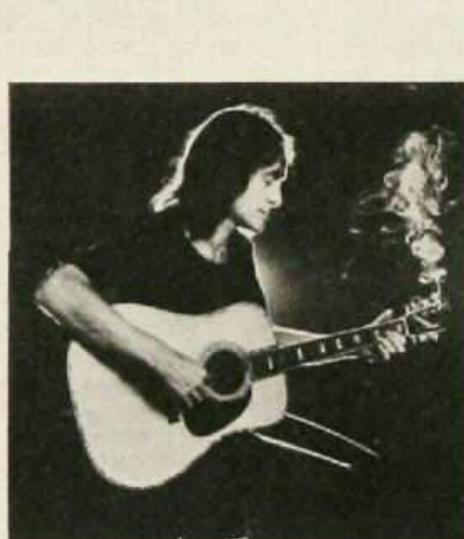
Best cuts: "I Am The Walrus," "Get Back," "Magical Mystery Tour," "Fool On The Hill," "Hey Jude," "A Day In The Life."

Dealers: Twentieth Century president Russ Regan's far-out idea for using Beatles songs behind a surrealist movie documentary has produced results perhaps beyond anyone's expectations.

LEO SAYER—Endless Flight, Warner Bros. BS2962. Warner has made it clear that Sayer is a top priority push artist for the label this fall. And the product here is a strong bet to expand Sayer's popularity to a more consistent plateau. The single, "You Make Me Feel Like Dancing," is shooting towards the top 30 and its semi-disco feel is right on contemporary, complete with swoops up to a remarkable falsetto range. The teaming of virtuoso producer Richard Perry with virtuoso singer-writer Sayer was inspired, to say the least. One immediately apparent switch is that an interesting variety of songwriters has been pulled in for material, rather than relying exclusively on Sayer's always interesting but sometimes quirkily offbeat co-writing. As can be expected from a Sayer LP, there are many different styles of song delivered with vast energy and a voice that can seemingly do anything.

Best cuts: "You Make Me Feel Like Dancing," "I Hear The Laughter," "Magdalena," "When I Need You," "Hold On To My Love."

Dealers: Sayer has always been an impressive artist and here he's more commercial than ever.



DAVE MASON—Certified Live, Columbia PG34174. For years the loyal legion of Dave Mason followers has been growing by leaps and bounds. Although they've been extremely pleased by his studio sessions, these people felt that this composer-musician was heard best live in concert. So now here's a live two-record set featuring Mason at his soulful and exciting best. Aiding and abetting on this album (listed at \$7.98 for two records) are his regular backup band of Mike Finnigan on keyboards, Jim Krueger on guitar, Gerald Johnson on bass and Rick Jaeger on drums. At times the songs seem to drag on a little too long, but overall this set is a wonderful sampling of Mason's various triumphs. Besides the rock tunes, there's a sampling of acoustic folk-country and a couple of blues numbers. In the end, the LP has the listener wanting a little more, just as his fans do at concerts.

Best cuts: "Feelin' Alright," "Pearly Queen," "All Along The Watchtower," "World In Changes," "Look At You, Look At Me."

Dealers: Stock this LP in the Mason and Traffic sections, as well as the new releases. Let people know that this live set is two records for only \$7.98. Mason is an established seller and people will be looking for this as a Christmas gift.

orchestrated instrumental jams complemented by Dave Peverett's strong vocals.

Best cuts: "Drivin' Wheel," "I'll Be Standing By," "Night Shift," "Burning The Midnight Oil."

Dealers: Foghat has a large and avid following.

FUNKADELIC—Hardcore Jollies, Warner Bros. BS2973. All it takes is one glance at the crowded jacket illustration, with its hordes of green and purple monstrosities, to know that again we are back in the maggots world of George Clinton's Funkadelic. The group's first album on WB is chockful of the usual Funkadelic cosmic-raunch goodies, the slashing more-rock-than-soul guitar lines, the outrageous lyrics that bizarrely combine soul rap and science-fiction bombast. In his far out way, Clinton somehow continues to expand the frontiers of music theater to borderlines that never lose their mass appeal.

Best cuts: "Osmosis Phase One," "You Scared The Lovin' Out Of Me," "Adolescent Funk," "If You Got Funk, You Got Style."

Dealers: Funkadelic is on its biggest national tour ever, packing major arenas everywhere.

DEEP PURPLE—Made In Europe, Warner Bros. PR2995. This is British heavy metal rock excitement at its best, taped live during some of the last concerts where Purple's nucleus of guitarist Richie Blackmore, keyboardist Jon Lord and drummer Ian Paice were still all together in the group. The European concert hall sound gets excellent fidelity as processed through the Rolling Stones mobile truck. A rock collectors treat.

Best cuts: "Burn," "Mistreated," "Stormbringer."

Dealers: A cross between a greatest hits LP and a live LP at a time when both forms are enjoying their greatest popularity.

GRAND FUNK—Hits, Capitol, ST11579. This is a greatest hits repackaging, part of the label's "Best Music Ever Sold" fall campaign. Included are Funk's major singles and various familiar cuts issued before the group finally broke through to singles airplay. Good, mass-appeal hard rock from Mark Farner and company.

Best cuts: "We're An American Band," "Rock 'N' Roll Soul," "The Loco-Motion," "Some Kind Of Wonderful."

Dealers: The set aptly sums up the group's great popularity during its entire Capitol career.

FRANK ZAPPA—Zoot Allures, Warner Bros. BS2970. For over a decade, Zappa has gone on doing his avant-garde thing and growing his audience from a cult into a mass finally large enough to earn him a genuine U.S. gold LP this year. As far the liner notes show, Zappa is more or less his own basic group at the moment, overdubbing all guitars, bass and vocal plus taking on most lead vocals in his threatening style. Drummer Terry Bozzio and a few other visiting musicians help out on the tracks. But Zappa '76 is still the same reliable blend of electrifying guitar licks and outrageous lyric concepts.

Best cuts: "Wonderful Wine," "The Torture Never Stops," "Wind Up Working In A Gas Station."

Dealers: Zappa albums just keep on selling, month after month.

KANSAS—Leftverture, Kirshner PZ34224 (CBS). Avant-garde synthesizer rock is a chancy field but there is clearly a substantial audience for this kind of music despite general lack of AM airplay. Kansas' previous albums have all done well in this genre and the current product shows every sign of consolidating the group's prior acceptance to a higher level. There's even opening clues that the LP's first cut can break through as a single.

Best cuts: "Carry On Wayward Son," "Magnum Opus," "Miracles Out Of Nowhere."

Dealers: A good time to display the Kansas catalog.

EARL SCRUGGS REVUE—Family Portrait, Columbia PC3436. After several creative triumphs, the Scruggs Revue has produced a very commercial LP. The group's sound is still one of the best blends of country-rock found anywhere, with Gary Scruggs' vocal abilities still increasing. Overall, the strength of this LP lies in the fact that Scruggs, his three sons and the other members of the band have gelled. If the country surge by Willie Nelson, Waylon Jennings and others has attracted your attention, then this LP will be your cup of tea.

Best cuts: "Tall Texas Woman," "Mansion On The Hill," "Know My Needs," "Watching The River Flow," "Train To Frisco."

Dealers: This group is constantly touring and Earl Scruggs is still revered as the world's premier banjo player.



BARRY WHITE—Is This Whatcha Won't?, 20th Century T516. As with past LPs, White starts with sexy monologs. This LP offers two tunes with lyrics geared only to the liberal minded. Vocal and orchestral arrangements are excellent. As usual Love Unlimited offers a pleasing background cushion for White. An impressive blend of strings, drums and vocals of different tempos are incorporated into one tune, "Don't Make Me Wait Too Long." It slides out of a high energy funky number into a mellow instrumental for a well balanced album. All tunes are written and produced by White and co-arranged with Gene Page.

Best cuts: "I Wanna Lay Down With You Baby," "Now I'm Gonna Make Love To You," "Don't Make Me Wait Too Long."

Dealers: This LP will appeal to both the pop and r&b customer.

AL GREEN—Have A Good Time, Hi SHL32103 (London). On this album Green brings a new energy to his always intense style, to create a sound that should dispel claims that he hasn't changed his hit formula in five years. The rocking sax solo that opens his current single "Keep Me Cryin'" proves the point, as does the fact that the majority of the material here is winningly upbeat and cheery. Even the two or three intense, gospelly numbers work well as contrast.

Best cuts: "Keep Me Cryin'," "Smile A Little Bit More," "I Tried To Tell Myself," "Have A Good Time," "Happy."

Dealers: This is of course just as much a Pop Pick, as all of Green's Hi albums over the past five years have made the top 100 on pop.

NEW BIRTH—Reincarnation, RCA APL11801. This group seems to have mellowed vocally. There is a definite attempt at a tighter blending of voices. Its choice of material has also changed to laidback almost melodic tunes. The true talents of the group are more evident on this LP than its last few ventures. Orchestral arrangements are carried throughout and this album will very likely launch New Birth into the adult market.

Best cuts: "Love Is Stronger," "The Sunshine Song," "Don't Take Your Love From Me," "Yesterday I Heard The Rain."

Dealers: For best results display with r&b groups. The group's name value is high in this area.



BILLY "CRASH" CRADDOCK—"Crash", ABC/Dot, DOSD2063. Craddock's smooth and feeling style works perfectly with this assortment of ballads tempered with occasional rocking uptempo items such as "Don Juan" and "Just A Little Thing." Surrounded by a comfortable blend of steel, strings and voices, Craddock powers an impressive set. Craddock has a way with the tearjerkers songs that keep him country and the polished numbers that maintain his credentials as an artist who can easily cross to pop. "A Tear Fell" and "To Pretty Words That Do Not Rhyme" are Craddock at the peak of his vocal effectiveness. Ron Chancey, producer, keeps the background simple and uncluttered.

Best cuts: "Broken Down In Tiny Pieces," "A Tear Fell," "Two Pretty Words That Do Not Rhyme," "Just A Little Thing," "Why'd The Last Time Have To Be The Best."

Dealers: Expect some future singles to be pulled from this set—an action that should stimulate sales even further.

(Continued on page 72)

Spotlight—The most outstanding new product of the week's releases and that with the greatest potential for top of the chart placement; **picks**—predicted for the top half of the chart in the opinion of the reviewer; **recommended**—predicted to hit the second half of the chart in the opinion of the reviewer, or albums of superior quality. Albums receiving a three star rating are not listed. Review editor: Nat Freedland; reviewers: Eliot Tiegler, Gerry Wood, Jim Fisher, Jim Melanson, Ed Harbin, Jeff Williams, Paul Grein.

Carter Consensus

• Continued from page 4

shall Tucker and Daniels groups attracted 8,000. Daniels and Michael Murphey staged a benefit at Nashville's Municipal Auditorium, drawing Carter to the stage and 11,000 to the auditorium.

"There'll be rock'n'roll in the White House," says Daniels who reveals Carter has asked his group to play in the White House. "Who else would have thought about having us?" The confident candidate made his request before the election. "We started with him before he won a primary," Daniels adds.

Carter's first introduction to a major crowd of music executives came at the 1975 Capricorn Records Barbecue and Summer Games in Macon. Wearing bluejeans, tennis shoes and a Capricorn T-shirt, he glided effortlessly through the assemblage of music executives from the South, Los Angeles and New York, and impressed many of the executives by his ability to listen as well as talk. He returned, as the Democratic nominee, to the 1976 Capricorn fete.

Through Walden, Carter met Joe Smith, chairman of the board of Elektra/Asylum Records. Walden and Smith worked on getting Carter as the first political person to speak at the NARM convention in Miami last March.

Carter told NARM delegates about his career as a performer and songwriter following his Naval Academy days when he studied with records in the background. Carter said he then leaned toward classical piano works but relied on more contemporary acts and writers while governing the midnight oil as governor of Georgia. He also noted the influence and importance of contemporary music on the entire nation and insisted that his lifelong interest in music would be noted in his term as president.

Referring to the influence of the presidency, Smith observes, "If Jimmy Carter shows up at a pop concert, you have another look at pop music. Dwight Eisenhower was a golfer—and that changed much of

the sporting habit of this country. What does down at the White House can't help but have some kind of subliminal effect on tastes.

"The music industry doesn't need anything from the White House, but for the first time since Jack Kennedy there's a president and an administration that regards our music and our artists as authentic American culture with great international impact," says Smith.

What Smith accomplished for Carter with West Coast music leaders, Larry Uttal, president of Private Stock Records, did for him with top New York music executives and stars. Uttal held a fund-raising party for Carter in New York, drawing an impressive range of performers and executives who tossed \$38,000 into the Carter kitty.

"Jimmy Carter's strong interest and involvement in the development of the arts in this country will positively affect the music business," predicts Uttal.

Leonard Feist, president of the National Music Publishers Assn., notes, "Certainly we'll have a president in the White House who has some intimacy with the music business." Feist believes Carter's strongest boost to the music industry would be to concentrate on the nation's economy. "If he's good for the economy, then that's good for us. We follow the economy."

Feist says another important Carter role with the music industry concerns his appointments to the newly devised Copyright Royalty Tribunal that will periodically review and adjust all compulsory licensing rates under the new copyright revision. Five commissioners will be appointed for seven-year terms by the president with advice and consent of the Senate.

Congressman Clifford Allen of the Tennessee delegation feels Carter can have a beneficial effect on copyright and antipiracy legislation. "Now maybe we'll get some leadership in the White House that the Congress will be willing to follow," comments Allen.

rector of business affairs, Bill Allen, administrator of Adam's Dad Management, who begins working independent projects as well, managing John Handy, Brad Puschel, accountant; Jeff Cohen, "my one-man a&r department"; Bruce Good, press and tour coordinator; Sue Jenkins, administrator of publishing companies; Gail Baker, talent payment coordinator; Joanne Nielson, studio administrator; and Chris Minto, assistant engineer.

Jazz Beat

• Continued from page 49

the next "Highlights In Jazz" concert at NYU's Loeb Student Union Nov. 17 at 8 p.m. Promoter Jack Kleinsinger has set Helen Merrill along with Jimmy Rowles, Chuck Wayne, George Duvivier and Dick Sudhalter to help with the interpretations. Gig is open to students and general public. Maynard Ferguson returns to the L.A. area Friday (12) at King Arthur's in Canoga Park for a one-nighter. Dexter Gordon and Joe Newman star Wednesday-Sunday (10-14) at Chicago's Jazz Showcase. Woody Shaw and Louis Hayes follow the next week. Room has recently played Leon Thomas, Thad Jones Mel Lewis band, Nat Adderley and Barney Kessell-Herb Ellis.

San Francisco's Keystone Korner is really into the modern sounds: George Miribus, Eddie Henderson, Dave Liebman, Steve Kuhn, Jack DeJohnette, Denny Zeitlin, Pat Martino, all coming in in the next few weeks.

And in lower Manhattan, loft jazz groups are springing up with enthusiasm. Saxophonist Sam Rivers' Studio Rivbea on Bond St. and Environ at 476 Broadway are two of the most popular locations for hearing the new avant-garde bands. There's even a label, Survival, which is recording these musicians and has released four LPs by such artists as Rashied Ali, Leroy Jenkins, Lee Wilson and a group called Bond Street.

Producer Michael Cuscuna taped a batch of sounds last spring at Studio Rivbea and Douglas Records has released five volumes under the banner "Wildflowers: The Loft Sessions." Among the musicians heard are Rivers, Kalaparusha, Ken McIntyre, Henry Threadgill, Julius Hemphill, Oliver Lake, Hamlett Bluelitt, Michael Jackson, Anthony Braxton, Leo Smith, Sunny Murray, Byard Lancaster, David Murray and Roscoe Mitchell.

Stan Kenton's recent European concert tour has resulted in the LP "Stan Kenton Live In Europe" on the London Decca line slated for January release. The maestro's newest LP of his own Creative World label is "Journey To Capricorn" cut in Hollywood.

Send items for Jazz Beat to Billboard, 9000 Sunset Blvd., Los Angeles, Calif. 90069.

3 Pirates Sentenced

OKLAHOMA CITY—Prison sentences were handed down to three principals of CISUM Co. here Thursday (4), following conviction in a jury trial last September of 18 counts of criminal copyright infringement and one count of conspiracy.

Chief Judge Fred Dougherty of the federal court sentenced Lee Randolph, also known as Randy Sherman, his father Milton "Mickey" Sherman, and Anthony Cerase to terms ranging from one to two years.

Each was freed on \$5,000 bail after filing notices of appeal.

Randy Sherman, a former principal of Colorado Magnetics, which operated Sound Values in this city, is

(Continued on page 82)

Election Affects Industry

• Continued from page 1

nological use problems and other unfinished copyright business.

The re-elected members, in addition to the chairman, are Democratic Reps. George Danielson (Calif.), Robert Drinan (Mass.) and Herman Badillo and Ed Pattison, both of New York. Republicans re-elected are Thomas Railsback (Ill.) and Charles Wiggins (Calif.).

On the Senate side, Sen. John L. McClellan (D-Ark.), and the newly elected Senator Quentin Burdick (D-N.D.) are the only remaining members of the original five-member Senate Copyrights Subcommittee who saw the copyright revision bill through more than a decade of hearings and votes.

Retired are Sens. Phillip A. Hart (D-Mich.), Hiram Fong (R-Hawaii) and Hugh Scott (R-Pa.). The last-named Senator led the fight to get a record performance royalty into the copyright revision but broadcasters killed all attempts to make them pay for the use of recordings, as well as for the music on those recordings.

Whether Sen. McClellan, who is chairman of the powerful Senate Appropriations Committee, will remain as chairman of the Copyrights Subcommittee remains to be seen. He was once heard to say he would resign as its chairman the day the copyright revision bill was signed—but he has not yet done so.

On the executive agency front, a commission chairman swings a good deal of weight in scheduling and emphasis on what the agency will take up during his tenure. Presidential appointment of new Democratic chairman could affect proceedings at the FCC, the FTC and the International Trade Commission, among others.

FCC Chairman Richard E. Wiley's term ends June 30, 1977. The new President could ask him to step down even earlier and choose another commission member to replace him as chairman—if this happens to be a Carter priority.

Adelphi Sales Leap 400%

• Continued from page 6

Seattle, San Francisco, Los Angeles and Atlanta markets.

Adelphi nationally represents and distributes two specialized labels, Piedmont, a folk/blues label, and Skyline which is predominately bluegrass. Adelphi is internationally distributed in Japan, Australia, England, France, Denmark and Canada.

With a staff of eight, Adelphi sends promotional people into the field when an act is touring to coordinate press parties and other local promotions.

The FCC agenda includes such items as CB radio enlargement and promised discipline of interference, the controversial music format policy, rules for syndicated music program contracts with radio stations, FM quadrasonic broadcast authorizations for discrete and/or matrix systems and AM stereo.

At the FTC, Ford appointee chairman Calvin J. Collier is only at the start of his seven-year term. But there is a vacancy among the five members, and President Carter could name a new chairman who would have to be confirmed by the Senate. Or he could have Collier step down and designate someone else on the Commission as chairman, without requiring Senate confirmation.

The new President has promised a closer interest in consumer protection and fair practices in the marketplace—both FTC areas. The Commission has recently acted on such aspects of interest to music and record industry as consumer warranties, advertising of sound-alike recordings, alleged price fixing by manufacturers of audio components and easing of trade show product advertising rules.

On the world trade front, a labor-oriented President may want the International Trade Commission and the Treasury Dept. to get tougher than they have been with alleged underpricing by the Japanese of television and other home manufacturing industries and jobs.

As to the fine arts budgeting under the new Carter administration, a question mark. The National Endowment For the Arts will need \$50 million in federal funds over the next three years for its new challenge grant matching-money program for hard-pressed symphonies, operas, and theatres. Congress will decide on the supplemental funds, but President Ford had promised to give the project a nudge.

Rubinson's S.F. Opening

• Continued from page 3

involved in personal management of the artists whom you love."

Rubinson, however, continues to manage Herbie Hancock, Wah-Wah Watson, the Pointer Sisters, Terry Garthwaite and Heartsfield. But, in past months, he has cut his total staff from 17 to 11 in a move toward keying producing.

Rubinson's staff includes chief engineer Fred Catero, his studio partner for 10 years; Nick Clinos, di-

• Continued from page 70

CONWAY TWITTY—Greatest Hits, Vol. III, MCA, MCA2235. Twitty takes advantage of his incredible string of hit singles by gathering some of the best of the crop for his latest LP. Includes some of the more recent chart items such as "After All The Good Is Gone" and the semi-X-rated "You've Never Been This Far Before" back to the song that established Twitty as a '50s rock star. "It's Only Make Believe." Owen Bradley, producer, provides a straight country accompaniment for Twitty's voice, utilizing tons of steel and rhythm guitar. These songs have been pulled from past Twitty LPs on MCA and Decca.

Best cuts: "You've Never Been This Far Before," "It's Only Make Believe," "I'm Not Through Loving You Yet," "The Games That Daddies Play," "Don't Cry Joni," "After All The Good Is Gone."

Dealers: Twitty's fans will quickly go for this compilation LP.

BARBARA MANDRELL—Midnight Angel, ABC/Dot, 90302-100. Equalizes up from a powerful and often unromantic performer, Tom Collins' production takes advantage of the dramatic tendencies in Mandrell's delivery, and the vo-

cal/instrumental blend is smooth and effective. Six guitarists add their talents, and four of the selections are sweetened by strings. Clean, crisp piano and steel work brighten such cuts as "Better Off By Myself." Mandrell handles each number with impressive individuality. "I Never Said I Love You," an Archie Jordan-Hal David collaboration, displays Mandrell's abilities in handling material that leans toward the pop side. A stirring front cover strengthens this package.

Best cuts: "Better Off By Myself," "It's A Beautiful Morning With You," "Pillow Pleasure," "Midnight Angel," "I Never Said I Love You."

Dealers: Mandrell's performance on the CMA Awards network telecast should draw some new fans to her latest LP.



BEETHOVEN—SYMPHONY NO. 7—Vienna Philharmonic (Nipper), Deutsche Grammophon 2530 706. Converting meat and potatoes to a gourmet concoction seems a special talent of Nipper's. He did it before with Beethoven's Fifth and now serves up a Seventh that will again liven jaded taste buds.

The basic ingredients are the same that lesser conductorial chefs have thrown on turntables, but they now seem fresh and provocative, and stimulate new wonder for an otherwise too-familiar masterpiece. A winner all the way.

Dealers: As with Kleiber's No. 5, No. 7 too is due for heavy sales, with chart action assured. Required stock for just about any dealer with even modest classical representation.

pop

BRENDA LEE—LA. Sessions, MCA, MCA2233. Stalwart country star attempts pop crossover under the auspices of producer Snuff Garrett. Lee provides a commendable array of pop oriented tunes, all with uptempo arrangements, most notably Lieber & Stoller's "Saved." However, Lee's Southern drawl still makes her a more viable country act. **Best cuts:** "Ruby's Lounge," "Saved," "It's Another Weekend," "Oklahoma Superstar," "Mary's Going Out Of Her Mind."

JACKSON FIVE FEATURING MICHAEL JACKSON—Joyful Jukebox Music, Motown M68551. The concept here is similar to the Beatles' "Rock 'N' Roll Music," concentrating on upbeat songs the brothers put together before leaving to take their "Enjoy Yourself" message to Epic. Not a greatest hits set, this

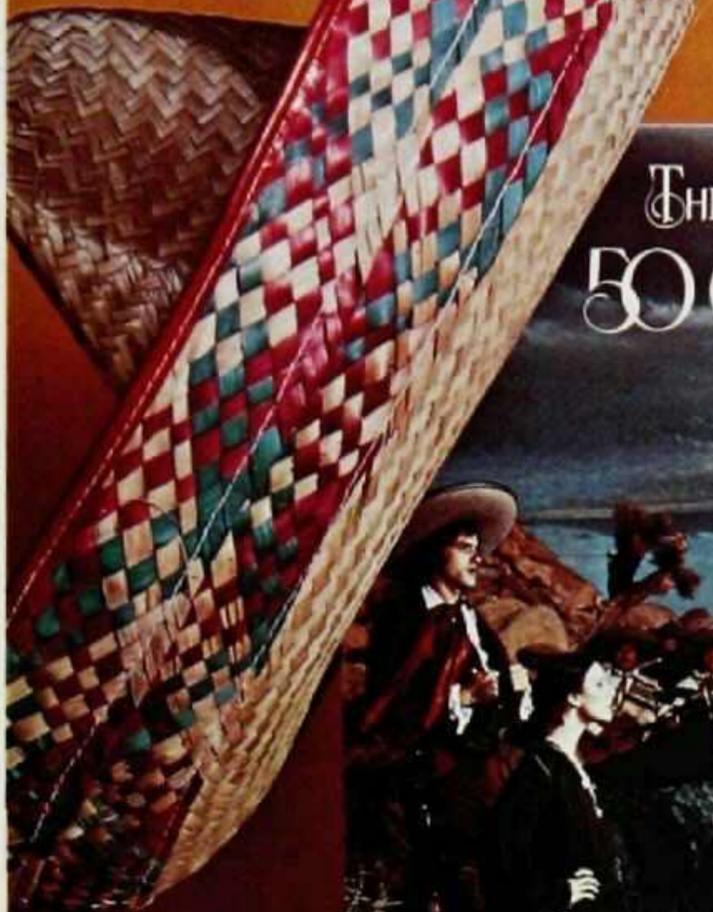
is just a collection of happy, danceable music along the lines of "Dancing Machine," which predated the disco boom when it was a smash 2½ years ago. **Best cuts:** "Pride And Joy," "Window Shopping," "The Eternal Light," "Make Tonight All Mine."

GRAHAM PARKER—Heat Treatment, Mercury SRM-1-1117. A strong, inventive LP of English pop-rock by a distinctively voiced writer-singer whose first album released in the U.S. established wide critical respect. Parker's songs sort of like a laidback early Rod Stewart and his story songs have high lyrical content. He's currently touring again. **Best cuts:** "Heat Treatment," "Turned Up Too Late," "Pourin' It All Out."

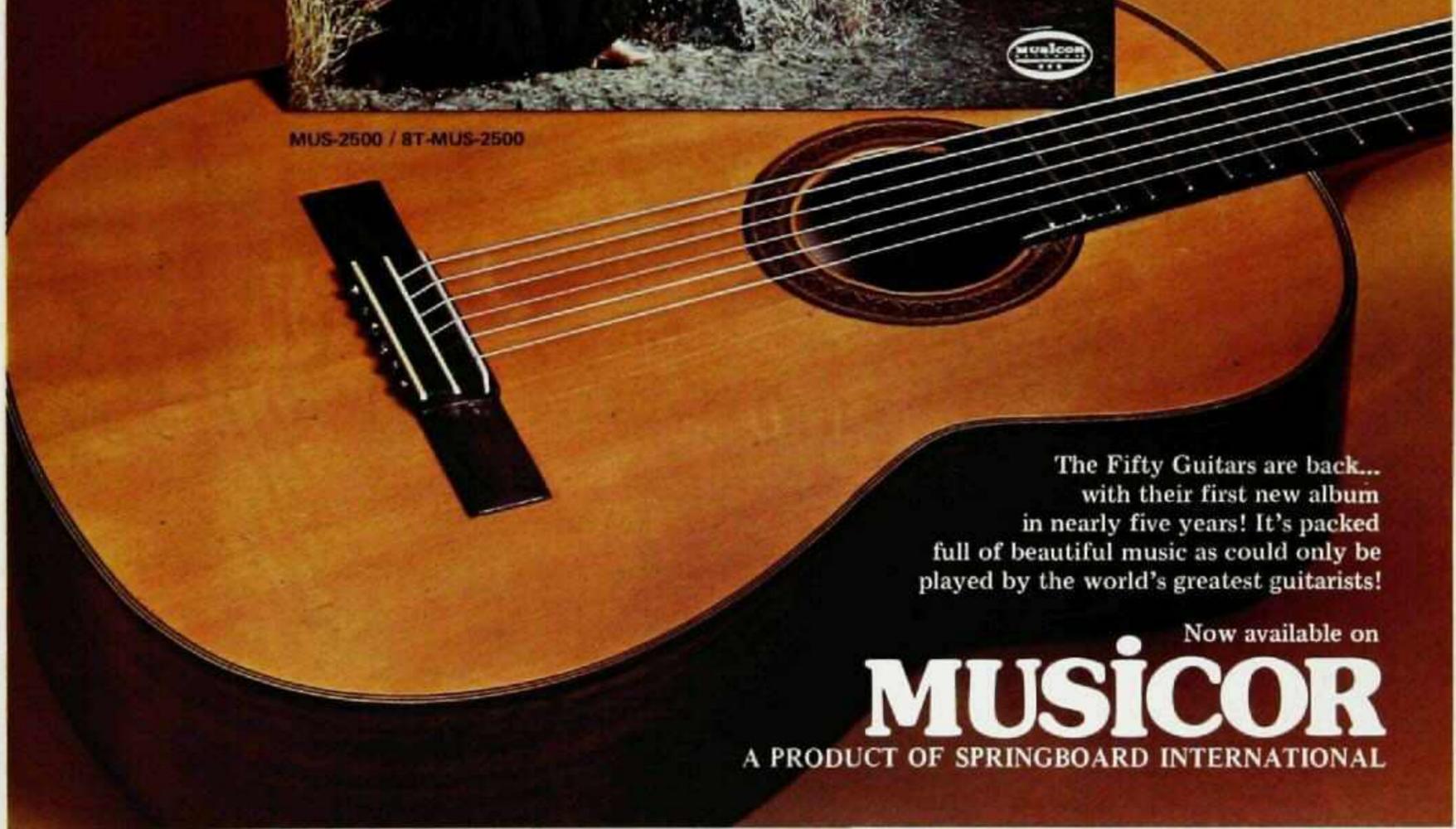
ALEXANDER HARVEY—Preshus Child, Kama Sutra 2618 (Buddha). Though known primarily as a songwriter, Harvey has become a top-notch performer. His progressive country sound with very fine lyrics (including a song he co-wrote with football coach Daryl Royal), are a sure-shot to grab music directors across the board—country, AM and FM. **Best cuts:** "Catfish Bates," "Lonesome Cup Of Coffee," "Tennessee Woman," "So I'm Down, But I Ain't Out," "Highroller," "You Make It All Blue."

(Continued on page 75)

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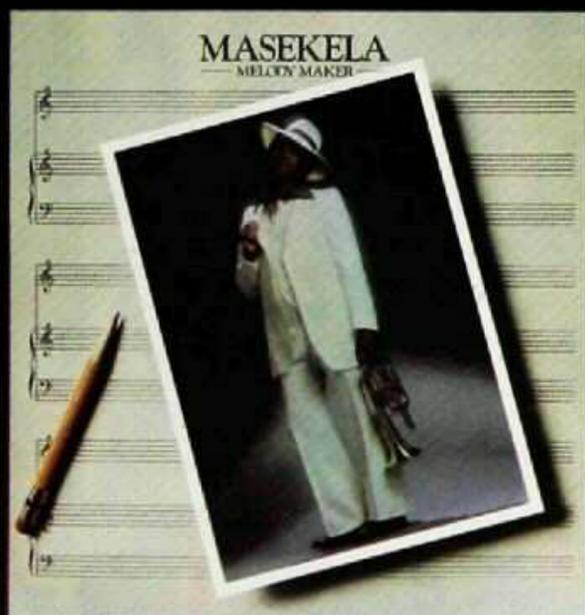
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Top Single Picks

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Pop

EARTH, WIND & FIRE—Saturday Nite (3:42); producers: Maurice White, Charles Stepney; writers: M. White, A. McKay, P. Bailey; publisher: Sagfire, BMI, Columbia 10439. The crossover kings start this disk with bad funk and then go into an ethereal falsetto chorus while the beat keeps cooking and building irresistibly. The verse and chorus sounds alternate distinctively and dramatically for a strong ear-grabbing gimmick.

BOZ SCAGGS—What Can I Say (2:59); producer: Joe Wissert; writers: B. Scaggs, D. Paich; publishers: Boz Scaggs/Hudmar, ASCAP, Columbia 10440. Very much like Boz's breakthrough hit single "Lowdown" in its complex progressive-soul-influenced cross rhythms and sinuous melody turns. Scaggs is one of the finest vocal musicians around and this spellbinding cut is already familiar to his fast-growing audience from album and concert exposure.

BARRY MANILOW—Weekend In New England (3:38); producers: Ron Dante, Barry Manilow; writer: Randy Edelman; publishers: Unart/Piano Picker, BMI, Arista 212. A big, romantic ballad just loaded with tasteful schmaltz. The strings soar and the piano pulsates as Barry muses on the great weekend trip he's had with his new beloved and wonders if the relationship has a chance.

JEFFERSON STARSHIP—Sl. Charles (6:38); producers: Larry Cox and Jefferson Starship; writers: Kantner, Balin, Barish, Chaquico, Thunderhawk; publishers: Little Dragon/Diamondback/Lunatunes, BMI, Grunt 10791 (RCA). More rocking ethereal optimism in the same vein that has made the Starship a hit singles act again after a long AM hiatus. The mysterious lyric is set in an outer-space melody and flowing Starship instrumental backup.

BEATLES—Ob-La-Di, Ob-La-Da (3:10); producer: George Martin; writers: Lennon, McCartney; publisher: MacLen, BMI, Capitol 4347. Everybody knows this chirpy, reggae-influenced Beatles cut. But it was never released as a single before and Capitol's recent Beatles first-time single "Gotta Get You Into My Life" went top 10.

recommended

BEACH BOYS—Susie Cincinnati (2:55); producer: Brian Wilson; writer: Alan Jardine; publisher: Brother, BMI, Brother 1375 (Warner Bros.).

SMOKIE—Living Next Door To Alice (3:28); producer: Mike Chapman; writers: Nicky Chinn, Mike Chapman; publisher: Chinnichap, BMI, RSO 860.

BILLY SWAN—Shake, Rattle and Roll (3:03); producers: Billy Swan, Chip Young; writer: C.E. Calhoun; publisher: Belinda, BMI, Columbia 10443.

POINTER SISTERS—You Gotta Believe (2:44); producer: Norman Whitfield; writer: Norman Whitfield; publisher: Duchess, BMI, Blue Thumb 271 (ABC).

CRACK THE SKY—(We Don't Want Your Money) We Want Mine (3:18); producers: Terence Minogue, Marty Nelson, William Kirkland; writer: John Palumbo; publisher: Blendingwell, ASCAP, Lifesong 45016.

EASY STREET—Feels Like Heaven (3:16); producer: not listed; writers: Ken Nicol, Peter Marsh, Peter Zorn; publisher: No Exit, BMI, Capricorn 0265.

MICHAEL QUATRO—One By One (3:27); producer: Stuart Alan Love; writers: M. Quatro, J. Finley, L. Kishkon; publishers: Jobete, ASCAP/Joyfully Said, BMI, Prodigal 0631.

Soul

recommended

JEANNIE REYNOLDS—Hit And Run (3:42); producer: Don Davis; writer: Roach; publisher: Groovesville, BMI, Casablanca 870.

TINA CHARLES—Dance Little Lady Dance (3:05); producer: Biddu; writers: Biddu, G. Shury, R. Roker; publishers: Chappell & Co./Subiddu, ASCAP, Columbia 10442.

STANLEY CLARKE—Hot Fun (2:50); producers: Stanley Clarke, Ken Scott; writer: Stanley Clarke; publisher: Clarkee, BMI, Nemperor 32757.

BUFFALO SMOKE—Don't Stop The Box (3:14); producer: Lou Courtney; writer: Lou Courtney; publishers: King of the Jingle/Dunbar, BMI, RCA 10805.

Country

WAYLON JENNINGS—Are You Ready For The Country (3:10); producers: Waylon Jennings-Ken Mansfield; writer: Neil Young; publisher: Silver Fiddle, BMI, RCA JB-10842. Jennings takes a bouncy Neil Young song and gives it a lively ride. The reluctant CMA Award winner is back with another familiar production that's heavy on the bass and beat.

JIM ED BROWN/HELEN CORNELIUS—Saying Hello, Saying I Love You, Saying Goodbye (2:28); producer: Bob Ferguson; writers: Jeff Barry Dene Hofheinz, Brad Burg; publishers: Don Kirshner/Kirshner Songs, ASCAP, RCA JH-10822. The powerful new team has another contender for strong sales and airplay. The song—about two lovers turning away from the world and into themselves—is the perfect vehicle for the Brown/Cornelius vocal blend.

TANYA TUCKER—Short Cut (3:17); producer: Jerry Crutchfield; writers: Lisa MacGregor-Alan Kroeber; publisher: Leeds, ASCAP, MCA 40650. Unusual choice for a single, this is pulled from Tucker's "Here's Some Love" LP. With an out-front beat bolstered by bass, guitar and flute, Tucker leans toward a definite pop direction with this uptempo item that at times borders on disco.

CONWAY TWITTY—I Can't Believe She Gives It All To Me (2:25); producer: Owen Bradley; writer: Conway Twitty; publisher: Twitty Bird, BMI, MCA 40649. Slow ballad sung in a meaningful manner by Twitty who wrote this ode to a loving woman. Steel-laced instrumentation keeps it strictly country.

recommended

JEAN SHEPARD—I'm Giving You Denver (2:41); producer: George Richey; writer: Dave Kirby; publisher: Tree, BMI, United Artists UA XW899-Y.

BILLY SWAN—Shake, Rattle And Roll (3:03); producers: Billy Swan-Chip Young; writer: C.E. Calhoun; publisher: Belinda, BMI, Columbia 3-10443.

CARL SMITH—A Way With Words (1:51); producer: Wesley Rose; writer: Eddy Raven; publisher: Milene, ASCAP, ABC/Hickory AH-54004.

CLEDUS MAGGARD—The Torn Flag (3:32); producer: Jerry Kennedy; writers: Jay Huguely-Jerry Kennedy; publisher: Unichappell, BMI, Mercury 73865.

• Continued from page 72

VARIOUS ARTISTS—Woody Guthrie's We Ain't Down Yet, Cream CR1002. This clever tribute to America's renowned folk singer-philosopher recalls many of his most potent words and songs. There's a decided country flavor to the arrangements and vocals by a number of the name performers who are not really played up on the jacket; like Peter Yarrow, Hoyt Axton, Jim Seals-Dash Crofts, Arlo Guthrie. Tracks could use better identification as to who's singing what. **Best cuts:** "So Long, It's Been Good To Know You," "The Great Historical Bum," "This Train Is Bound For Glory," "Deportees." Jess Pearson's dialog is a good intro to the musical segments.

MIKE BERRY—Rock's In My Head, Sire, SASD7524 (ABC). As one of England's earliest rock influences, guitarist Berry spent the early part of his career touring with Buddy Holly. This LP is a testimonial to Holly and to rock's formative years. It is all sung with passion and sincerity by a man who has experienced first-hand rock's beginnings. Members of Berry's English backup band date back to the early sixties. **Best cuts:** "Tribute To Buddy Holly," "That'll Be The Day," "It's All Over," "Peggy Sue," "Don't Be Cruel."

JIMMY CLIFF—In Concert, Reprise, MS2256. A live performance of best hits under one roof. Nowhere, however, are we told where or when the recordings were made. Nevertheless, an active dose of reggae before obviously infected crowds. Particularly interesting is Cat Stevens' "Wild World" done in this genre. **Best cuts:** "You Can Get It If You Really Want It," "Many Rivers To Cross," "Wonderful World, Beautiful People," "Under The Sun, Moon And Stars," "Sitting In Limbo."

KID DYNAMITE, Cream CR1003. Three former Steve Miller sidemen and vocalist Val Garcia have put together a rocking unit that concentrates on its own uptempo original songs. The sound is rather ingratiating mix of English and San Francisco influences. **Best cuts:** "Feel A Whole Lot Better," "Turn The World Upside Down."

soul

THE SUPREMES—Mary, Scherrie & Susaye, Motown M6873S1. The veteran trio's bid for the contemporary market includes several light disco numbers in the Silver Convention bag, a rough-edged Pointer Sisters' type of song, and even an orgasmic ballad à la Donna Summer. The Supremes' subtlety and the mysterious shading given to a couple of the numbers by producers Holland-Dozier-Holland keep it from being an

RANDY BARLOW—Twenty-Four Hours From Tulsa (3:13); producer: Fred Kelly; writers: Burt Bacharach-Hal David; publisher: Arch, ASCAP, Gazelle IRDA-330 A.

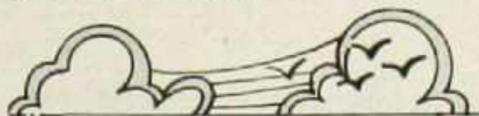
DALE MCBRIDE—Ordinary Man (2:33); producer: Bill Walker; writer: Jack Ruthven; publishers: Con Brio/Blue Branch, BMI, Con Brio CBK-114A.

LARRY KINGSTON—Wilma Lou (2:22); producer: Allen Reynolds; writer: Bob McDill; publisher: Jack, BMI, Warner Bros. WBS-8275.

MACK WHITE—A Stranger To Me (2:26); producers: Mack White-Don Powell; writer: Don Gibson; publisher: Acuff-Rose, BMI, Commercial COM-1320A.

SANDY POSEY—It's Midnight (Do You Know Where Your Baby Is?) (2:24); producer: Chips Moman; writer: Bobby Emmons; publisher: Baby Chick, BMI, Warner Bros. WBS-8289.

CALICO—Lyn' Again (2:55); producer: Larry Butler; writers: Larry Butler-Chips Moman; publishers: Unart/Baby Chick, BMI, United Artists UA-XW907-Y.



Easy Listening

BOBBY VINTON—Nobody But Me (2:49); producer: Bob Morgan; writer: B. Vinton; publisher: Feather, BMI, ABC 12229. A tastefully contemporary MOR song updates the surefire lyrical theme of "What Ever Happened To That Old Gang Of Mine." Vinton sings with a ruefulness covered by determined cheer, a good tactic for keeping the tune from coming across too maudlin.

AL MARTINO—There's Nothing Greater Than Our Love (3:50); producer: Mike Curb; writers: M. Curb, L. Kusik; publishers: Famous/Ruddy, ASCAP, Capitol 4362. A standard type, European sounding big ballad gets contemporary Mike Curb packaging and a believable vocal from Martino.

recommended

FRANK SINATRA—Like A Sad Song (4:10); producer: Claus Ogerman; writer: John Denver; publisher: Cherry Lane, ASCAP, Reprise 1377 (Warner Bros.).

GINO VANNELLI—Summers Of My Life (3:28); producers: Gino Vannelli, Joe Vannelli, Geoff Emerick; writer: Gino Vannelli; publishers: Almo/Gwa, ASCAP, A&M 1879.

Billboard's Recommended LPs

overt cash-in. **Best cuts:** "Let Yourself Go," "We Should Be Closer Together," "I Don't Want To Be Tied Down," "You Are The Heart Of Me."

JR. WALKER—Whopper Bopper Show Stopper, Soul 56748S1. Just four months after his "Sax Appeal" LP, Walker is back with another set that is dominated by gritty r&b funk along the lines of the Isley Bros. The upbeat approach, Walker's stellar sax work and the well-integrated female backup work well throughout. **Best cuts:** "You Are The Sunshine Of My Life," "My Love," "I Want You."

CHI-LITES—Happy Being Lonely, Mercury SRM11118. This group offers a fuller sound than in the past, possibly because its membership has grown from three to five. Clear controlled vocals are complemented by instruments that remain in the background. The Chi-Lites are still best performing ballads. **Best cuts:** "Happy Being Lonely," "Games People Play," "I Turn Away," "Message To The World."

DYNAMIC SUPERIORS—You Name It, Motown M6875S1. Strong arrangements by Mel Bolton and Gene Page add a spark to this vocal group's efforts and transform it into a more potent contemporary sounding act. A taste of the current disco tempo opens the LP with "Stay Away" and from then there's plenty of strings and brass in cascading, exploding fashion. High tenor voice leads the other four teammates. **Best cuts:** "Before The Street Lights Come On," "Stay Away."

LEROY HUTSON—Leroy Hutson II, Curtom CU5011 (Warner Bros.). Hutson has selected a variety of material ranging from super-slick disco numbers to mellow-message love ballads. Instruments are generously used in tasteful arrangements throughout this album. Background vocals are also a plus and never the dominant force. **Best cuts:** "I Do I Do," "Love To Hold You Close," "Flying High," "Don't It Make You Feel Good."

SOUL TRAIN GANG, Soul Train BVL1-1844 (RCA). This group has matured vocally since its first LP. Uptempo and ballad tunes are generously sprinkled throughout and members offer clean, clear solos. This LP is superbly produced by Norman Harris. **Best cuts:** "That Certain Way," "Soul Train Theme," "If It Takes All Night."

LONNIE SMITH—Keep On Lovin', Groove Merchant GM3312. Funky exotic instrumental arrangement dominates. Mellow vocals offering a backdrop for the instruments are pleasing. A strong horn section that blends well with strings and guitars lends itself to heavy jazz rhythms. **Best cuts:** "Sizzle Stick," "Keep On Lovin'," "What I Want."

First Time Around

LAVERNE & SHIRLEY—Chapel Of Love (3:15); producers: Sidney Sharp, Jimmie Haskell; writers: Phil Spector, Ellie Greenwich, Jeff Barry; publishers: Trio, Mother Bertha, BMI, Atlantic 3367. This relatively straight rendition of the Dixie Cups' 1964 No. 1 hit is just half of the double A-side debut of Penny Marshall & Cindy Williams, whose tv show has been in the top 10 since it was spun off from "Happy Days" in January. The other side is a remake of Connie Stevens' 1960 smash "Sixteen Reasons," with the countdown gimmick exaggerated here for comic novelty value. The affectionate spoofing of the '50s that's made the twosome a hit translates well to record.

DAVID HAYES—Margarita (3:35); producer: Roy Segal; writer: Tom Jans; publisher: Almo, ASCAP, Tatoo 10817 (RCA). Tear-stained romantic ode by Tom Jans should have wide appeal, from FM rock to MOR. Hayes gets every bit of emotion from lyrics like "She went away/I had to stay/I'll never understand."

WIDOW MAKER—Leave The Kids Alone (3:30); producer: Widow Maker; writer: Ellis; publisher: Hudson Bay, BMI, UA 892. Former members of Spooky Tooth, Mott the Hoople and Lindisfarne lift a highly credible ballad from their four-month-old debut album that is otherwise dominated by high energy hard rock. Less frantic than the high-volume blitzes but still intense, this builds into a social protest number with the quiet but insistent chant, "Please leave the kids alone/They just wanna roam/Wanna run free."

PACESETTERS—I Can Handle It (3:23); producer: Harvey Fuqua; writers: Fuqua, Henry, Lockhart; publishers: Parker/Beeswax, BMI, Fantasy 779. This opens and closes as a subdued, mellow soul ballad with a male lead vocal and smooth backup harmonies. The middle is more r&b in nature, with the backup singers getting into some funky, rough-edged vocalizing reminiscent of the Pointer Sisters.

Picks—a top 30 chart tune in the opinion of the review panel which voted for the selections published this week; recommended—a tune predicted to land on the Hot 100 between 31 and 100. Review editor—Nat Freedland.

TOMORROW'S PEOPLE—Open Soul, Stage Productions SM-766-S. Vocals on this album are fair songs, all written by members of the group are good, but production is poor. There is little imagination used with arrangements and this LP could be better with less concentration on instruments and more on vocals. **Best cuts:** "Lovers To Friends," "It Ain't Fair."

country

JEAN SHEPARD—Greatest Hits, United Artists, UALA685G. Shepard's reunion with producer Larry Butler has ignited her career to the point where she can legitimately issue a greatest hits package. Four years of songs are included, from her past hit of "Slippin' Away" to more recent material like "Ain't Love Good." Her pure country style renders this wide assortment of material in an honest, winning manner. Her performance rings especially strong on "I'll Do Anything It Takes (To Stay With You)" and "Another Neon Night." **Best cuts:** "Slippin' Away," "I'll Do Anything It Takes (To Stay With You)," "The Tip Of My Fingers," "Another Neon Night," "At The Time."

jazz

IDRIS MUHAMMAD—Power Of Soul, Kudu 17 (CTI). The eager and tireless Bob James arranged and conducted the four tracks showcasing the leader's drums. Tenor and soprano sax is by Grover Washington Jr., Ralph MacDonald, percussion; Randy Brecker, trumpet and flugelhorn. The result of this rich mix is fresh contemporary jazz even though it was all taped 2½ years ago. **Best cuts:** "Power Of Soul," "The Saddest Thing."

BAIRD HERSEY—The Year Of The Ear, Bent BRS 1. Composer-guitarist Hersey has hit some excellent sounds aided by a big band, of sorts. It plays as an ensemble but sounds like a much smaller group and the repertoire runs the gamut from contemporary to pop to progressive. Liebman is featured on several cuts and is in good form as are the other soloists. **Best cuts:** "Night In Tunisia," "Herds And Hoards," "Credo."

ROGER GLENN—Reachin', Fantasy F9516. This LP offers jazz capable of appealing to the r&b audience. A heavy African influence carries throughout. Although the music is swift, it maintains its energy without exhausting the listener. Glenn plays flute, alto flute, bass flute and vibes. **Best cuts:** "Reachin'," "Don't Leave," "Gloria."

Billboard HOT 100 *Chart Bound

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SATURDAY NITE—Earth, Wind & Fire (Columbia 3-10439)
 WHAT CAN I SAY—Boyz n the City (Columbia 3-10440)
 ST. CHARLES—Jefferson Starship (Grun 10781 (RCA))
 OB-LA-DI, OB-LA-DA—The Beatles (Capitol 4347)
 WEEKEND IN NEW ENGLAND—Barry Manilow (Arista 0212)
 SEE TOP SINGLE PICKS REVIEWS, page 75

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)
★	8	7	TONIGHT'S THE NIGHT (Gonna Be Alright)—Rod Stewart (T. Dowd), R. Stewart, Warner Bros. 8262 WBM	35	25	13	THAT'LL BE THE DAY—Linda Ronstadt (Peter Asher), J. Allison, B. Holly, N. Petty, Asylum 45340 HAN	69	71	5	YOU OUGHT TO BE HAVIN' FUN—Tower Of Power (Emilio Castillo), H. Tabbs, E. Castillo, S. Kupka, Columbia 3-10409 WBM
★	2	2	DISCO DUCK (Part 1)—Rick Dees & His Cast Of Idiots (Bobby Manuel), R. Dees, RSO 857 (Polydor) WBM	★	39	9	IT'S A LONG WAY THERE—Little River Band (Glenn Wheatley, Little River Band), Goble, Harvest 4318 (Capitol) CPP	70	73	4	LET'S GET IT TOGETHER—El Coco (Lauren Render, Michael Lewis), M. Ross, AVI 115
★	3	12	THE WRECK OF THE EDMUND FITZGERALD—Gordon Lightfoot (Lenny Waronker, Gordon Lightfoot), G. Lightfoot, Reprise 1365 (Warner Bros.) WBM	★	41	5	HELLO OLD FRIEND—Eric Clapton (Rob Fraboni), E. Clapton, RSO 861 (Polydor) WBM	★	82	4	DOWN TO LOVE TOWN—The Originals (Frank Wilson, Michael Sutton, K. Wakefield), D. Daniels, M.B. Sutton, Soul 35119 (Motown) CPP
★	5	9	LOVE SO RIGHT—Bee Gees (Bee Gees, Abby Galkin, Karl Richardson), B. Gibb, R. Gibb, M. Gibb, RSO 855 (Polydor) WBM	★	44	6	HOT LINE—Sylvers (Freddie Perren), K. St. Lewis, F. Perren, Capitol 4336 ALM	72	75	3	LIVING IT DOWN—Freddie Fender (Huey P. Meaux), B. Peters, ABC/Dot 17652 B-3
★	6	8	MUSKRAT LOVE—Captain & Tennille (Captain & Toni Tennille), W.A. Ramsey, AAM 1870 CPP	★	46	4	LIVIN' THING—Electric Light Orchestra (Jeff Lynne), J. Lynne, United Artists 888 B-3	73	72	4	KEEP ME CRYIN'—Al Green (Willie Mitchell), W. Mitchell, K. Green, Hi 2319 (London) CPP
★	6	1	ROCK'N ME—Steve Miller Band (Steve Miller), S. Miller, Capitol 4323 BB	★	50	4	AFTER THE LOVIN'—Engelbert Humperdinck (Joel Diamond, Charlie Calello), H. Bernstein, R. Adams, Epic 8-50270 CPP	★	84	3	BABY BOY—Mary Kay Place (Jo Loretta Hagers), (Brian Abern), M.K. Place, Columbia 3-10422 WBM
★	7	4	IF YOU LEAVE ME NOW—Chicago (James William Guercio), P. Cetera, Columbia 3-10390 CPP	★	42	9	THE END IS NOT IN SIGHT (A Cowboy Tune)—Amazing Rhythm Aces (Barry "Byrd" Burton), H.R. Smith, ABC 12202 WBM	75	79	4	CAR WASH—Rose Royce (Norman Whitfield), R. Royce, MCA 40615 MCA
★	10	9	JUST TO BE CLOSE TO YOU—Commodores (James Carmichael, Commodores), L. Richie, Commodores, Motown 1402 CPP	★	43	9	THIS ONE'S FOR YOU—Barry Manilow (Ron Dante, Barry Manilow), B. Manilow, M. Panzer Arista 0206 B-3	★	86	2	HELP WANTED—Hudson Brothers (Dennis Lambert, Brian Patten), C. Band, Arista 2324 CPP
★	15	10	THE RUBBERBAND MAN—Spinners (Tom Bell), L. Creed, T. Bell, Atlantic 3355 B-3	★	44	10	IT'S ONLY LOVE—Z.Z. Top (Bill Ham), Gibbons, Hill, Beard, London 241 WBM	★	89	2	I LIKE DREAMIN'—Kenny Nolan (Kenny Nolan, Charles Calello), K. Nolan, 20th Century 2287 B-3
★	11	9	DO YOU FEEL—Peter Frampton (Peter Frampton), F. Frampton, AAM 1867 ALM	★	44	10	JEANS ON—David Dundas (Roger Greenaway), D. Dundas, R. Greenaway, Chrysalis 2094 WBM	★	89	2	MADAMOISELLE—Styx (Styx), D. DeYoung, T. Shaw, AAM 1877 ALM
★	13	11	BETH—Kiss (Bob Ezrin for Migration Prod., a Rock Steady Prod.), P. Criss, S. Penridge, B. Ezrin/P. Stanley, B. Ezrin, Casablanca 863 ALM	★	53	6	I CAN'T LIVE A DREAM—Osmonds (Mike Curb, M. Lloyd), A. Capitelli, Polydor 14348 CPP	★	80	3	LET ME DOWN EASY—American Flyers (George Martin), E. Kaz, C. Fuller, United Artists 874 B-3
★	12	16	(Don't Fear) THE REAPER—Blue Oyster Cult (Murray Krugman, Sandy Pearlman, David Lucas), D. Roemer, Columbia 3-10384 CPP	★	46	7	SO SAD THE SONG—Gladys Knight & The Pips (Michael Masser), M. Masser, G. Goffin, Buddah 544 CPP	★	81	3	(One More Year Of) DADDY'S LITTLE GIRL—Ray Sawyer (Ron Haffkin), H. Smith, Capitol 4344
★	14	12	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., AAM 1855 CPP	★	47	6	MY SWEET SUMMER SUITE—Love Unlimited Orchestra (Barry White), B. White, 20th Century 2301	★	81	2	ENJOY YOURSELF—The Jacksons (Kenneth Gamble, Leon Huff), K. Gamble, L. Huff, Epic 8-50289 B-3
★	16	11	FERNANDO—Abba (Benny Andersson, Bjorn Ulvaeus), B. Andersson, B. Ulvaeus, S. Anderson, Atlantic 3346 CPP/IMM	★	48	9	DID YOU BOOGIE (With Your Baby)—Flash Cadillac & The Continental Kids (Joe Renzetti, David Chackler), R. McQueen, Private Stock 45079 CPP	★	82	NEW ENTRY	FLIGHT '76—Walter Murphy Band (Thomas J. Valentini), W. Murphy, Private Stock 45123 CPP
★	17	9	MORE THAN A FEELING—Boston (John Boylan, Tom Scholz), T. Scholz, Epic 8-50266 CPP	★	49	12	WHENEVER I'M AWAY FROM YOU—John Travolta (Bob Renz, John Davis), G. Benson, P. Mendel, Midland International 10780 (RCA) WBM	★	84	3	DON'T FIGHT THE HANDS (That Need You)—Hamilton, Joe Frank & Dennis (John D'Andrea), J. George, R. Caldwell, Playboy 6058
★	18	13	YOU ARE THE WOMAN—Firefall (Jim Mason), R. Roberts, Atlantic 3335 WBM	★	51	11	ANYTHING YOU WANT—John Valenti (Bob Cullen), J. Valenti, J. Spinzola, Arista America 7625 (Capitol) WBM	★	85	3	SOMEDAY—Henry Gross (Terry Cashman, Tommy West), H. Gross, Lifesong 45014 B-3
★	17	7	SHE'S GONE—Hall & Oates (Anil Mardin), D. Hall, J. Oates, Atlantic 3332 CHA	★	51	11	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) WBM	★	98	2	WHISPERING/CHERCHEZ LA FEMME/SE SI BON—Dr. Buzzard's Original Savannah Band (Sandy Linzer), Schoenberg, Coburn, Rose, S. Browder Jr., A. Darnell, RCA 10827 CPP
★	24	6	NIGHTS ARE FOREVER WITHOUT YOU—England Dan & John Ford Coley (Kyle Lehning for Twin Trumpets Prod.), P. McGee, Big Tree 16079 (Atlantic) WBM	★	51	11	DAZZ—Brick (Jim Healy, Johnny Duncan, Robert E. Lee, Brick), R. Ransom, R. Hargo, E. Irons, Bang 727 CPP	★	98	2	IT KEEPS YOU RUNNIN'—Doobie Brothers (Ted Templeman), M. McDonald, Warner Bros. 8282 WBM
★	21	12	THE BEST DISCO IN TOWN (Medley)—Ritchie Family (Jacques Morali, Ritchie Family), J. Morali, R. Rome, H. Belolo, P. Hurtt, Marlin 3306 (TK) CPP	★	54	NEW ENTRY	SORRY SEEMS TO BE THE HARDEST WORD—Elton John (Gus Dugnon), E. John, B. Taupin, MCA/Rocket 40645 MCA	★	88	4	PETER GUNN—Deodato (Eumir Deodato), H. Mancini, MCA 40631
★	20	9	MAGIC MAN—Heart (Mike Flicker), A. Wilson, N. Wilson, Mushroom 7011 CPP	★	56	14	DO WHAT YOU WANT, BE WHAT YOU ARE—Daryl Hall & John Oates (Christopher Bond), D. Hall, J. Oates, RCA 10808 CHA	★	89	3	THINGS—Anne Murray (Tom Catalano), B. Darn, Capitol 4329
★	21	25	A FIFTH OF BEETHOVEN—Walter Murphy & The Big Apple Band (RFT Music Publishing Corporation), W. Murphy, Private Stock 45073 CPP	★	56	14	GET THE FUNK OUT MA FACE—Brothers Johnson (Quincy Jones), Q. Jones, G. Johnson, L. Johnson, AAM 1851 ALM	★	90	3	SHERRY—Keane Brothers (David Foster), D. Ford, 20th Century 2302 WBM
★	22	11	I ONLY WANT TO BE WITH YOU—Bay City Rollers (Jimmy Ienner), M. Hawker, I. Raymond, Arista 0205 CHA	★	57	10	MR. MELODY—Natalie Cole (Chuck Jackson, Marvin Yancy), C. Jackson, M. Yancy, Capitol 4238 CHA	★	91	4	FULL TIME THING (Between Dusk & Dawn)—Whirlwind (Aram Schefrin), Mystra & Lyric, Roulette 7195
★	23	22	PLAY THAT FUNKY MUSIC—Wild Cherry (Robert Parissi), R. Parissi, Epic/Sweet City 8-50225 CHA	★	58	9	LET'S BE YOUNG TONIGHT—Jermaine Jackson (Michael L. Smith), M.L. Smith, D. Daniels Motown 1401 CPP	★	92	2	SLOW DANCING—Funky Kings (Paul A. Rothchild), J. Tempchin, Arista 0209 WBM
★	28	8	I NEVER CRY—Alice Cooper (Bob Ezrin), Cooper, Warner, Warner Bros. 8228 WBM	★	58	9	I KINDA MISS YOU—Manhattans (Manhattan Prod., Bobby Martin), W. Lovett, Columbia 3-10430 B-3	★	93	2	OPEN SESAME (Part 1)—Kool & The Gang (K.G. Prod., Mr. Vee Prod.), R. Bell, Kool & The Gang, De-Lite 1586 (PIP) CPP
★	31	10	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	★	60	16	STILL THE ONE—Orleans (Chuck Plotkin), I. Hall, J. Hall, Asylum 45336 ALM	★	93	2	CATHEDRALS—D.C. LaRue (Aram Schefrin, D.C. LaRue), D.C. LaRue, A. Schefrin, Pyramid 8007 (Roulette) B-3
★	26	7	A DOSE OF ROCK AND ROLL—Ringo Starr (Arl Mardin), C. Grossman, Atlantic 45-3361 CPP	★	61	20	DEVIL WOMAN—Cliff Richard (Bruce Welch), K. Authors, T. Britten, Rocket 40574 (MCA) CHA	★	94	2	MAKES YOU BLIND—Glitter Band (Mike Leander), M. Leander, P. Higgs, E. Shepard, Arista 0207 WBM
★	27	12	YOU ARE MY STARSHIP—Norman Connors (Skip Drinkwater, Jerry Schoenbaum), M. Henderson, Buddah 542 ALM	★	62	23	I'D REALLY LOVE TO SEE YOU TONIGHT—England Dan & John Ford Coley (Kyle Lehning), P. McGee, Big Tree 16069 (Atlantic) WBM	★	95	2	WITH YOUR LOVE—Jefferson Starship (Larry Cox, Jefferson Starship), M. Balin, Covington, Smith, Grunt 10746 (RCA) CPP
★	34	4	YOU MAKE ME FEEL LIKE DANCING—Leo Sayer (Richard Perry), L. Sayer, V. Ponce, Warner Bros. 8283 WBM	★	63	5	BREEZIN'—George Benson (Tommy LiPuma), B. Womack, Warner Bros. 8268 B-3	★	96	17	MY HEART—Elton John & Kiki Dee (Gus Dugnon), A. Orson, C. Blanche, Rocket 40585 (MCA) MCA
★	38	7	LOVE ME—Tyronne Eliman (F. Perren), B. Gibb-R. Gibb, RSO 858 (Polydor) WBM	★	63	5	A LITTLE BIT MORE—Dr. Hook (Ron Haffkin), B. Gosh, Capitol 4280 CPP	★	97	20	YOU SHOULD BE DANCING—Bee Gees (Bee Gees, Abby Galkin, Karl Richardson), Bee Gees, RSO 853 (Polydor) WBM
★	32	9	NICE 'N' NAASTY—Salsoul Orchestra (Vincent Montana Jr.), V. Montana Jr., Salsoul 2011 (Caytronics) CPP	★	64	22	DON'T TAKE AWAY THE MUSIC—Tavares (Freddie Perren), K. St. Lewis, F. Perren Yarian, Capitol 4348 ALM	★	98	20	GROOVY PEOPLE—Lou Rawls (Kenny Gamble, Leon Huff), K. Gamble, L. Huff, Philadelphia International 3604 (Epic) B-3
★	35	6	STAND TALL—Burt Cummings (Richard Perry), B. Cummings, Portrait/CBS 7001 ALM	★	65	3	EVERY FACE TELLS A STORY—Olivia Newton-John (John Farrar), M. Allison, P. Silb, D. Black, MCA 40642 WBM	★	98	20	DAYLIGHT—Vicki Sue Robinson (W. Schatz), B. Womack-H. Payne, RCA 10775 B-3
★	36	7	LOVE BALLAD—L.T.D. (L. Mizell/F. Mizell/C. Davis), S. Scarborough, AAM 1847 CHA	★	76	2	I DON'T WANNA LOSE YOUR LOVE—Emotions (Maurice White, Charles Stepney), W. Hutchinson, J. Hayes, Columbia 3-10347 WBM	★	99	5	
★	33	20	LOWDOWN—Boyz n the City (Joe Wasser), B. Scaggs, D. Paich, Columbia 3-10367 WBM	★	78	2	GETAWAY—Earth, Wind & Fire (Maurice White, Charles Stepney), B. Taylor, P. Cor, Columbia 3-10373 HAN	★	100	63	
★	34	23	SHAKE YOUR BOOTY—K.C. & The Sunshine Band (Harry Wayne Casey, Richard Finch), H.W. Casey, R. Finch, TK 1819 CPP	★	68	18					

★ 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.)

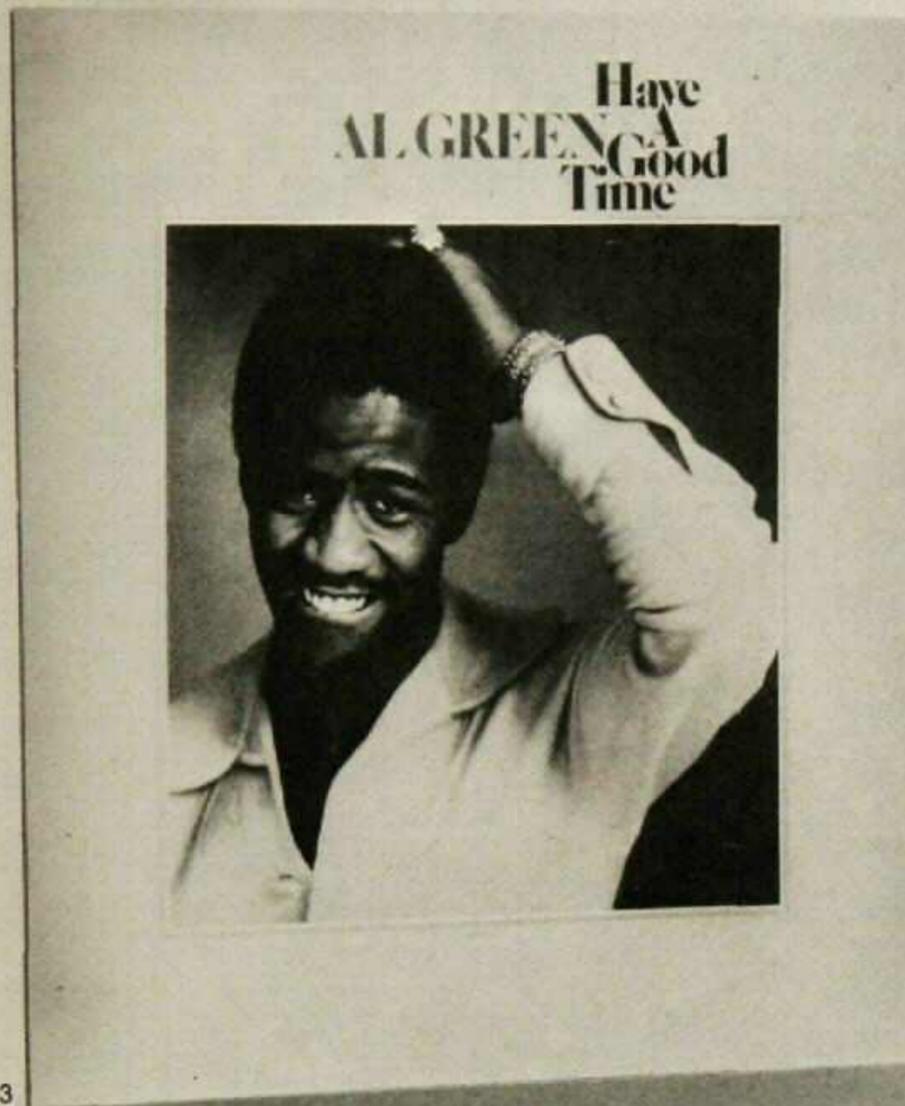
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HOT 100 A-Z—(Publisher-Licensor)

A Dose Of Rock And Roll (Millennium/Bloomsbury, BM)	25	Did You Bonpie (With Your Baby) (Goblet, BM)	49	Let Me Down Easy (Linn/Atlantic, BM)	22	Nice 'N' Naasty (Lucky Three/Anatom, BM)	30	Sorry Seems To Be The Hardest Word (Big Pig, ASCAP)	54	Tonight's The Night (Gonna Be Alright) (Not listed)	1
A Fifth Of Beethoven (RFT, BM)	21	Disco Duck (Part 1) (Stafree, BM)	2	Live! Thing (Jonest/JET, BM)	80	Nights Are Forever Without You (Dawndrocker, BM)	18	So Sad The Song (Screen Gems/Columbia, BM)/Hitt 51, ASCAP	47	Whenever I'm Away From You (Mitsong, ASCAP)	50
After The Lovin' (Silver Blue, ASCAP/Godwin, BM)	41	Do You Feel (Abebe/Fram Dea, ASCAP)	64	Living It Down (Ben Peters/Crazy Cajun, BM)	72	Open Sesame (Part 1) (Delightful/Gang, BM)	93	Still The One (Siren, BM)	60	Whispering/Cherchez La Femme/Se Si Bon (Fisher/Miller, ASCAP/Fink Polcan, BM)	86
A Little Bit More (Bignash, ASCAP)	64	Give It Up (New York Times/Content/Little Bear's, BM)	10	Love Ballad (Unichappell, BM)	32	Peter Gunn (Northridge, ASCAP)	29	That'll Be The Day (MLP Communications, BM)	35	With Your Love (Diamond Back, BM)	86
Anything You Want (Minta, BM)	51	Give It Up (New York Times/Content/Little Bear's, BM)	10	Love Me (Shigwood/Unichappell, BM)	7	Play That Family Music (Beme/Star, ASCAP)	22	The Best Disco In Town (Can't Stop, BM)	19	You Are My Starship (Electrocard, ASCAP)	27
Baby Bye Gank, ASCAP)	51	Groovy People (Mighty Three, BM)	99	Mademoiselle (Almo/Slygan, ASCAP)	36	Rock 'N' Me (Gator, ASCAP)	6	(Don't Fear) The Reaper (B. O'Connell, BM)	19	You Don't Have To Be A Star (To Be In My Show) (Groovesville, BM)	25
Beth/Enter Rock City (Cafe Americana/Kiss, ASCAP/All By Myself, BM)	74	Hells Old Friend (Stigwood, BM)	37	Magic Man (Andorra, ASCAP)	20	(Shake, Shake, Shake) Shake Your Booty (Sherlyn, BM)	34	The End Is Not In Sight (Fourth Floor, ASCAP)	42	You Make Me Feel Like Dancing (Fitzgerald/Moore, CAPAC)	3
Breezein' (Unart/Traceback, BM)	11	Help Wanted (Fox Fanfare/Double Diamond, BM)	76	Makes You Blind (MCA, ASCAP)	96	Shake Your Rump To The Funk (Blir Kay, BM)	17	The Rubberband Man (Mighty Three, BM)	9	You Should Be Dancing—Bee Gees (Bee Gees, Abby Galkin, Karl Richardson), Bee Gees, RSO 853 (Polydor)	28
Car Wash (Duchess, BM)	75	Hot Line (Bull Pen/Perren Vibes, BM)	44	More Than A Feeling (Purs, BM)	15	She's Gone (Unichappell, BM)	57	The Wreck Of The Edmund Fitzgerald (Moore, CAPAC)	3	Daylight (Unart/B. Womack, BM)	300
Catfish (ABC/Dunhill & Real, BM)	77	I Can't Live A Dream (Silver Blue/ASCAP)	46	Mr. Melody (Jay's Enterprises/ASCAP)	8	Sherry (Bluz Off/Columbia, BM)	90	Slow Dancing (Jazzbro/Benchmark, ASCAP)	92	Dazz (Silver Cloud/Traley, ASCAP)	53
Cathedrals (Planetary/Karolans, ASCAP)	94	Arnold Jay, ASCAP)	46	Mustard Love (Wichbone, ASCAP)	57	Sherry (Bluz Off/Columbia, BM)	90	Slow Dancing (Jazzbro/Benchmark, ASCAP)	92		
One More Year (Daddy's Little Girl) (Horse Head, BM)	81	Arnold Jay, ASCAP)	46	My Sweet Summer Suite (Se Vette/January, BM)	46	Sherry (Bluz Off/Columbia, BM)	90	Slow Dancing (Jazzbro/Benchmark, ASCAP)	92		
Daylight (Unart/B. Womack, BM)	300	Arnold Jay, ASCAP)	46	Nadia's Theme (The Young & The Restless) (Screen Gems/Columbia, BM)	50	Sherry (Bluz Off/Columbia, BM)	90	Slow Dancing (Jazzbro/Benchmark, ASCAP)	92		
Dazz (Silver Cloud/Traley, ASCAP)	53	Arnold Jay, ASCAP)	46	Let's Be Young Tonight (Jabate/ASCAP/Silva Diamond, BM)	59	Sherry (Bluz Off/Columbia, BM)	90	Slow Dancing (Jazzbro/Benchmark, ASCAP)	92		
		Arnold Jay, ASCAP)	46	Let's Get It Together (Equinox, BM)	78	Sherry (Bluz Off/Columbia, BM)	90	Slow Dancing (Jazzbro/Benchmark, ASCAP)	92		

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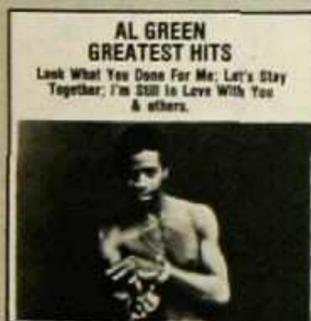
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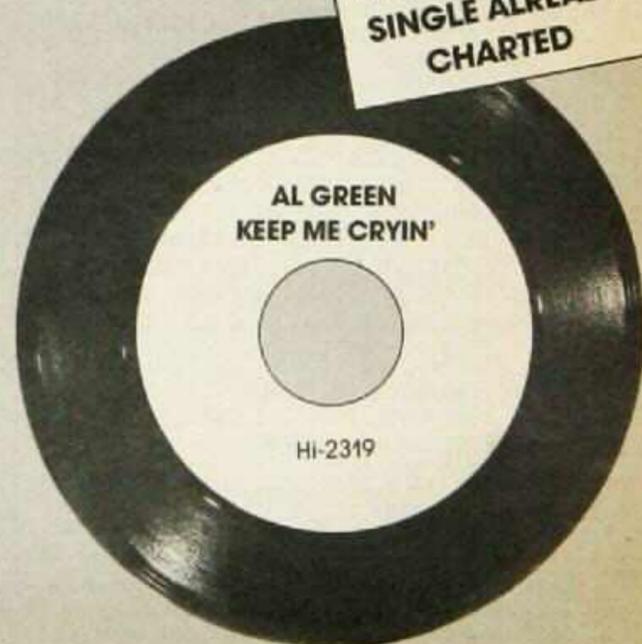
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- Let's Stay Together SHL 32070
- Al Green Get's Next To You SHL 32062
- Green Is Blue SHL 32055

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RECORDS & TAPES

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	D-8 TAPE	CASSETTE					REEL TO REEL	ALBUM	4-CHANNEL	8-TRACK	D-8 TAPE					CASSETTE	REEL TO REEL	ALBUM	4-CHANNEL	8-TRACK	D-8 TAPE	CASSETTE	REEL TO REEL							
★	1	5	STEVIE WONDER Songs In The Key Of Life Tamla T13-340C2 (Motown)	13.98		15.98		15.98			36	39	11	WAR Greatest Hits United Artists UA LA648 G	6.98		7.98		7.98			71	71	20	BOB JAMES THREE CTI 6053	6.98		7.98		7.98						
★	3	2	LED ZEPPELIN Soundtrack From The Film/ The Song Remains The Same Swan Song SS 2 201 (Atlantic)	11.98		13.97		13.97			★	45	18	ALICE COOPER GOES TO HELL Warner Bros. BS 2896	6.98		7.97		7.97			★	83	3	STYX Crystal Ball A&M SP 4504	6.98		7.98		7.98						
★	NEW ENTRY		ELTON JOHN Blue Moves MCA/Rocket 2 11004	7.98		8.98		8.98			38	38	17	WILD CHERRY Epic Sweet City PE 34195	6.98		7.98		7.98			73	73	9	JOHN KLEMMER Barefoot Ballet ABC ABCD 950	6.98		7.95		7.95						
★	4	5	PETER FRAMPTON Frampton Comes Alive A&M SP 3703	7.98		9.98		9.98			39	40	13	BARRY MANILOW This One's For You Arista AL 4090	6.98	7.98	7.98	7.98	7.98				74	75	7	OZARK MOUNTAIN DAREDEVILS Men From Earth A&M SP 4601	6.98		7.98		7.98					
★	5	2	EARTH, WIND & FIRE Spirits Columbia PC 34241	6.98		7.98		7.98			40	42	16	HAPPINESS IS BEING WITH THE SPINNERS Atlantic SD 18181	6.98		7.97		7.97			75	76	18	AVERAGE WHITE BAND Soul Searching Atlantic SD 18179	6.98		7.97		7.97						
★	6	8	BOSTON Epic PE 34188	6.98		7.97		7.97			41	41	37	EAGLES Their Greatest Hits 1971-1975 A&M SP 3705	6.98		7.97		7.97			76	72	20	NEIL DIAMOND Beautiful Noise Columbia PC 33965	6.98		7.98		7.98						
★	7	4	STEVE MILLER BAND Fly Like An Eagle Capitol ST 11497	6.98		7.98		7.98			★	56	2	DONNA SUMMER Four Seasons Of Love Casablanca NBLP 7038 (Casablanca)	6.98		7.98		7.98			★	96	2	KANSAS Leftoverture Kirtland PZ 34224 (Epic)	6.98		7.98		7.98						
★	9	7	BEE GEES Children Of The World RSD RSD 3003 (Polydor)	6.98		7.95		7.95			43	43	7	I HEARD THAT !! THE MUSICAL WORLD OF QUINCY JONES A&M SP 3705	7.98		9.98		9.98			★	88	25	CHICAGO IX CHICAGO'S GREATEST HITS Columbia PC 33900	6.98		7.98		7.98						
★	10	7	LYNYRD SKYNYRD One More For The Road MCA MCA 2-6001	7.98		8.98		8.98			★	59	7	RUSH All The World Is A Stage Mercury SRM 2 7508 (Phonogram)	7.98		9.95		9.95			79	80	9	AMBROSIA Somewhere I've Never Travelled 20th Century T 515	6.98		7.98		7.98						
★	19	18	ROD STEWART A Night On The Town Warner Bros. BS 2938	6.98		7.97		7.97			★	58	6	AL STEWART Year Of The Cat J&S JKS 7022	6.98		7.95		7.95			★	90	2	BURTON CUMMINGS Portrait/CBS PR 34261	6.98		7.98		7.98						
★	11	7	HEART Dreamboat Annie Mushroom MPS 5005	6.98		7.98		7.98			46	46	28	FIREBALL Atlantic SD 18174	6.98		7.97		7.97			81	81	13	DR. HOOK A Little Bit More Capitol ST 11522	6.98		7.98		7.98						
★	12	8	CHICAGO X Columbia PC 34200	7.98	7.98	7.98	7.98	7.98			47	17	7	BOB DYLAN Hard Rain Columbia PC 34349	6.98		7.95		7.95			82	82	154	JOHN DENVER Greatest Hits RCA CPL1-0374	6.98		7.95		7.95	8.95					
★	13	12	BOZ SCAGGS Silk Degrees Columbia PC 33920	6.98		7.98		7.98			48	48	11	JOHN DENVER Spirit RCA APL1 1694	6.98		7.95		7.95	8.95		83	87	52	TED NUGENT Epic PE 33692	6.98		7.98		7.98						
★	15	4	K.C. & THE SUNSHINE BAND Part 3 TK 605	6.98		7.98		7.98			49	49	31	GEORGE BENSON Breezin' Warner Bros. BS 2919	6.98		7.97		7.97	8.95		★	NEW ENTRY													
★	16	5	ERIC CLAPTON No Reason To Cry RSD RS 1 3004 (Polydor)	6.98		7.98		7.98			★	68	35	THE CAPTAIN & TENNILLE Song Of Joy A&M SP 4570	6.98		7.98		7.98			85	50	10	TOWER OF POWER Ain't Nothin' Stoppin' Us Now Columbia PC 34302	6.98	7.98	7.98	7.98	7.98						
★	16	11	FLEETWOOD MAC Reprise MS 2225 (Warner Bros.)	6.98		7.97		7.97	8.95		★	69	2	OLIVIA NEWTON-JOHN Don't Stop Believin' MCA 2223	6.98		7.98		7.98			86	54	17	NORMAN CONNORS You Are My Starship Buddah BDS 5655	6.98		7.95		7.95						
★	17	18	ENGLAND DAN & JOHN FORD COLEY Nights Are Forever Big Tree BT 89517 (Atlantic)	6.98		7.97		7.97			52	26	13	DR. BUZZARD'S ORIGINAL SAVANNAH BAND RCA APL1 1504	6.98		7.95		7.95			87	57	14	ROY AYERS UBIQUITY Everybody Loves The Sunshine Polydor PD 1-6070	6.98		7.98		7.98						
★	18	13	DARYL HALL & JOHN OATES Bigger Than Both Of Us RCA APL1 1457	6.98		7.95		7.95			53	53	9	ABBA Greatest Hits Atlantic SD 18189	6.98		7.97		7.97			★	102	7	J.J. CALE Troubadour Shelter SRL 52002 (ABC)	6.98		7.95		7.95						
★	19	14	LINDA RONSTADT Hasten Down The Wind A&M SP 3705	6.98		7.97		7.97			★	67	12	THE EMOTIONS Flowers Columbia PC 34163	6.98		7.98		7.98			89	93	7	TYRONE DAVIS Love And Touch Columbia PC 34268	6.98		7.98		7.98						
★	20	21	COMMODORES Hot On The Tracks Motown M6-867 51	6.98		7.98		7.98			55	55	24	LOU RAWLS All Things In Time Philadelphia International PZ 33957 (Epic)	6.98		7.98		7.98			★	101	6	DEODATO Very Together MCA 2219	6.98		7.98		7.98						
★	23	21	GORDON LIGHTFOOT Summertime Dream Reprise MS 2246 (Warner Bros.)	6.98		7.97		7.97	8.95		56	60	25	NATALIE COLE Natalie Capitol ST 11517	6.98		7.98		7.98			91	94	3	HARRY CHAPIN On The Road To Kingdom Come Elektra TE 1082	6.98		7.97		7.97						
★	22	22	RICHARD PRYOR Bicentennial Nigger Warner Bros. BS 2960	6.98		7.97		7.97			57	24	11	WALTER MURPHY BAND A Fifth Of Beethoven Private Stock PS 2015	6.98		7.98		7.98			92	92	65	GARY WRIGHT The Dream Weaver Warner Bros. BS 2868	6.98		7.97		7.97	8.95					
★	23	20	O'JAYS Message In Our Music Philadelphia International PZ 34245 (Epic)	6.98	7.98	7.98	7.98	7.98			58	61	4	VICKI SUE ROBINSON RCA APL1 1829	6.98		7.95		7.95			★	NEW ENTRY													
★	24	25	ROBIN TROWER Long Misty Days Chrysalis CHR 1107	6.98		7.98		7.98			59	64	10	JUDY COLLINS Bread And Roses Elektra TE 1076	6.98		7.97		7.97			★	122	2	JOAN BAEZ Gulf Winds A&M SP 4603	6.98		7.98		7.98						
★	47	3	ELECTRIC LIGHT ORCHESTRA A New World Record United Artists UA LA619 G	6.98		7.98		7.98			60	62	5	WILLIE NELSON The Troublemaker Lone Star LC 34112 (Columbia)	5.98		6.98		6.98			★	105	2	TOM WAITS Small Change Elektra TE 1078	6.98		7.97		7.97						
★	26	27	BAY CITY ROLLERS Dedication Arista AL 4093	6.98		7.98		7.98			61	65	4	SALSOUL ORCHESTRA Nice 'N' Naasty Salsoul S2S 5507 (Caytronics)	6.98		7.98		7.98			★	108	9	MARILYN MCCOO & BILLY DAVIS JR. I Hope We Get To Love In Time ABC ABCD 952	6.98		7.95		7.95						
★	29	7	TED NUGENT Free For All Epic PE 34121	6.98	7.98	7.98	7.98	7.98			★	115	2	PHOEBE SNOW It Looks Like Snow Columbia PC 34378	6.98		7.98		7.98			97	97	21	JEFF BECK Wired Epic PE 33649	6.98	7.98	1.98		7.98						
★	30	5	RINGO STARR Ringo's Rotogravure Atlantic SD 18193	6.98		7.97		7.97			63	63	10	THE TEMPTATIONS DO THE TEMPTATIONS Gordy GG-97551 (Motown)	6.98		7.98		7.98			★	98	99	18	BEACH BOYS 15 Big Ones Brother/Reprise MS 2251 (Warner Bros.)	6.98		7.97		7.97					
★	32	5	PARLIAMENT The Clones Of Dr. Funkenstein Casablanca NBLP 7034	6.98		7.98		7.98			★	NEW ENTRY									★	111	4	ROBERT PALMER Some People Can Do What They Like Island ILPS 9420	6.98		7.98		7.98							
★	30	31	RITCHIE FAMILY Arabian Nights Merlin 2201 (TK)	6.98		7.98		7.98			65	28	19	JEFFERSON STARSHIP Spitfire Grant BFL1 1557 (RCA)	6.98	7.98	7.95	7.98	7.95	8.95		★	100	100	25	ISLEY BROTHERS Harvest For The World T-Neck PZ 33809 (Epic)	6.98	7.98	7.98		7.98					
★	35	6	STILLS-YOUNG BAND Long May You Run Reprise MS 2253 (Warner Bros.)	6.98		7.97		7.97			★	77	4	LEON RUSSELL Best Of Leon Shelter SRL 52004 (ABC)	6.98		7.95		7.95			★	NEW ENTRY													
★	32	34	BLUE OYSTER CULT Agents Of Fortune Columbia PC 34364	6.98		7.98		7.98			★	78	13	LTD Love To The World A&M SP 4589	6.98		7.98		7.98			★	112	5	BE BOP DELUXE Modern Music Harvest ST 11575 (Capitol)	6.98		7.98		7.98						
★	33	15	DIANA ROSS' GREATEST HITS Motown MS-86951	6.98		7.98		7.98			★	NEW ENTRY									103	109	4	BOB MARLEY & THE WAILERS Live Island ILPS 9376	6.98		7.98		7.98							
★	34	8	STANLEY CLARKE School Days Newport NE 439 (Atlantic)	6.98		7.97		7.97			★	86	3	BLACK SABBATH Technical Ecstasy Warner Bros. BS 2969	6.98		7.97		7.97			★	114	4	THE BILLY COBHAM/ GEORGE DUKE BAND "Live" On Tour In Europe Atlantic SD 18194	6.98		7.97		7.97						
★	35	37	HALL & OATES Abandoned Luncheonette Atlantic SD 7289	6.98		7.95		7.95			70	74	15	JOHNNY GUITAR WATSON Ain't That A Bitch DJM DULPA 3 (Amherst)	6.98		7.98		7.98			105	52	18	WAYLON JENNINGS Are You Ready For The Country RCA APL1 1816	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 / 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 for sales of 500,000 units. (Seal indicated by bullet.) ▲ Recording Industry Assn. Of America seal for sales of 1,000,000 units. (Seal indicated by triangle.) Recording Industry Assn. Of America seal audit available and optional to all manufacturers.

Funkadelic Pre-Sale!



Funkadelic/Hardcore Jollies

By the time the biggest tour in the history of black music ends, close to 2 million customers will have been pre-sold on the biggest Funkadelic album in history:

P-Funk Earth Tour, 1976 A.D.:



10/28 Louisiana State University, Baton Rouge, Louisiana	11/12 Shreveport, Louisiana	12/1 Mobile, Alabama
10/29 Mississippi Coliseum, Jackson, Mississippi	11/14 Nashville, Tennessee	12/3 St. Petersburg, Florida
10/30 The Arena, Le Centre Sivique de Lake Charles, Louisiana	11/14 Civic Center, Baltimore, Maryland	12/3 Jacksonville, Florida
10/31 Hofheinz Pavilion, Houston, Texas	11/18 Pittsburgh, Pennsylvania	12/4 Miami, Florida
11/3 Convention Community Center, San Antonio, Texas	11/19 Civic Center, Roanoke, Virginia	12/5 Lakeland, Florida
11/5 Convention Center, Dallas, Texas	11/20 Coliseum, Charlotte, North Carolina	12/7 Savannah, Georgia
11/6 University of Oklahoma, Norman, Oklahoma	11/21 Coliseum, Greensboro, North Carolina	12/9 Fayetteville, North Carolina
11/7 Assembly Center, Tulsa, Oklahoma	11/24 Coliseum, Birmingham, Alabama	12/10 Hampton Rhodes, Virginia
11/10 Hirsch Memorial Coliseum, Tulsa, Oklahoma	11/25 Memorial Auditorium, Montgomery, Alabama	12/11 Columbia, South Carolina
	11/26 Coliseum, Macon, Georgia	12/12 Charleston, West Virginia
	11/27 Columbus, Georgia	12/17 Madison Square Garden, New York City
	11/28 Municipal Auditorium, Shreveport, Louisiana	12/26 Capital Center, Largo, Maryland
		12/27 Philadelphia, Pennsylvania
		12/30-31 Atlanta, Georgia

Produced by George Clinton for Thang, Inc. On Warner Bros. records & tapes. BS 2973

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TOP LPs & TAPE

POSITION 106-108

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE					THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE								
				ALBUM	4-CHANNEL	8-TRACK	Q-B TAPE	CASSETTE					REEL TO REEL	ALBUM	4-CHANNEL	8-TRACK	Q-B TAPE	CASSETTE	REEL TO REEL		
137	137	23	TAVARES Sky High! Capitol ST 11533	6.98		7.98		7.98			169	169	8	MANFRED MANN'S EARTH BAND Roaring Silence Warner Bros. BS 2965	6.98		7.97	7.97			
★	118	6	CAR WASH/ORIGINAL MOTION PICTURE SOUNDTRACK Rose 2 6000 MCA 2 6000	7.98		8.98		8.98			170	175	2	FREDDY FENDER If You're Ever In Texas ABC/Dol. D050 2061	6.98		7.95	7.95			
★	117	4	PAUL ANKA The Painter United Artists UA LA653-G	6.98	7.98	7.98		7.98			171	95	9	MANHATTAN TRANSFER Coming Out Atlantic SD 18183	6.98		7.97	7.97			
108	110	10	HERBIE HANCOCK Secrets Columbia PC 34280	6.98	7.98	7.98	7.98	7.98			172	103	6	FUNKADELIC Tales Of Kidd Funkadelic Westbound W 227 (20th Century)	6.98		7.98	7.98			
★	119	7	LITTLE RIVER BAND Little River Band Harvest ST 11512 (Capitol)	6.98		7.98		7.98			173	106	27	THE ALAN PARSONS PROJECT Tales Of Mystery & Imagination 20th Century T 508	6.98		7.98	7.98			
110	66	25	AEROSMITH Rocks Columbia PC 34165	6.98	7.98	7.98	7.98	7.98			★	187	2	BILL WITHERS Naked & Warm Columbia PC 34327	6.98		7.98	7.98			
111	51	12	ORLEANS Waking & Dreaming Aylum 7E-1070	6.98		7.97		7.97			175	181	2	BARRY DeVORZON Nadia's Theme Arista AL 4104	6.98		7.98	7.98			
112	116	75	THE CAPTAIN & TENNILLE Love Will Keep Us Together A&M SP 4552	6.98	6.98	7.98	7.98	7.98			176	176	7	AUTOMATIC MAN Automatic Man Island ILPS 9397	6.98		7.98	7.98			
113	44	7	MARVIN GAYE'S GREATEST HITS Tama 75 34851 (Motown)	6.98		7.98		7.98			177	184	4	RY COODER Chicken Skin Music Reprise MS 2254 (Warner Bros.)	6.98		7.97	7.97			
114	98	20	JAMES TAYLOR In The Pocket Warner Bros. BS 2912	6.98		7.97		7.97	8.95		178	178	50	EARTH, WIND & FIRE Gratitude Columbia PG 33694	7.98		8.98	8.98			
115	70	14	GINO VANNELLI The Gift Of The Gemini A&M SP 4586	6.98		7.98		7.98			179	113	101	THE BEATLES 1962-1966 Capitol SKBO 3403	10.98		12.98	12.98			
116	89	32	WINGS AT THE SPEED OF SOUND Capitol SW 11525	6.98		7.98		7.98			180	160	5	BRYAN FERRY Let's Stick Together Atlantic SD 18184	6.98		7.97	7.97			
117	126	22	ARETHA FRANKLIN Music From The Motion Picture SPARKLE Atlantic SD 18176	6.98		7.97		7.97			★	NEW ENTRY	BRICK Good High Bang BLP 408 (Web IV)	6.98		7.98	7.98				
★	129	6	DAVID BROWNE How Late 'll Ya Play 'Til Fantasy F 79007	7.98		9.98		9.98			★	NEW ENTRY	GIL SCOTT-HERON & BRIAN JACKSON It's Your World Arista AL 5001	6.98		7.98	7.98				
119	120	8	RALPH MACDONALD Sound Of The Drum Mercury SRM 1 1101 (Phonogram)	6.98		7.98		7.98			183	183	25	STEVE MILLER BAND Anthology Capitol ST 11114	6.98		7.98	7.98			
120	84	22	DAVIDSONE Chagedonewie RCA AFL 1 1732	6.98		7.95		7.95			184	188	53	SEALS & CROFTS Greatest Hits Warner Bros. BS 2886	6.98		7.97	7.97	9.95		
121	121	33	DOOBIE BROTHERS Tak'n It To The Streets Warner Bros. BS 2899	6.98		7.97		7.97	8.95		185	185	82	AEROSMITH Toys In The Attic Columbia PC 33479	6.98	7.98	7.98	7.98			
★	133	6	WALTER JACKSON Feeling Good Chi-Sound CH LA656-G (United Artists)	6.98		7.98		7.98			★	196	8	JIMMY CASTOR BUNCH E-Man Groovin' Atlantic SD 18186	6.98		7.97	7.97			
123	123	14	BACHMAN-TURNER OVERDRIVE Best Of B.T.O. (So Far) Mercury SRM 1 1101 (Phonogram)	6.98		7.95		7.95			187	130	101	THE BEATLES 1967-1970 Capitol SKBO 3404	10.98		12.98	12.98			
124	85	37	BROTHERS JOHNSON Look Out For #1 A&M SP 4567	6.98		7.98		7.98			188	190	2	CAROL DOUGLAS Midnight Love Affair Midland International BK1-1798 (RCA)	6.98		7.95	7.95			
★	136	3	LOVE UNLIMITED ORCHESTRA My Sweet Summer Suite 20th Century T 517	6.98		7.98		7.98			189	194	10	STARZ Capitol ST 11538	6.98		7.98	7.98			
126	128	70	JEFFERSON STARSHIP Red Octopus Giant RFL 1 0999 (RCA)	6.98	7.98	7.95	7.95	7.95	8.95			190	186	3	RORY GALLAGHER Calling Card Chrysalis CHR 1124	6.98		7.98	7.98		
127	107	14	GLORIA GAYNOR I've Got You Polydor PG 1 6063	6.98		7.98		7.98			191	191	58	KISS Alive! Casablanca NBLP 7020	7.98		7.98	7.98			
★	180	3	DENICE WILLIAMS This Is Niecey Columbia PC 34242	6.98		7.98		7.98			192	195	50	HELEN REDDY'S GREATEST HITS Capitol ST 11467	6.98		7.98	7.98			
129	134	3	DRAMATICS Joy Ride ABC ABCO 955	6.98		7.95		7.95			★	NEW ENTRY	BRAND X Unorthodox Behaviour Passport BPSD 98019 (ABC)	6.98		7.95	7.95				
130	132	64	PETER FRAMPTON Frampton A&M SP 4512	6.98		7.98		7.98			194	125	29	SEALS & CROFTS Get Closer Warner Bros. BS 2907	6.98		7.97	7.97	8.95		
131	131	32	VICKI SUE ROBINSON Never Gonna Let You Go RCA APL 1 1256	6.98		7.95		7.95			195	127	15	CLIFF RICHARD I'm Nearly Famous Rocket PFG 2210 (MCA)	6.98		7.98	7.98			
★	142	2	BARRY DeVORZON & PERRY BOTKIN JR. Nadia's Theme A&M SP 3412	6.98		7.98		7.98			196	138	25	STARLAND VOCAL BAND Winksong BRL 1 1351 (RCA)	6.98		7.95	7.95			
★	143	54	STEVIE WONDER Fulfillingness' First Finale Tama 76-33251 (Motown)	6.98		7.98		7.98			197	146	5	FLORA PURIM 500 Miles High At Montreux Milestone M-9070 (Fantasy)	6.98		7.95	7.95			
134	139	11	THE BEST OF THE BAND Capitol ST 11553	6.98		7.98		7.98			198	198	100	PAUL McCARTNEY & WINGS Band On The Run Capitol SD 3415 (Capitol)	6.98		7.98	7.98	7.98		
135	135	58	DARYL HALL & JOHN OATES RCA APL 1 1144	6.98		7.95		7.95			199	161	117	THE BEATLES Sgt. Pepper's Lonely Hearts Club Band Capitol SMC 2653	6.98		7.98	7.98			
136	79	20	ELECTRIC LIGHT ORCHESTRA Ole ELO United Artists UA LA630-G	6.98		7.98		7.98			200	197	293	CAROLE KING Tapestry Ode SP 77005 (A&M)	6.98		7.98	7.98	7.98		

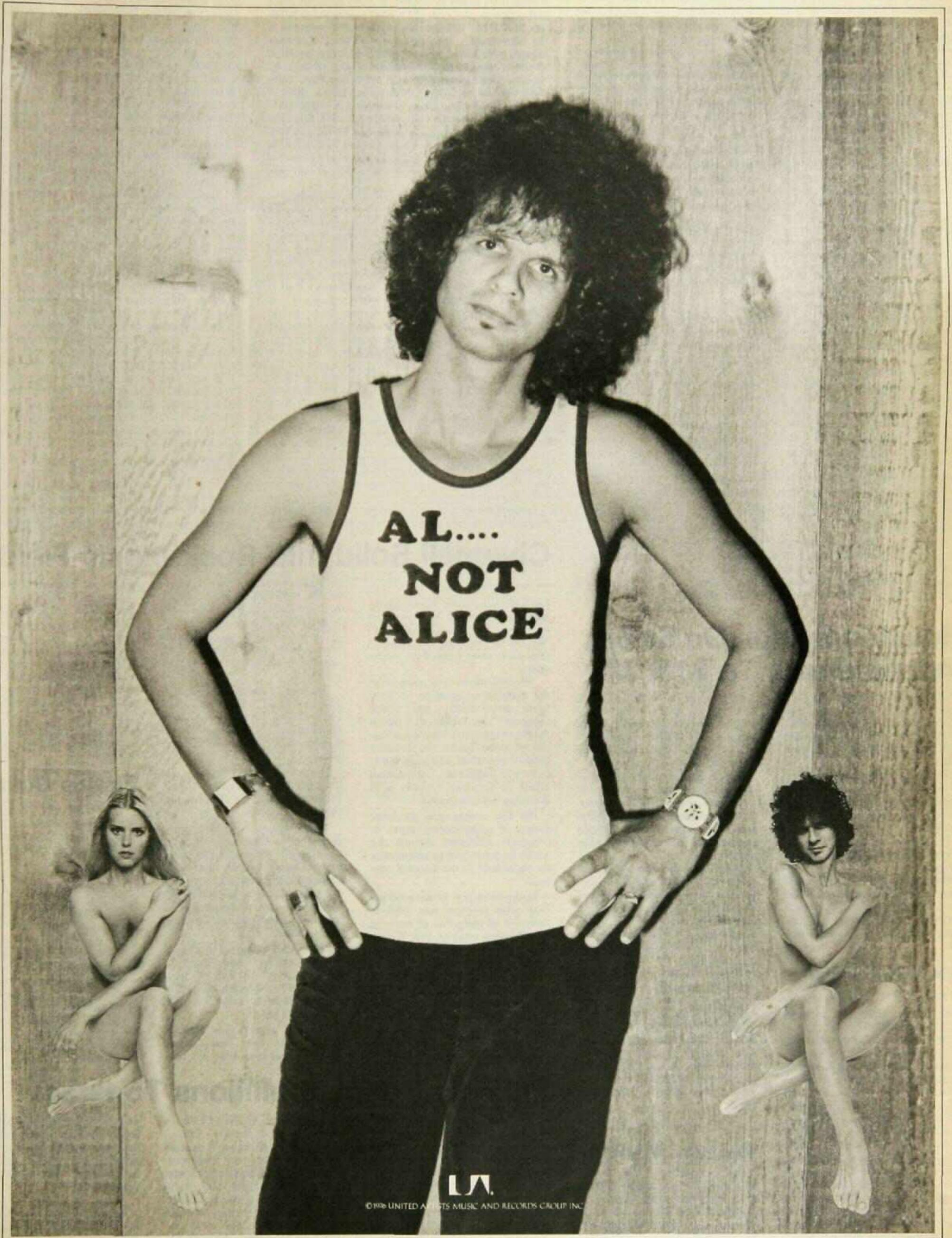
TOP LPs & TAPE

A-Z (LISTED BY ARTISTS)

Abba	53	Boston	6	Bob James	71	Willie Nelson	60	Phoebe Snow	62
Aerosmith	110, 185	Brand-X	193	Dr. Buzzard's Savannah Band	52	Ted Nugent	27, 83	Car Wash	106
Ambrosia	79	David Bowie	120	Dramatics	129	Ohio Players	64	Cinners	106
America	139	Brick	181	Dr. Hook	81	O'Jays	23	Starz	189
Paul Anka	107	David Bramberg	118	Bob Dylan	47	Osmonds	151, 163	Ringo Starr	28
Automatic Man	176	Captain & Tennille	50, 112	Eagles	41	Orleans	111	Starland Vocal Band	196
AWB	75	J.J. Cale	88	Earth, Wind & Fire	5, 178	Ozark Mountain Daredevils	74	Stevie Nicks	141
Roy Ayers	87	Jimmy Castor	186	E.L.O.	25, 136	Robert Palmer	99	Al Stewart	45
Bachman-Turner Overdrive	123	Harry Chapin	91	Emotions	17	Parliament	29	Strawbs	137
Joan Baez	94	Chicago	12, 78	England Dan & John Ford Coley	54	Alan Parsons	173	Stills-Young	31
Shirley Bassey	149	Climax Blues Band	152	Freddie Fender	170	Richard Pryor	22	Donna Summer	72
Bay City Rollers	26	Eric Clapton	15	Bryan Ferry	180	Flora Purim	197	Slyx	42
Band	134	Cobham/Duke	104	Firefall	46	Queen	166	Tavares	137
Bar-Kays	157	Natalie Cole	56	Firewood Mac	46	Lou Rawls	55	James Taylor	134
Beach Boys	165, 168, 179, 187, 199	Ry Cooder	177	Four Tops	167	Helen Reddy	192	Temptations	63
Be Bop Deluxe	98, 161	Commodores	20	Little River Band	109	Cliff Richard	153	Robin Trower	85
Jeff Beck	97	Norman Connors	86	Little River Band	109	Ritchie Family	30	Robyn Power	24
Bee Gees	93, 145	Alice Cooper	37	Love Unlimited Orch.	125	Vicki Sue Robinson	131	Gino Vannelli	115
George Benson	49, 140	Crack The Sky	143	LTD	67	Linda Ronstadt	19	Tom Waits	95
Black Sabbath	69	Marvin Gaye	113	Barry Manilow	169	Diana Ross	33	War	36
Blue Oyster Cult	32	Gloria Gaynor	127	Manfred Mann	169	Leon & Mary Russell	66	Johnny Guitar Watson	70
Tommy Bolin	147	Daryl Hall & John Oates	18, 35, 135	Bob Marley	103	Rush	44	Tim Weisberg	158
		Heart	11	McCoo & Davis	96	Salsoul Orch.	61	Wild Cherry	38
		Gil Scott Heron	182	Ralph McDonald	113	Boyz Scaggz	13	Denice Williams	128
		Isley Brothers	100	Steve Miller Band	7, 183	Seals & Crofts	84, 194	Bills	116, 196
		Jermaine Jackson	164	Monkees	148	Bob Seger	184, 199	Bill Withers	174
		Walter Jackson	122	Walter Murphy	57	Lynyrd Skynyrd	9	Stevie Wonder	1, 133
						Silver Convention	101	Gary Wright	92
								ZZ Top	160

Every care for the accuracy of suggested list prices has been taken. Billboard does not assume responsibility for errors or omissions.
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ONE MORE WEEK TO
ACT LIKE NOTHING'S WRONG....



UA

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Cuban Music Trends

• Continued from page 1

mation out of Cuba when he took over in the 1950s and there hasn't been a major new Latin tempo, dance or craze since because of this reason.

Atlantic Records (through a production deal with Fania Records) releases Barretto's newest LP this week, "Tomorrow: Barretto Live," which showcases this experimental Cuban music for the first time in the U.S.

The two-record set, recorded live at the Beacon Theater here on May 28, incorporates all of the aforementioned musical elements. For this reason, Barretto is keenly aware that he's taking a calculated risk of losing part of his consistent Latin audience in his transition to a new market.

"Last New Year's Eve, I played my last professional performance until I put my new band together and recorded this album in late May," he says. "My reason for retiring temporarily was very simple—I was growing weary of playing the same music in the same clubs week after week, year after year.

"Then, when I was exposed to this new Cuban music, I decided it was now or never to experiment with something that was new and different, regardless of the risk."

According to Barretto, much of the music within the confines of the Caribbean Island is taken from the cultures of other nations. The populace is apparently attuned to everything coming out of the U.S., as well as Europe and Africa.

"It's really strange, because the music we have heard that originates in Cuba is a mixture of everything from John Coltrane to Earth, Wind & Fire to African high life to the

usual Cuban rhythms," he states. "This interchange of music seems to be increasing in Cuba, because the music is continuing to be more and more progressive."

After hearing shortwave tapes (of broadcasts monitored in Miami) and albums from Cuba that filtered into the U.S. via neutral countries like Canada and Mexico, Barretto decided that this sound could definitely have a trendy appeal to Americans.

Through the aid of musicologist Rene Lopez and musician Andy Gonzalez, he sifted through as much of this music as he could get his hands on and the outcome was the formation of Barretto's latest orchestra, a mixture of musicians from many Latin countries (Puerto Rico, the Dominican Republic, Panama, Mexico) and the addition of a guitarist and trap drummer (bass drum, tom tom and snare).

"In Cuba, a person who chooses to become a musician, whether it be pop or serious music, can go to a professional academy and get the best musical training for free," Barretto says. "During this period, he is exposed to everything from disco to jazz."

While this new Cuban music still has a distance to go before it becomes known to the masses, it is beginning to become known in other parts of the world.

"During the past year, many of the top Cuban groups have begun to gain more international exposure throughout the Communist block of countries, as well as our border countries—Mexico and Canada," Barretto says. "For this reason, there are albums floating into the country and gaining a solid reputation among musicians."

Houston Symp On Strike; Indebtedness To \$1½ Mil

HOUSTON—Although Texas is one of the richest states in the union and the city of Houston enjoyed a surplus of \$18 million last year, this city's symphony orchestra is in jeopardy.

On strike since last June, members of the orchestra rejected a \$20 weekly increase in salary and the 1976-77 season now is postponed indefinitely.

The city of Houston has withdrawn its \$100,000 a year support of the group.

Philip Zimmerman, whose task it is to raise financial support, deplors the enormously wealthy Texas corporations which contribute a "pittance" to Houston's cultural activities.

N.Y. Retail Scene

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Reed. Regular shelf price for \$6.98 product is \$5.49.

"Business is not really the best, but it's picking up," says Norman Pogansky, manager of a Korvettes record department, who scoffs at reports that this may be the best Christmas sales season ever. "Record companies say this every year," he says, "but they have to give us some more hits. Stevie Wonder is doing okay and maybe Elton John, but below that there is not much."

At Happy Tunes Records, near Columbia Univ., store manager Frank Wade sees a "damn good" year for his store. "But," he continues, "I don't know if it will be the best. It's hard to say if our volume sales will make up for our discounts."

'Hee Haw' Winds Up

LOS ANGELES—"Hee Haw," the nationally syndicated television series completed taping Tuesday (2) in Nashville of the final 13 of 26 hours of new season programming. The program, produced by Sam Lovullo and starring Roy Clark and Buck Owens, is carried by 223 stations.

Will Amos and Danny Heilicher step out of Pickwick International within 24 months? Will Ira Heilicher leave at that time to take a job with a label or national distribution firm? The Heilichers own considerable business in the Minneapolis area, it's known. Amos Heilicher founded and still heads perhaps the largest coin-operated consumer business in the Northwest quarter of the U.S., Advance Music, operated directly by Norman Pink. Amos Heilicher also has operated for a long time a chain of prominent kiddie wear stores in that city, as well as other holdings. The Heilichers also own the two buildings and surrounding property now housing J.L. Marsh and Heilicher Bros. Distributing. There are and have been for some months "For Sale" signs on that property because the Pickwick businesses are moving farther into the suburbs in that same area.

Will the Los Angeles Superior Court suit brought by A&M Records against Dark Horse Records and George Harrison be settled out of court? Attorneys for the two sides have told the court to take the matter off-calendar. ... Are Al Gallico and CBS Records discussing a deal where the veteran music publisher would join CBS and bring his horde of established copyrights and writers with him? ... John Denver and George Burns to star in "Oh God," a film to be directed by Carl Reiner and produced by Jerry Weintraub for Warner Bros. release. Burns plays God and Denver a supermarket manager. ... Is a major conglomerate eyeing the buyout of a faltering label owned by a diversified biggie that needs money?

Len Levy has moved to L.A. to setup shop for Zodiac Records, Nashville-based firm owned by Dave Bell, who bought the firm, formerly called Mega Records. Levy is setting up offices on the Sunset Strip and the firm will be in the pop music business. His title is president. Ed Hamilton and George Cooper remain in Nashville. Levy, who lived in Miami for three years doing consulting work, had been head of Epic for many years, leaving in 1969 to start Metromedia Records, followed by developing the GRT Records Group.

Lenny Poncher, personal manager to singer Frankie Randall, produced a music concert at the recent APAA

Chappell Solid Into Rock Music Field

• Continued from page 4

categories. In recent weeks Chappell-affiliated tunes have averaged as many as 30 or more places on pop, r&b, country and easy listening listings. Even more figured on album charts.

"We feel we have accomplished the mandate assigned to us three years ago to build a new, young company," says Weiser, who credits the firm's aggressive courting of successful writer/artists, the development of new talent, and more intensive old-fashioned professional effort in securing records with achieving the turnaround.

The U.S. company is the basic source of contemporary input to Chappell affiliates around the world, he points out, in underlining the importance of the assigned mission.

In the three-year turnaround period, gross revenues rose substantially for all categories of music in the Chappell catalogs, says Weiser. While it is the policy of Polygram Corp., Chappell's parent, not to break out figures for subsidiaries, he says income for the first nine months of this year is outpacing that of a year ago by "slightly over 30%."

In 1975, says Weiser, income was 26% ahead of 1974 which, in turn, outstripped 1973 tallies by 24%.

Sill Fete Brings \$ Millions To Israel

LOS ANGELES—The State of Israel Bond fund-raising dinner honoring Lester Sill Monday (1) drew several million dollars in pledges from among its 1,200 guests. The exact total had not been determined at presstime.

Joe Smith, chairman of Elektra, was the master of ceremonies for the event held at the Beverly Hilton Hotel.

Forty-one industry and non-industry persons graced the dais in-

Inside Track

convention in Las Vegas for 2,000 invited automotive parts industry guests. Acts on the bill in the MGM-Grand's Penthouse included Randall, the George Anus band, singer Judy Karp and comic Pat Henry. ... Robin Wilson is back into singing, working with Keith Droste, pianist/arranger on putting on act together. She last recorded for A&M several years ago and has been doing acting and part-time singing jobs. Manager Linda Komorsky says talks are going on for Robin and Fabian to cut together for Cream Records and for Robin to fly "home" to Honolulu to guest on Don Ho's new ABC-TV daytime variety show. Robin was a regular member of Ho's cast at his Hana Ho nitery in the late 1960s. She also slated for several local radio-tv guest shots.

One-time Chicago production singer Mike Douglas starts his 15th year as a tube talk show host this month. ... Bob Barr is shooting the "Blackwood Brothers Story," a documentary, in Los Angeles. ... Will Denny Rosenkranz, Mercury West Coast a&r topper, leave the label to join Arista? He conferred in Chicago last week with Irwin Steinberg. ... MCA Records will announce Monday (8) a production deal with Bob Schwaider aimed to get the label back into the r&b field. Insiders say the label is trying hard for several soul groups. ... Atlantic Records denies rumors that Paul Johnson, out at Motown Records, will return to replace a present executive.

The Committee to Reunite the Beatles is releasing a single, "Get Back Beatles" by Gerald Kinney and the New York Band on its Let It Be label, with profits helping the organization. ... Joe Turner starts four weeks at Cookery, New York, Monday (8) with Lloyd Glenn's piano and guitarist Wayne Wright. ... The art department at Arista Records nabbed seven awards for jazz covers in the New York Art Direction's annual show. ... Songwriters' Seminar and Showcase has its next meeting Thursday (18) at the Hotel Dorset, New York. ... Harry Chapin does 15 benefits on his current 40 concert in two months junket. ... Brian Wilson makes a solo appearance on NBC-TV's "Saturday Night" Nov. 27.

Late Signings: Michael Katakis and Jim and Diane Phillips to Kudo III Mgt. ... Talking Heads to Sire. ... Roger Troy with RCA. ... Vanguard links Gary Smith.

"At this point we are very selective on new contract writers," the Chappell president declares. Most new writers who come under the Chappell wing receive advances, but are soon moved into participation arrangements if their potential is demonstrated.

The team of Hall & Oates is cited as an example. When they joined Chappell four years ago they were signed purely as writers. "Today, they have a 50-50 deal with us," says Weiser.

Nashville's Rory Bourke is another house writer due for a co-publishing contract. This will be implemented in January.

The company looks with some skepticism at administration deals. Only the E.H. Morris and Williamson catalogs have that status with Chappell at this time, and others are not expected to be added. Weiser views the rewards to the administering firm as too slim to encourage additional deals.

Recent additions to the firm's professional staff have raised the number to a current 13, with six operating out of headquarters here, three each in Nashville and California, and one in Canada.

Chappell writer/artists, most of whom now enjoy participation deals, number more than 30, while

writer/producers pacted to the company number 18.

If Chappell is looking to the future through the present, it is not neglecting its giant standard catalog. In common with other old-line publishers, copyright revision has extended the exploitable life of its material by 19 years (the law awards a total of 75 years to extant copyrights).

"It has added millions of dollars in asset values to our catalog," says Weiser.

Pirates Guilty

• Continued from page 72

recalled as a defendant in the infringement suit brought by publishers three years ago, known as Marks versus Colorado.

Tape masters due to be destroyed as a result of that action were found at CISUM headquarters, located in the same building that Sound Values formerly occupied.

The current case is an outgrowth of an FBI raid last March that netted 15 tons of duplicating equipment and tapes, valued at \$230,000. Among the tapes was material duplicating product on nine labels, including RCA, Capitol, Columbia, MCA and Warner Bros.

John Green, assistant U.S. attorney, prosecuted the case.

and wife, Rabbi Hillel Silverman, Joe Smith, Abe Somer, Mike Stewart, Mike Stoller, Joe Sutton, William Weinberg, Bill Wardlow, Norman Weiser, Mickey Weiss and Jerry Wexler.

Quincy Jones provided the entertainment with his production of "The World Of Quincy Jones" which featured Jones, the Brothers Johnson, Wattline Singers and the Quincy Jones Orchestra.

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