

Billboard

NEWSPAPER

83rd
YEAR

A Billboard Publication

The International Music-Record-Tape Newsweekly

November 20, 1976 • \$1.50

Pirate Pleads Guilty In Tax Evasion Trial

By JOHN SIPPEL

LOS ANGELES—Michael Joseph Behar, 42, of Los Angeles, became the first reported major tape pirate to be guilty of evading federal income tax, when he pled guilty last week in Federal District Court here of failing to report taxable income of \$1,131,000. This sum was derived primarily from the illegal manufacture and distribution of 8-track tapes.

Assistant U.S. Attorney Jan L. Handzlik says the joint investigation by the Intelligence Division of the IRS and the FBI disclosed Behar's gross business income from 1970 to 1973 was \$2,230,000 of which \$1,131,000 was adjudged taxable income.

For the same four-year period, Behar's fraudulent tax returns reported gross business income of \$661,000. A net loss of \$95,000 was reported for the four years by Behar.

Behar pled guilty to conspiring to commit tax fraud and conspiring to

(Continued on page 66)

Copyright's Extension Area Erupts Publishers & AGAC

By MILDRED HALL

WASHINGTON—Controversy has begun over the new copyright law's little publicized right given authors and composers of existing works to terminate certain renewal contracts entered into before Jan. 1, 1978.

The option to terminate a publisher or other granted contract would apply only to the 19-year period of extra renewal life granted by the copyright revision to bring the total duration up to 75 years for existing copyrights.

There are limiting conditions, including a minimum of two years advance notice to the publisher or licensee.

(Continued on page 66)

By IS HOROWITZ

NEW YORK—In a first move to adjust relationships between writers and music publishers since passage of copyright revision, songwriters are being urged to consider reclaiming tunes now given protection for an additional 19 years. Or to renegotiate terms with publishers based on the new-found value of their material.

The new law sets the term of copyright, beginning Jan. 1, 1978, as the life of the creator plus 50 years. But it also extends protection of existing copyrights to 75 years, as against the prior 56 years.

(Continued on page 86)

Old Pop Hits Reviving Via Country Mart

By JIM FISHEL

NEW YORK—A strong push by publishers aimed at reviving pop standards via the country market has resulted in a surge of chart activity. More than 40 tunes have thus far hit the country singles charts in the past six months because of this push.

Publishers of these tunes have been actively asking artists and producers alike to use pop hits from their catalogs and the rush to record these songs appears far from its peak.

Perhaps the single label most involved in reviving pop hits with its country roster is ABC/Dot. According to Jim Foglesong, the label's president, it's something the producers and artists came up with.

"An artist may get an inspiration from an old song, maybe something that's happening for someone else—and he comes up with something that fits today's music," he says. "A lot of rock sounds of 10 years ago are

(Continued on page 56)

Stress New Acts, Campus Radio Urged

By ALAN PENCHANSKY

CHICAGO—College radio stations were urged to downplay Top 40 and superstar product in their programming by large and small record companies attending the seventh annual Loyola Radio Conference here Nov. 5-7.

The labels requested more emphasis on new acts and acts not being exposed through commercial radio from the 634 students representing 104 colleges in attendance.

Representatives of at least 20 record companies attended the annual gathering, meeting with the youthful broadcasters in hospitality suites at the Sheraton/Chicago hotel and in scheduled sessions at Loyola Univ.'s downtown campus, including the session that drew the largest attendance of the weekend, "What Does A Record Company Expect From You?"

Originally scheduled for one

room, this "meet the industry" forum, had to be broken into four smaller sessions, when it became apparent just how many students planned to attend and how many label reps wished to participate.

Addressing the conferencegoers in these sessions were: Bill Hayward, national r&b promotion director, Phonogram/Mercury; Walter O'Brien, national FM promotion

(Continued on page 42)



To celebrate the release of her new album entitled "MELBA," singer/actress Meiba Moore will be appearing at the Metropolitan Opera House on Sunday December 12. Presented by Danny O'Donovan and "Big Blue Marble," she will be the first black artist to be featured in a one woman show at the prestigious hall. The new album "MELBA" produced by Van McCoy, shipping today on Buddah Records and GRT Tapes.

(Advertisement)

Punk Rock Grows In N.Y.

By ROMAN KOZAK

NEW YORK—It is 3:30 on a cold November morning and New York's street demons and night crawlers are making their way to shelter. But in the Bowery section of Manhattan the music goes on.

Onstage are the New York Dolls, brief media sensations a few years

back, who, minus the glitter, are back underground, literally, playing in the basement of a club called On The Rocks.

The audience, pie-eyed absorbing the monochromatic din, is 200-odd strong, including the gentleman

(Continued on page 66)

College Hi Fi Courses Due?

By STEPHEN TRAIMAN

NEW YORK—The success of the second Indiana Univ. of Pennsylvania Hi-Fi/Stereo Expo last month and the interest of the EIA/CEG could result in the first accredited curriculum for consumer electronics on the university level in the next few years.

Pioneered last year as a "mini CES" by Frank Viggiano Jr., instructor in the university consumer

service department, this year's Oct. 27 event drew 8,000 students and area guests, one-third more than the initial run, he notes.

At least a half-dozen audio manufacturers, six area retailers and several rep firms helped to make the second run a bigger "hit" than the first. Particularly good were the Bose discussions on speaker systems, Vigi-

(Continued on page 49)



LOU REED'S "ROCK AND ROLL HEART." With the release of his finest album yet, the legendary Lou Reed has embarked on a smash cross-country tour that is further establishing him as a very special giant in contemporary music. Initial across-the-board reaction to his new LP has been ecstatic. Lou Reed's "Rock And Roll Heart," beating for itself on ARISTA RECORDS. AL 4100

(Advertisement)



SIXTEEN REASONS/CHAPEL OF LOVE

3367

from the soon to be released album,

"LAVERNE & SHIRLEY SING"

SD 18203

On Atlantic Records and Tapes.

Check It Out—Eagle Scout!



MANGIONE THE MAGNIFICENT.



Swim teams listen to his music to psyche up for competition. High school and college marching bands play his music at halftime. People who say they don't like jazz buy his records. People who say they only like jazz buy his records.

Obviously, Chuck Mangione is one of the crossover geniuses of the Seventies. A reviewer for *Rolling Stone* recently wrote, "For the second time I've been asked to explain the Mangione phenomenon ... it's all very simple really. Mangione's approach is unpretentiously wholly musical, at a high level of pop."

That's the reason, the music of Chuck Mangione. It communicates. With rock fans. With jazz fans. With

disco fans. With people who just love music.

On his new album "Main Squeeze" Mangione has recorded the most powerful and inspired music of his career. Backed by some of the greatest rock, jazz and R&B session musicians in the world, "Main Squeeze" features the expressive genius of Mangione on flugelhorn and spotlights his incredible talent as a composer and arranger. It is an album that is brilliant in its craftsmanship, imagination, and ability to evoke feelings.

One realizes after hearing it that Mangione the Magnificent has more under his hat than meets the eye.



"MAIN SQUEEZE"
CHUCK MANGIONE
ON A&M RECORDS & TAPES

Produced by Chuck Mangione SP 4612



Copyrighted material

ON ROLLERS LOGO

MCA Expanding Into R&B With Schwaid

LOS ANGELES—MCA Records has made its first commitment into the r&b field in many years via an exclusive, worldwide agreement with Bob Schwaid, president of Rollers, a newly formed black production company. (MCA's entry into soul was reported last week in Inside Track.)

All product will be on MCA Records and distributed by MCA while carrying the Rollers logo.

"We believe that no record company today is complete without a total commitment to black music," says MCA president Mike Maitland. "We see this in terms of a solid sales effort backed by extensive marketing and promotion."

"We have been watching this market very carefully. The maturity is there now. It's in the product and it's at the radio station and retail level. Rollers offers us a potential and a challenge we all eagerly anticipate," adds Maitland.

Schwaid has previously been personal manager for Al Green, Miriam Makeba, the Independents and producers Chuck Jackson and Marvin Yancy. Schwaid also has been involved in record promotion, publishing, retailing and distributing and concert promotion.

The first three groups in the Rollers deal scheduled for release in January are: Kalyan, a Trinidad-based group which will be produced by Tony Sylvester, former member of the Main Ingredient; Lifestyle, produced by Billy Jackson who has pre-

viously produced Ronnie Dyson and Miles Davis; and LaSo, an African-Latin disco group, produced by Joe Bataan, co-producer of Salsoul.

Schwaid says that Rollers will use its own promotion people who will work in conjunction with MCA's promotion and marketing departments.

During its heydays when the label was known as Decca, many of the top black artists in blues, jazz and slick pop music were on Decca. Some of these hot sellers included: Louis Jordan and his Tympany Five, Big Joe Turner, Jay McShann's band with Walter Brown, Sister Rosetta Tharpe, the Lucky Millinder band, blues singer Georgia White, blues singer Peetie Wheatstraw (known as "The Devil's Son-In-Law" on his disks), Billie Holiday, Earl Hines, Louis Armstrong, Andy Kirk, Chick Webb, Ella Fitzgerald, Al Hibbler, Earl Grant, Sammy Davis Jr., the Ink Spots, Count Basie and the Nat "King" Cole Trio.

TRIBUNAL IN U.K. HEARS RATE PLEA

By TERRI ANDERSON

LONDON—Increasing the mechanical royalty rate in Britain to 8% would be welcomed by the European Economic Community, and would bring the U.K. in line with most countries on the continent, the Dept. of Trade tribunal inquiring into royalty rates has been told.

The tribunal is studying a bid by writers and publishers to raise the rate from its present 6¼%, a level that has figured in the statutes since 1928 (Billboard, Oct. 13).

Wolfgang Schiedung of GEMA, the West German copyright association, was asked to provide the investigative body with a detailed comparison between statutory and minimum rates, and methods of collection and distribution in Britain and in other countries.

Schiedung was called as a witness by Michael Kempster, counsel for the Record Royalty Revision Assn., which is spearheading the battle for higher rates on behalf of writer and publisher organizations.

GEMA adheres to the principles of the contract drawn up by the in-

(Continued on page 59)

Cards Open New Areas By ABC Firm

By IS HOROWITZ

NEW YORK—Musical greeting cards are providing ABC Record & Tape Sales a friendly entry into new locations while creating a separate profit center expected to move several million of the tuneful salutations before the year is out.

The rackjobbing firm has already sold almost two million of its Captain Zoom flexidisk card combinations, introduced last March, has just begun to ship a new "friendship" series designed around the poetic and musical messages of Rod McKuen, and is readying yet a third series of adult birthday greetings cards for a January market launch.

Rapid growth of this phase of the racker's operation has led to the formation of a semi-autonomous division under the ABC umbrella to nurture its development.

But an allied payoff is the large number of new locations for conventional disk and tape rackjobbing the card marketing program is opening up.

The disk cards have been placed in a large number of outlets where records are not normally available. Herb Fischer, vice president in charge of sales for ABC Record & Tape, sees these locations as good prospects for promotional disk product.

Some, says Fischer, are mass merchandisers who have never taken the

(Continued on page 10)



Oz: Atlanta's magic new record store.

INDUSTRY VIEWPOINTS

MCA's Black Invasion Seen As Aid, Impetus

By JEAN WILLIAMS

LOS ANGELES—MCA Records, the last major label to re-enter the black music field, may force other companies to strengthen their field troops and take a second listen to their own product.

Mike Maitland, MCA's president has proclaimed the label's major commitment to black music, pointing out that this commitment will be carried out through extensive sales, marketing and promotion.

Other labels and soul radio stations have their own idea about how MCA's push will affect the overall industry and their positions in particular.

Barney Ales, president of Motown Records says, "The only thing that is disturbing to a black independent company like Mo-

town is that the majors are trying to make acquisitions of the artists that we have created and built.

"And they use dollars and that's hard to compete against." But on the other hand he says, "If you have good product, it should not bother you just because another major label goes into black product. I think it's a little peculiar that any record company has not taken a look at the black market before today."

"The more hot product available as an industry, the more expansion will be seen in terms of the share of the marketplace," says LeBaron Taylor, vice president, CBS Records. "The very fact that MCA is coming into the black music business means that the market will stretch to accom-

(Continued on page 16)

Hold 7 Men In California Tape Raid

LOS ANGELES—Seven men, accused of retailing pirate tapes, are being held on \$1,000 bond each following their arrest Sunday (7) at a Ceres, Calif., flea market by a joint enforcement group composed of FBI agents from Sacramento and Stanislaus County deputies.

The raiders, armed with warrants issued by Sacramento Federal District Court, confiscated between 5,000 and 6,000 tapes, primarily Latin music, according to Paul C. Young, agent in charge from Sacramento.

The arrest of seven retailers simultaneously is believed to be the biggest haul of retail defendants ever in this state. Young says the flea market had been under surveillance for some time.

Seized for retailing pirate 8-tracks were: Thomas Raymond Scheeler, 35, and Roy Peter Champion, 34, Delhi; Aurelio Eubaldo Pena, 46, Oceanside; and Jorge Meza Canillo, 29; Vincente Loya Castaneda, 27; Concepcion Gayton Diaz, 43; and Luciano Rodriguez, 31, all of Modesto.

Labels Don't Fear Superstars Knocking Out New Titles

LOS ANGELES—Are labels holding back releasing important new products due to the already available array of superstar packages now attracting consumer dollars?

The answer appears to be no this season. In past years there was some hesitancy among some manufacturers to hold off releasing major new LPs during the Thanksgiving-Christmas-New Year's Day period.

But this year, a Billboard survey indicates a more open attitude about issuing new LPs during the holiday buying period which compete with blockbuster titles.

Label after label contacted indicates it is releasing as much new

product as it can before the beginning of December and in some cases a little beyond that.

CBS, for example, makes it a rule not to release any product after Dec. 1, but it will make an exception with a new Neil Diamond LP which was cut live at the Greek Theatre here last summer. It will be released several days prior to a Dec. 27 television special by Diamond on NBC.

At Audiofidelity, which distributes BASF, the label plans issuing a new George Duke work, "Liberated Man," within the next few weeks. Audiofidelity acknowledges that Duke will be knocking heads with superstar product already on the market, but it is confident that the

jazz pianist can hold his own against competition.

The same feeling prevails at Pyramid/Roulette where plans are being finalized to release D.C. LaRue's new album "Tea Dance." Roulette officials call LaRue the Bob Dylan of disco and plan on tying-in a major promotional campaign on the LP with a television special planned for December.

Salsoul Records is readying a Paul Mauriat album for release and will not hold back its shipment out of fear that it will be hurt by the glut of superstar product now on the market by such acts as Stevie Wonder, Elton John, Paul Anka, Led Zeppelin, Peter Frampton, Kiss, Earth,

Oz Opens Its Magic In Atlanta

By GERRY WOOD

ATLANTA—Clicking more than 9,600 persons through its turnstiles during a two day opening sale and racking up even more sales than anticipated, Oz, the Enchanted Land of Records and Tapes opened its doors here Nov. 6.

Plans are already on the boards for the second Oz outlet to open in the Southeast next March 1.

Patterned architecturally after the scenes in "The Wizard Of Oz" (Billboard, Oct. 23), the unique record/tape/boutique outlet is off to a successful start that gives credence to its goal of a \$2 million annual gross. Daily cash flow figures through Wednesday (10) are running 20% higher than projections.

"Out of those 9,600 persons, 9,599 must have been paying customers judging from the dollars that went into the register," enthuses Steve Libman, general manager of Southland/Emerald City Records, Inc./Music Scene, owners of the fantasy-land retail outlet.

Alleging "Atlanta's lowest prices," Oz sells \$6.98 LPs at a shelf price of \$4.80 and a feature price of \$3.84. Tapes at \$7.98 go for a shelf price of \$5.97 and feature price of \$5.27. The feature price goes to "everything on the charts and any important new albums for at least the first week of release."

Oz officials feel the outlet will be more of an LP/tape market than a singles center. The top 200 pop singles and top 50 country and soul singles are being stocked for sale at 96 cents.

How can the store, located in a suburban Atlanta area, turn a profit with its high overhead and low prices? "We're virtually living rent free," says Libman, adding that David Kaye—owner and president of Southland Records, Inc.—"cut—a very good real estate deal on the property."

In the 11,000 square foot building, 4,300 of the footage is leased to a variety of boutique-type tenants in the Bazaar area, including a leather shop, headshop, a New York subway style newsstand and coffee shop. Oz collects rent—a guarantee against a percentage—from these shops.

Oz also offers blank tape, needles, record care products, carrying cases and various accessory lines. The theatre-like front of the building

(Continued on page 69)

Wind & Fire, Bee Gees, Electric Light Orchestra, Beach Boys, KC & the Sunshine Boys.

On another front, the premium field, which is always tied in with holiday packages, only Capitol's special markets operation indicates it has seasonal LPs out using its copyrights.

Ernie Dominy of the special markets division reports three premium LPs, the biggest of which is an LP for Firestone listing around \$1.99.

This is the fourth year that Dominy has packaged an LP of various Christmas tunes for Firestone, but this is the first year Capitol has also included an 8-track tape.

(Continued on page 16)

France To View Videodisk

By STEPHEN TRAIMAN

NEW YORK—The Thomson Group of France, one of the major global electronics conglomerates, confirms it will introduce the first optical videodisk system in the institutional market there next year, and a less complex player for the home market by 1980.

Coming on the eve of the first International Videodisk Programming Conference that opens here Monday (15) with its first demonstration of the new TeD (Telefunken-Decca) videodisk changer (Billboard, Nov. 6), this news from the two European systems has further pushed the still-nebulous videodisk plans of RCA and Philips/MCA out of the marketing foreground.

The Thomson player will have a limited round of invitation-only demonstrations for potential U.S. licensees here early next year, according to Warren Singer, vice president, scientific and audio/visual products, for Thomson-CSF, the division marketing the institutional system. Thomson-Brandt, the consumer electronics division, will market the consumer version, he notes.

At least 1,000 prototype players

Assistance on this story provided by Billboard correspondent Henry Kahn in Paris.

utilizing a low-voltage laser optical readout and a low-cost, flexible transparent disk, will be built at Thomson's Brest, France, factory this coming year. The target price is about \$2,500, equivalent to the cost of a Sony U-Matic in that country, and Singer emphasizes that prices elsewhere "will be competitive with comparable video playback hardware."

Details on the Thomson system were revealed in a recent paper given at an international technical conference in Helsinki by Georges Broussaud of the Thomson corporate technical staff.

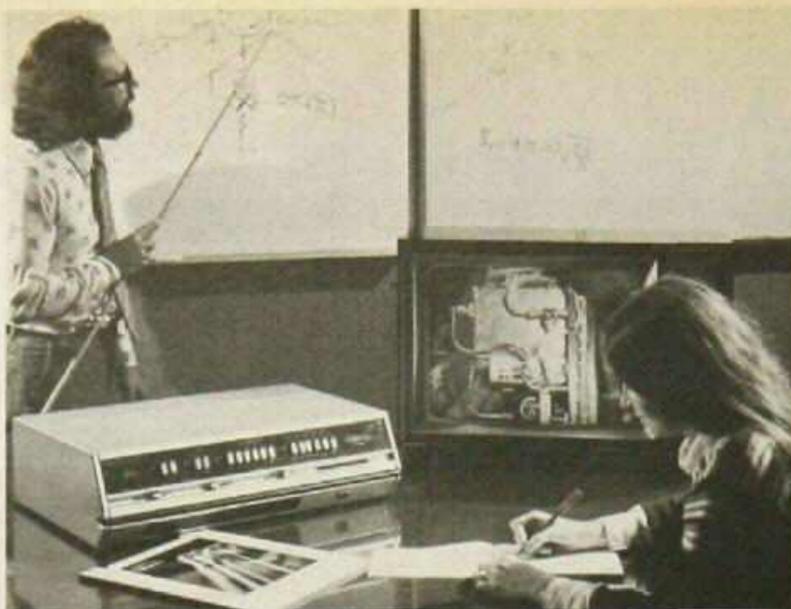
Although the specs of the 12-inch 6-mil-thick disk are comparable to those of the Philips/MCA version—30 frames/second at 1,800 r.p.m. for U.S. and Japanese NTSC standards, and 54,000 "tracks" or "bits" on each 30-minute record—the transmissive "through the disk" optical readout makes it incompatible with the reflective readout of the rigid 12-mil-thick Philips disk. It has two sound channels, and is quad-capable as well.

Court Hits Cecchi

NEW YORK—A U.S. District Court Judge in Newark, N.J., has slapped a one-year prison term and a \$4,500 fine on Albert Cecchi after the boss of the now-defunct Melody Recording Co. of Fairfield, N.J., and A&G Packaging of Newark, pleaded guilty to 10 counts of copyright infringement. Cecchi, a/k/a Al Cohen and Morris Siegle, was also put on probation for one year.

Last October, Cecchi was charged with 85 counts of unauthorized duplication of sound recordings, after being twice raided by FBI officials.

In addition to the sentence, the presiding judge also ordered the destruction of more than 14,000 pirated tapes and the equipment on which they were duplicated.



First published view of a prototype of the Thomson-CSF institutional videodisk system emphasizes educational mart approach with interaction of disk and live instruction. Sleeve from which the flexible 12-inch 30-minute disk is extracted within optical player is seen in left foreground.

Return To Chicago Roots For Label

By ALAN PENCHANSKY

CHICAGO—More than 150 NARAS members and specially invited guests viewed a Phonogram/Mercury presentation here, Monday (6) entitled, "Find 'Em, Record 'Em, Sell 'Em: Make 'Em A Star."

The 47-minute audio/visual showing, hosted at Mercury's IBM Plaza headquarters detailed the full scope of the label's operations, and focused on Mercury's recent efforts to reaffirm its Chicago identity.

"We've come full circle, very happily, to our beginnings and to the city's roots," said Irwin Steinberg, president of Phonogram/Mercury, referring to the label's signing of the Chicago-based Chi-Lites. Steinberg's was one of a half-dozen taped voices to which the audience listened.

"This company now is giving full representation to the city of Chicago, exhibiting the strong black roots which the city of Chicago has always enjoyed," Steinberg continued.

"That's where we began," he reminded the listeners.

Using the Chi-Lites, "Happy Being Lonely," album as a case study, the program traced the steps involved in creating an LP, from signing an act, through production and manufacture, to in-store merchandising and radio promotion.

Merit Sharing Distrib Space

DETROIT—Merit Distributing, independent label distributorship, is now sharing 2,800 square feet of its office and warehouse space at 15780 Schafer with Consolidated One-Stop, owned by Tom Mutter.

Both John Schlee, founder/owner of Merit, and Mutter feel the consolidation under one roof is a natural traffic builder. Mutter, who has four employees, serves about 120 primarily retail accounts in Michigan and Ohio.

And Motown Records has confirmed opening its first domestic branch here (Billboard, Oct. 23). Merit previously had the line. Barney Ales, Motown president, says "We might be interested in handling other independent labels, but for the time being, our business will be Motown exclusively."

Larry Rochon, former Merit employee, is manager of the branch called Hitsville Distributors, with Gordon Prince, Hitsville vice president, and Motown of Canada, overseeing.

Mike Gormley, national publicity director, and Robin McBride, Midwest a&r chief, created the presentation. It was hosted by Charlie Fach, the label's executive vice president, and preceded with a cocktail reception and a brief talk by Jay Cooper, national president of NARAS.

Crocker Trial Is Now Tuesday

NEW YORK—The trial of Frankie Crocker, accused of lying to a federal grand jury investigating charges of payola, has been rescheduled for Tuesday (16) in Federal Court in Newark. It was originally scheduled for Nov. 1.

Crocker is accused of lying to the grand jury on Sept. 15, when he denied receiving any money from Ellsworth Croce, an independent promotion man, and Harry Coombs, promotion man for Gamble and Huff and Philadelphia International Records.

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Executive Turntable

David Geffin resigns as vice chairman of Warner Bros. to become executive assistant to Steven J. Ross, Warner Communications Inc. board chairman. He



Geffin

will remain in Los Angeles as a director of Warner Bros. ... David Glew promoted to senior vice president/general manager of Atlantic/Atco Records, New York. He was senior vice president. ... Jerry Wagner upped to vice president/general manager at CTI Records, New York. He was senior vice president of marketing. ... Tony Caronia promoted to director of classical operations, East Coast, for Capitol Records, New York. Formerly



Wagner

the East Coast classical regional manager, Caronia will now report directly to Raoul Montano, general manager of the Angel label. Barry Glassgold has been named classical regional manager, East Coast. John Coveney, a 31-year veteran with the company who has been handling artist relations and recording negotiations on behalf of Capitol and EMI, will now devote his attention to artists contract relations with Angel and EMI. Glassgold formerly was special accounts manager in New York. He'll report to Caronia. ... At CBS Records, New York, inventory management organization changes see Steve Shimp promoted to manager inventory planning; Camille Sasseer upped to manager, new releases forecasting, and Steven Baricelli of the Pitman, N.J., order service staff appointed manager component control.



Caronia

In market research, Harvey Rosen is promoted to associate director, market research, from research manager, and John Messina joins as associate director, consumer panel research, from CBS manager, inventory planning and forecasting. ... Bob Scerbo joins Arista Records, New York, in new post as director, manufacturing and purchasing. He comes from ATV Records. ... Dan Yarborough named CBS branch manager, Detroit. He was a field sales manager. ...



Glassgold

Tom Sturdivant has been appointed to the newly created post of special projects coordinator at United Artists Records, Nashville. Also at the Nashville office, Carolyn Baker has been upped to administrative assistant to Larry Butler, while Sherrie McClanahan has been appointed publicity and a&r assistant, with Roxanne Lawrence upped to promotion and sales assistant. ... At United Artists Records, Los Angeles, Thom Williams, director of creative services leaves to pursue other interests in the record industry. ... Larry Herman has been upped to branch marketing coordinator at Warner/Elektra/Atlantic, New York, from sales rep covering the New Jersey area. ... At SESAC, New



Scerbo

York, Nicholas Arcomano, operations administrator, gets new duties in the distribution and legal fields. Michael Molinari named regional director of marketing services, Peter Julius becomes assistant collection manager, and Eddie Morgan rejoins as administrative assistant in the mechanical licensing and copyright index departments. Most recently Morgan was with The Richmond Organization. ... Roger Sovine has



Yarborough

been named assistant vice president of BMI, Nashville. Since 1971, Sovine has served as director of writer administration for the Southern region. ... Janie Bachrach has been named director of artists relations for Playboy Records, Los Angeles. Bachrach has for the past two years coordinated Barbi Benton's concert tours. ... At Farr Records, Los Angeles, Dee Ervin joins as manager of the a&r department. Ervin most recently was a recording artist and writer for Chelsea Records. ... Alan Mink has been appointed vice president/director of promotion for Tattoo Records, Los Angeles. Mink was regional marketing manager at Warner Bros. Records. ... James Heathfield joins Polydor as local promotion manager in Atlanta. He was promotion manager for United Artists.



Sovine

At Time-Life Multimedia, New York, Richard Schilling is named general manager, having held the marketing and programming director titles. He succeeds Richard Kelly, who is leaving the company, but only in institutional market responsibilities, with the home market under reevaluation. ... Under the reorganization of the Beechwood and



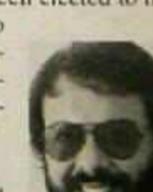
Bachrach

Screen Gems-EMI music publishing operations, Los Angeles, reporting to Lester Sill, president, will be Capitol's Elizabeth Montei, vice president of administration, and professional managers Kip Dubbs and Tim Kramer. Ed Penny, professional manager in the Nashville office, will report to Paul Tannen, general professional manager in Nashville. ... Also at Screen Gems-EMI Music, New York, Lanny Lambers appointed East Coast professional manager. ... Liz Margolis appointed director of sales for MBA Music Inc., New York. She comes from Champaign, Ill., where she was assistant producer for WILL-TV. ... Keith Mardak, vice president, has been named general manager of Hal Leonard Publishing Corp., Milwaukee. He has also been elected to the



Ervin

board of directors. Richard Peck moves into the newly created post of director of marketing and Jon C. Crum has been named director of sales and advertising, also a new position.



Mink

Larry Goldman joins the Stan Rosenfield & Associates public relations firm, Los Angeles, as vice president. Goldman formerly held the same position with Jay Bernstein p.r. firm. ... Publicist Mike Gersham named a partner in the Guttman & Pan p.r. firm, Los Angeles. Gersham is the founder of the Gersham, Gibson & Stromberg publicity firm. ... Rosalind Corral joins Morton D. Wax & Associates as office manager, New York. She was an assistant to the director of Tomorrow Today. ... Ed Weiner, one-time publicity director for the Spectrum sports and entertainment complex in Philadelphia, joins the staff of Electric Factory Concerts in that city as publicity director. He succeeds Steve Apple.

NOVEMBER 20, 1976, BILLBOARD

Boney M.'s "Daddy Cool."

It's heating up charts all over the world.

In Germany, Boney M.'s single, "Daddy Cool" has been certified gold and been No. 1 for five weeks. The album has already sold more than 100,000 copies.

In France, "Daddy Cool" has sold over 200,000 singles.

"Daddy Cool" is No. 1 in Belgium and No. 3 in Holland.

"Daddy Cool"—breaking throughout the rest of the world: Italy, Scandinavia, South Africa, everywhere it's been released.

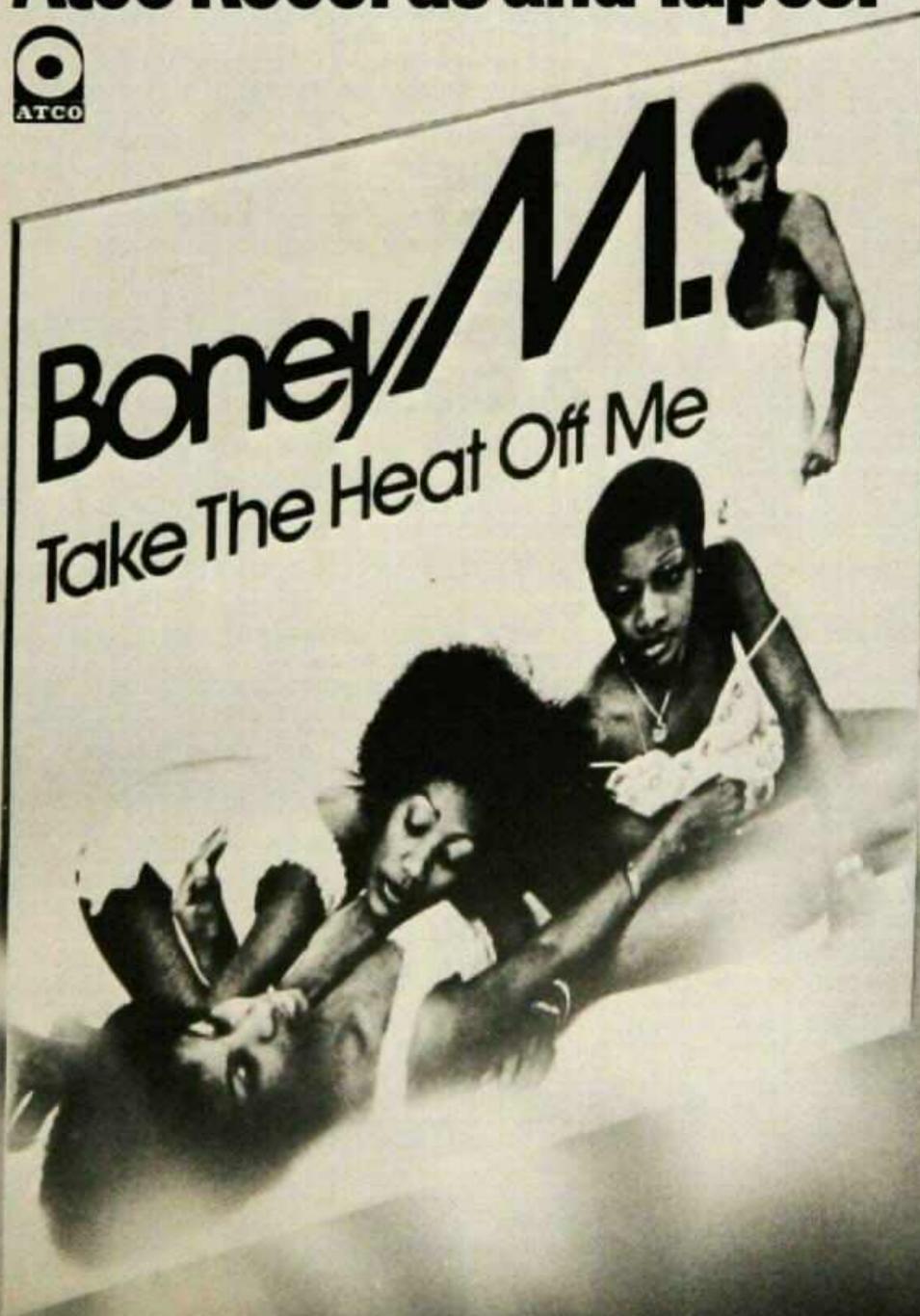
And now Atco Records announces the release of Boney M. in the U.S., Australia, Canada, Japan, New Zealand and the United Kingdom.

The single? The phenomenal "Daddy Cool," Atco 7063 of course.

Boney M.: "Take The Heat Off Me."

SD 36-143 Produced by Frank Farian

A hot new record from Atco Records and Tapes.



Founded 1894

The International Music-Record-Tape Newsweekly



Billboard Publications, Inc., 9000 Sunset Blvd., Los Angeles, Calif. 90069
(213) 273-7040 Cable: Billboy LA; NY Telex—620523; LA Telex—698669

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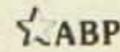
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The microfilm edition of Billboard is available from KTO Microform, Route 100, Millwood, N.Y. 10545. For details, contact the company, at the above address.

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Vol. 88 No. 47

Trinidad & Tobago Disk Mecca? Developing Caribbean Island Music Industry Underway

By RADCLIFFE JOE

NEW YORK—An ambitious effort involving both government and private enterprise is being orchestrated on the island republic of Trinidad & Tobago to create a recording mecca aimed at attracting top acts from both North and South America.

This past summer, the Trinidad & Tobago government, at the urging of the small recording industry that now exists on the islands, moved to actively participate in the development of a viable music industry.

Part of the government's plan for long-range participation in the program will involve long-term, low-interest loans to investors, made through the Development Financing Corp., and the Caribbean Development Bank.

The government will also explore ways and means of reducing the frustrating amount of bureaucratic redtape now confronting local music industry executives wanting to import state-of-the-art recording equipment into the country; and will also look into the prospect of special tax incentives to encourage more local and international participation in this ambitious venture.

It is the hope of both government and private planners, that the project, when in full operation, will not only attract music industry executives that have never considered the Caribbean as a feasible recording venue, but will also syphon off some

of the North American recording business now enjoyed by neighboring Jamaica.

However, before launching on its pursuit of this idealistic goal, the industry first plans to expand its operations to include mastering, pressing and duplicating facilities. At the present time, much of this is done off-shore on the neighboring islands of Barbados and Jamaica and/or on the North American continent.

Even without mastering, pressing and duplicating facilities, Trinidad & Tobago is already attracting a sizeable share of recording business from nearby Venezuela, and from other Caribbean islands up the chain to as far north as Puerto Rico and the Virgin Islands, according to Gerhard Nieckau, managing director of Share Sound Studios in Trinidad, and one of the prime movers of the plan to establish Trinidad & Tobago as an international recording entity.

Nieckau, a German-born recording engineer, has practiced his craft in such far flung regions of the world as Russia, Lebanon, Tanzania, and Peru, before moving to Trinidad. In Europe he worked with such established labels as Polydor, BASF/MPS and Metronome. He moved to Trinidad three years ago and worked with KH Sound Studios, now Record Specialists (Trinidad) Ltd. before joining the new Share Sound Studio, a 24-track facility

scheduled to go into full operation by January, using both private funding and government loans reportedly exceeding \$125,000.

Nieckau is convinced that this new push will not only result in attracting international recording talent to Trinidad, but will also serve as the catalyst for an international breakthrough of Trinidad folk, calypso and steelband music such as is now enjoyed by Jamaican reggae.

In addition to government offered incentives to attract international recording talent to the island, the individual studios are also said to be mounting their own promotional campaigns. Share Sound, for instance, is offering a package that includes use of the recording studio, and accommodations for about a week to a group of about 12 at a price of about \$18,000 for an album. It will also arrange live concerts, and/or television appearances on the island if the group is interested.

Recording Studios currently operating on the island include Record Specialists (Trinidad) Ltd., Caribbean Sound Studios, Caribbean Recording Co. Ltd., and Semp Recording Studios. They offer recording facilities from two to 16-tracks. Share Sound will be the first 24-track studio on the island. There is also one tape duplicating facility, and a number of music publishers including Tomba Music headed by Nieckau.

NARM's Young Turks Club Elects 12

NEW YORK—The Young Turks Club of NARM has elected 12 members who will serve as a liaison between the club and NARM's board of directors and the professional staff.

The Young Turks Club, numbering about 40, held its first meeting at the NARM mid-year conference in Chicago in September. The club is

open to young executives relatively new in the business, sons and daughters of chief executives, and young middle management and operations personnel.

The purpose of the club is to allow the young generation of NARM executives their own voice and forum within the organization.

Members of the new advisory

committee are: Don Anthony, Tape City, USA, Metairie, La.; Joseph Bressi, Stark Record & Tape Service, North Canton, Ohio; Andrew Chasen, Harmony House, Mountain-side, N.J.; David Crockett, Father's & Sun's, Indianapolis, Ind.; David DeFravio, Record Bar, Durham, N.C.; Louis Fogelman, Music Plus, N. Hollywood, Calif.; Ira Heilicher, J. L. Marsh Co., Minneapolis; John Marmaduke, Western Merchandisers, Inc., Amarillo, Tex.; Jack Rose, Rose Record Stores, Chicago; Sydney Silverman, United Record & Tape Industries, Hialeah Gardens, Fla.; Michael Spector, MJS Entertainment Corp., Miami; and Lynda Stone, Tone Distributors, Hialeah Fla.

Phonogram/Mercury Sees A Classical Holiday Mart

By ALAN PENCHANSKY

CHICAGO—No pure Christmas LPs will fill the Phonogram/Mercury stocking this season, but the label looks to strong holiday-oriented sales from its classical Philips division.

"We've long ago given up on Christmas records because of the problems entailed in putting them out into stores and eventually taking it back," explains Jules Abramson, the label's marketing vice president. "It's almost not worth it," Abramson concludes.

According to Abramson, the la-

bel's only actual Christmas product is a "carryover from last year," the Ohio Players' single, "Happy Holidays."

"We'll be making it available," Abramson notes.

On the classical front, Abramson points out that Philips' complete Handel's "Messiah," considered by many critics the best recording of the seasonal classic, recently was made available on cassette in a deluxe boxed edition at \$23.85.

In the \$23.94 three-disk set, Abramson says, Phonogram can count on selling between 4,000 and 5,000 copies of the Christmas oratorio each year.

Also new from Philips is a complete recording of Tchaikovsky's "Nutcracker," the ballet classic that traditionally is mounted at Yuletide. Featuring the Concertgebouw Orchestra of Amsterdam and conductor Antal Dorati, the label is offering it at \$15.96.

Phonogram's other Christmas overture is a wrap-around cellophane album belt, inscribed with the company's logo and the words, "the perfect gift." Available from Phonodisc, the aid can be used by retailers to highlight giftable Mercury and Philips product.

Letters To The Editor

Dear Sir:

Another insulting incident occurred this week on PBS which has served to dramatically underline Billboard's provoking series concerning the audio hall of our television industry.

The live, coast-to-coast telecast of the Sarah Caldwell-New York Opera production of "The Barber of Seville" starring Beverly Sills was technically a comedy of errors. This ambitious undertaking was in itself every bit as distinguished as last season's "Swan Lake." The fact that the Michigan area FM simulcast stations considered the telephone audio-feed substandard was in itself an understatement. And what audio that television considered "broadcast quality" literally went from bad to worse.

If the movie industry considers the music significant enough to be awarded an Oscar, when will the tv industry consider it important enough to give it any concern at all. The television folks had better get their act together before someone with a better idea does it for them.

Jim Frazer
Halamazoo, Mich.



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Aside from actual game cards, there will be posters, counter cards, and mobiles available for in-store use. Quantities are limited. And the “Giveaway” is on a first come-first served basis.

Contact your local A&M distributor for details or the Merchandising Department, A&M Records, 1416 North La Brea Avenue, Hollywood, California 90028.

HAPPY HOLIDAY GIVEAWAY FROM A&M RECORDS

BUT MUSIC SALES FLAT

Columbia Industries' Qtr. Up

NEW YORK—Reflecting the major impact of the sale of its music publishing division to EMI, Columbia Pictures Industries notched its 13th consecutive quarter of operating profits. Worldwide music sales for Arista were basically flat for the first quarter of fiscal 1977, with total corporate revenues slightly below the comparable 1975 period.

For the three months ended Sept. 25, Columbia's net income after taxes was \$18.486 million or \$2.24 per share, compared with \$2.734 million or 33 cents per share the prior year, according to president Alan Hirschfeld.

Included in the current quarter is a gain of \$14.854 million (\$1.80 per share) from the sale of the two Screen Gems publishing arms, and an extraordinary credit of \$1.576 million (19 cents per share) from a tax loss carry-forward. The com-

parable 1975 period included \$194,000 profit (2 cents per share) from operations of the music publishing division.

For Arista, significantly higher domestic sales in the July-September period were offset by significantly lower foreign revenues, particularly in the U.K., notes Elliot Goldman, executive vice president. Worldwide sales were \$5.87 million, a minimal 1.5% gain from the \$5.783 million noted for the 1975 quarter.

The Bay City Rollers LP launch was delayed in the U.K. until September to tie-in with simultaneous release here, and a number of other new U.K. albums did not have their anticipated success, Goldman explains.

Conversely, he reports that every U.S. release has met or exceeded

goals the last three months, and recent albums by Lou Reed, Patti Smith and Melissa Manchester are off to good starts. They should help to offset the delay of the new Eric Carmen LP, anticipated this fall but now not expected until January.

Corporate revenues for the first quarter were \$89.763 million, just a shade below the \$89.774 million in fiscal 1975. Hirschfeld points out that while the company experienced satisfactory operating results, they were below those of the prior year essentially due to more successful theatrical product in release last year.

He also reports that the company has reduced its bank debt by more than \$23 million in the first quarter, and increased its net worth to approximately \$50 million.

MCA Inc. 9 Mos. Sales, Net Drop; Music Off 52%

LOS ANGELES—Despite a significant drop in music division earnings, parent MCA Inc. reports only a 3% decline in net profits for the first nine months of 1976 when compared with last year's equivalent period.

For the nine-month period, combined music operation sales fell 24%

to \$75,145,000 from \$98,912,000. Profits were off 52% at \$13,828,000 from \$28,716,000 for the identical period last year.

Third quarter music earnings were down 62% from \$9,586,000 in 1975 to \$3,619,000. Music sales dropped 30% to \$23,415,000 from \$33,037,000 the previous year. It was the fourth straight quarter of decline for the MCA music division which includes records, tapes and publishing.

Corporate figures for the nine-month period were more optimistic. Net income was at \$69,230,000, a 3% decrease from the record first nine months of 1975 when income was at \$71,462,000. Revenues decreased slightly to \$574,509,000 from \$576,662,000.

For the three months ended Sept. 30, net income was \$24,870,000 compared with \$36,232,000 for the same period in 1975, a decrease of 31%. Revenues declined 15% at \$202,216,000 compared with \$237,496,000 the prior year.

A CBS Dividend

NEW YORK—The CBS board has declared a cash dividend of 50 cents per share on CBS common stock payable Dec. 10 to shareholders of record on Nov. 26, an increase of 8½ cents per share or 20% over the 41½-cent quarterly dividend paid since the fourth quarter of 1975.

Market Quotations

As of closing, Thursday, November 11, 1976

1975		NAME	P-E	(Sales 100s)	High	Low	Close	Change
High	Low							
39%	19%	ABC	15	214	37%	36%	37%	+ ¼
9%	4%	Ampex	10	78	6%	6%	6%	Unch.
9%	2%	Automatic Radio	2	17	3%	3%	3%	+ ¼
61	46%	CBS	10	44	52%	52%	52%	+ ¼
7%	4%	Columbia Pictures	4	147	5%	5%	5%	- ¼
16%	8%	Craig Corp	3	15	12%	12%	12%	Unch.
63	41%	Disney, Walt	19	241	45%	44%	45%	+ 1 ½
5%	2%	EMI	8	25	3%	3%	3%	+ ¼
26%	14%	Gulf + Western	4	186	16%	16%	16%	+ ¼
7%	3%	Handyman	5	10	4%	4%	4%	- ¼
27	14%	Harman Industries	5	28	21%	20%	21%	+ ¼
8%	3%	K-Tel	4	5	4%	4%	4%	Unch.
11%	7%	Lafayette Radio	6	41	7%	7%	7%	- ¼
25%	19%	Matsushita Electronics	10	5	20%	20%	20%	- ¼
36%	25%	MCA	6	26	34%	33%	34%	+ 1
15%	12%	MGM	8	94	15%	15%	15%	+ ¼
66%	52%	3M	21	222	56%	55%	56%	+ 1
4%	1%	Morse Electro Products	-	-	-	-	2%	Unch.
59	41%	Motorola	18	80	48%	47%	48%	- ¼
33%	19%	North American Philips	7	29	27%	27%	27%	- ¼
23%	14%	Pickwick International	7	28	15%	15%	15%	Unch.
5%	2%	Playboy	27	681	6%	5%	5%	+ ¼
30%	18%	RCA	12	722	24%	23%	24%	Unch.
11%	7%	Sony	18	948	7%	7%	7%	+ ¼
40%	16%	Superscope	6	5	17%	17%	17%	- ¼
47%	26%	Tandy	9	281	35%	34%	35%	- ¼
10%	5%	Telecor	5	16	6%	6%	6%	- ¼
4%	1%	Telex	12	70	2%	2%	2%	Unch.
7%	2%	Tenna	7	18	3%	3%	3%	- ¼
13%	8%	Transamerica	8	379	12%	12%	12%	+ ¼
15	8%	20th Century	7	48	6%	6%	6%	- ¼
25%	17%	Warner Communications	23	862	24%	24%	24%	+ ¼
40%	23%	Zenith	13	52	27%	26%	27%	+ ¼

OVER THE COUNTER	P-E	Sales	Bid	Ask	OVER THE COUNTER	P-E	Sales	Bid	Ask
ABKCO, Inc.	54	-	1%	1%	M. Josephson	4	16	8%	9%
Gates Learjet	3	6	8%	8%	Memorex	6	410	17%	17%
GRT	30	62	3%	3%	Orrox Corp.	-	-	-	1
Goody Sam	3	-	1%	2	Recoton	26	4	3%	3%
Integrity Ent.	3	160	¼	1	Schwartz Bros	10	1	1%	2
Koss Corp.	5	20	4%	5%	Wallich's	-	-	-	-
Kustom Elec.	7	3	2%	3%	Music City	-	-	-	-

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

Lafayette Income Halved Because Of CB Confusion

LOS ANGELES—An unaudited financial report from Lafayette Radio Electronics Corp. shows that during the first quarter of this fiscal year the firm's net income was sliced to half of what it was in the comparable period last year, although its first quarter sales volume was off only slightly from the year before.

The report indicates net sales for the company at \$20,250,000 for the quarter ended Sept. 30, 1976, down \$10,000 from the same quarter a year ago. The firm's net income, however, plummeted from \$406,000 (18 cents per share) in its first quarter of 1975 to \$202,000 (9 cents per share) in its first quarter this year.

The firm, one of the nation's largest developers and distributors of consumer electronic equipment, indicates that its sales drop was due to a general softening in consumer spending along with consumer confusion related to citizen's band radios.

Larry Petersen, a spokesman for

the New York-based firm, explains that consumers were undecided whether to purchase the 23-channel CBs in stock or wait for the introduction of the 40-channel units which Lafayette plans to offer early next year.

The dramatic income loss, according to the firm, was due to exceptionally high operating expenses which offset an improvement in gross profit margins.

But Petersen indicates that the firm's high costs were not a direct result of its opening four new stores (bringing the total of company-owned outlets to 121) at the beginning of this first quarter. Petersen called the expansion "a minor factor" in the income loss.

Off The Ticker

Tandy Corp., parent company of the Radio Shack chain, reports nearly doubled profits on a 39% sales gain for its first quarter ended Sept. 30, with per share amounts of income from continuing operations increasing 83% over the same period last year. For the July-September 1976 quarter, Tandy notes net income of \$15.056 million on sales of \$194.058 million, with earnings per average common share of 84 cents on 17.93 million shares outstanding. For the similar 1975 period, net income was \$10.883 million on sales of \$139.321 million, with earnings per average common share of 46 cents from continuing operations and 14 cents from spun-off operations, for a net income of 60 cents, with 18.013 million shares outstanding.

(Continued on page 65)

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By Popular Demand: MANILOW'S NEW SINGLE IS "WEEKEND IN NEW ENGLAND"



From Barry Manilow's
Platinum-Bound Album
"THIS ONE'S FOR YOU"

U.S. Says Inqu

By BERNARD GERTZMAN
Special to The New York Times

WASHINGTON, Nov. 9—The State Department said today that an inquiry failed to turn up evidence confirming "any illegal or improper activity" by Iranian Government in the United States. Officials said that despite these charges, Alfred L. Atherton Jr., Assistant Secretary for Near Eastern and Middle Eastern Affairs, met yesterday with Ambassador Zahedi to stress that United States would not countenance any shadowing, harassment or other political activity by Iranians.

The issue arose last month when a report in a television interview that Iranian agents were checking on subversive activities by Iranians in the United States and that was known to the American Government.

"According to the CIA program, 'it appears' the check will first begin in the United States with checking up on the activities of Iranian students. Under accepted diplomatic practice, it is expected to carry out any activity against their own nationals living in the host country."

Secretary of State Henry A. Kissinger, when asked about the State Department's report, said "it is not correct that the United States is aware of the fact that Iranian nationals' personnel are checking on individuals living in the United States by keeping them under surveillance." He said an inquiry had been started.

Today, in answer to a question on how the inquiry had gone, a State Department official said no evidence had been found to confirm "allegations of any illegal or improper activity and the Iranian Embassy has assured us that none of its officials are conducting any such activities."

125 Iranians Held in Houston

HOUSTON, Nov. 9 (AP)—Some 125 persons were arrested today in a demonstration by members of the Iranian Students Association near the French consulate in downtown Houston to protest the arrest of two students in Paris on charges of shooting at Iranian diplomats.

The police said that at least 40 persons had been injured, some seriously, before demonstrators finally dispersed.

Some arrested were charged with disorderly conduct and disturbing the peace.

Read the rest of the story on the charts!

ABC Racks' Cards

Continued from page 3

plunge into records. He identifies others as airports and other high-traffic complexes which are not normally considered for rack installation.

The card program is the special concern of ABC's new special products division, given its separate status only a month ago. Lou Mellini is manager and Karen Layland director of marketing.

The new adult birthday card, a kind of musical "press-conference" roast, will be issued at first in 80 versions, each featuring a different male name, says Mellini. Women's names will come later.

Like the other ABC cards, written message and disk will come packaged in an illustrated self-mailer, and list at \$1. Price to outlets for all cards is 50 cents per, with display fixtures supplied at no additional charge.

The McKuen titles, also keyed to individual names, are available in 80 versions in the "friendship"

series, and an additional 25 express sentiments appropriate to romance, longing, congratulations, or even an invitation to lunch. McKuen sings and speaks and some of the disks are elaborately scored.

Fischer says ABC is gearing to ship at least one million of the cards in the remaining weeks of 1976. A special point-of-purchase display with sound-film cartridges continually playing excerpts is being prepared for larger locations, according to Layland.

The Captain Zoom series, designed for children's birthdays and which now encompasses 100 different names, is nearing the two million mark in sales, says Mellini. Translation copies in German, French and Spanish are also available for licensing abroad through ABC.

The most popular names? Jennifer for girls, and Michael for boys.

Tracking sales has so far failed to show up the least popular, those that may eventually go whatever cutout route awaits disk-card overruns.



SOULFUL JUKEBOX—Picking the winner of a jukebox in a contest promotion run by WHUR and Soul Shack in Washington, D.C., are RCA's Dr. Buzzard's Original Savannah Band. From left at drawing are August Darnell and Stony Browder Jr. of Savannah; WHUR deejay Eddie Lemon; WHUR music director Jesse Fox; Mickey Sevilla and Cory Daye of Savannah, and WHUR deejay Tony Carlton.

Promo Is Plane OK

NASHVILLE—Capricorn Records officials describe the "Capricorn Airborne Campaign" into eight cities as one of the most successful promotional efforts in the history of the Macon-based label.

Radio, press and retail accounts received an advance preview of the new LPs by the Allman Brothers Band and Elvin Bishop during the jet tour that hit Washington, D.C., Philadelphia, New York City, Boston, Pittsburgh, Cleveland, Detroit and Cincinnati.

Following the Cincinnati preview, several of the Capricorn executives traveled to Los Angeles for a party kicking off Elvin Bishop's three-night stand at the Roxy Theatre. Among the 250 persons attending were Mo Ostin, Warner Bros. president, and representatives of the L.A. media.

The Roxy shows were recorded for possible use on a future live Bishop LP. Frank Fenter, Capricorn executive vice president, and Phil Rush, national promotion director, took to the stage to present Bishop with his gold album for "Struttin' My Stuff."



Right move: Elvin Bishop Signals No. 1 as Capricorn's Phil Rush, left, and Frank Fenter, right, gift him with a gold record.

N.J.'s Antipiracy Law Now Enforced

NEW YORK—In the first police action since New Jersey's brand new antipiracy law went into effect, Trenton, N.J., lawmakers have arrested and charged three men with embezzlement and alleged illegal duplication of sound recordings.

The police also confiscated about \$500,000 worth of metal parts and pressing equipment allegedly used in the manufacture of the unauthorized duplications.

The defendants, arraigned in Camden County Court, N.J., are Vincent DeRosa, Woodbury, N.J.; James McCarthy, Lindenwald, N.J.; and Anthony Ciabattone, Philadelphia. Bail for McCarthy and Ciabattone was set at \$10,000 each, while DeRosa's bail was set at \$25,000. If convicted the men face prison terms of up to seven years and/or fines of up to \$2,000.

Lieberman Promoting 'Rare Wax' Idea

CHICAGO—A print ad campaign is being planned to support "Rare Wax," the experiment with "esoteric"

product in racked outlets that Lieberman Enterprises recently inaugurated (Billboard, Nov. 6).

Steve Salsberg, director of advertising for the rack supplier, says the newspaper ads likely will appear by Dec. 10, a Friday.

Supporting the ad campaign are a number of labels involved in "Rare Wax," including Alligator, Biograph, Folkways, Flying Fish, Mark 56, Radiola and Tacoma. The program, instituted in 50 of Lieberman's prime accounts, cracks the rack distribution barrier for these and other small labels specializing in folk, blues, bluegrass, jazz and nostalgia.

First reports on the effort, merchandised in locations under a "Rare Wax" banner, point to nostalgia titles as the strongest sellers. Lieberman says the program's fastest moving albums have been those on Radiola featuring the Andrew Sisters, Burns & Allen, Abbott & Costello and Amos & Andy.

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PACKAGED TOURS GOOSE U.K. ECONOMY

By JOHN HAYWARD

LONDON—The concert industry here has come up with its own answer to the bleak economic climate—a return to the package tour concept of the '60s.

The latter part of this year and the spring of next sees three major package tours hitting the roads of the U.K. and Europe, heavily backed by record companies.

The first takes place from Nov. 27 to Dec. 2 in Britain, following a string of European dates, when Capricorn artists Bonnie Bramlett, Grinderswitch and the Marshall

(Continued on page 60)

Playboy Ties To Radio For Poll

LOS ANGELES—Playboy Magazine has teamed up with 30 leading album rock FM stations and Top 40 stations for its annual Playboy music poll. The radio stations range from KLOS here to WKTK in Baltimore and WSHE in Fort Lauderdale, Fla. Other stations include KSLQ in St. Louis, KSFX in San Francisco, WFIL in Philadelphia, and WOKY in Milwaukee.

This year, the poll seeks best male and female vocalists, composers, and group in r&b, plus the best guitar and keyboard performers in pop-rock as well as bass player and drummer.

In jazz, Playboy also wants to know the best performers on woodwinds, vibes, and percussion. Country music fans can vote for a picker.

Best records of the year in r&b, pop/rock, country, and jazz will be selected, as well as the performer for the Playboy Hall Of Fame.

Previously, Playboy selected its musicians to be honored from balloting within the publication. Last year, it expanded to also capitalize on the radio listening audience.

By visiting selected local retail outlets such as Licorice Pizza, Music Plus, or Wherehouse stores in Los

(Continued on page 30)

NOVEMBER 20, 1976, BILLBOARD

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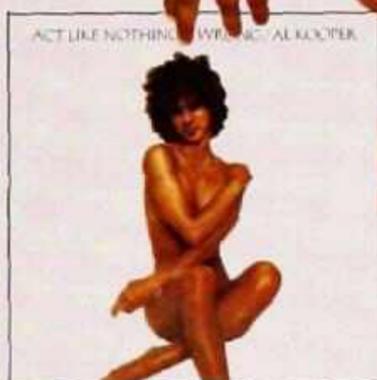
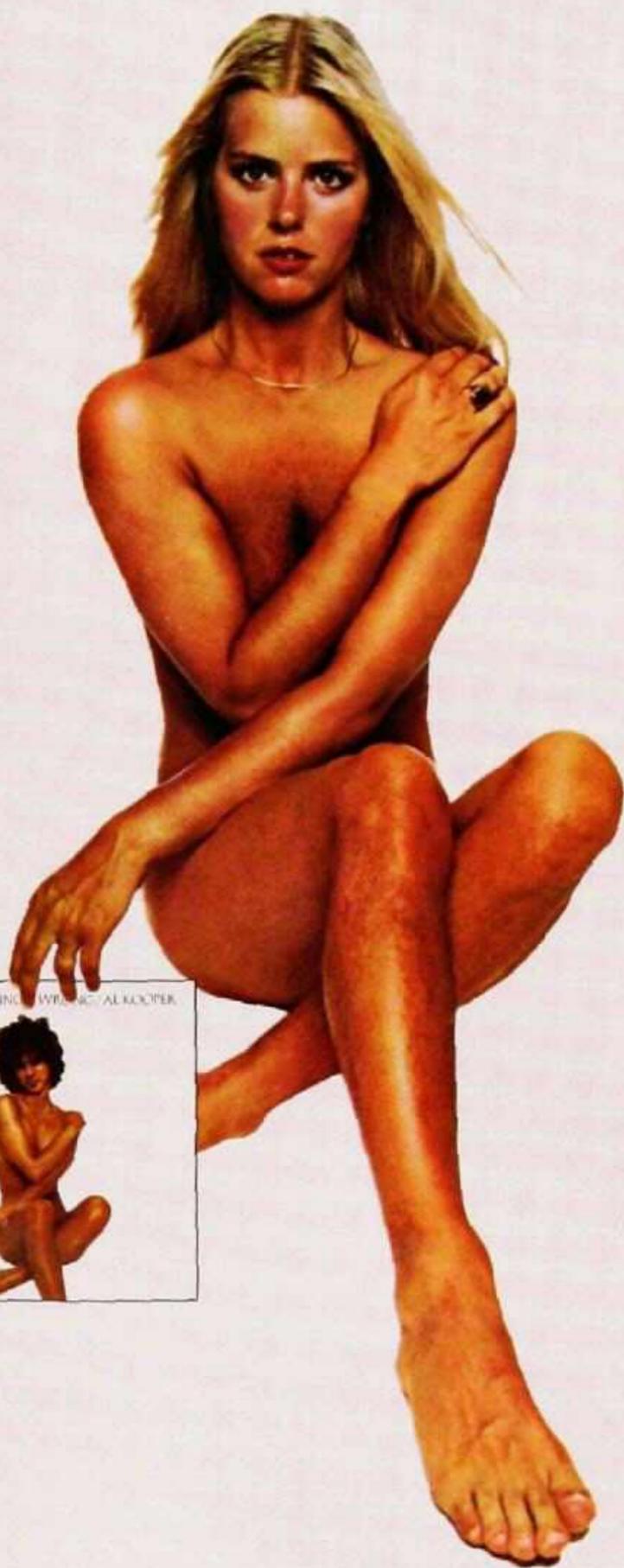
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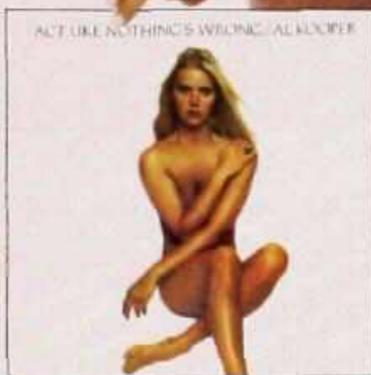
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LIVE CONCERTS SPECIALTY

Pablo Records To Bow a Sister Label

NEW YORK—Pablo Records is gearing up for a sister label, Pablo Live, which will debut in January.

The new label will specialize in live jazz concerts—everything from past to current—with the first four releases showcasing John Coltrane, Johnny Hodges, Milt Jackson and an all-star bash.

Coltrane was captured live in Europe with his most renowned quartet. Recorded in 1961, the saxophone great is joined by McCoy

Tyner, Jimmy Garrison and Elvin Jones in this two-record set.

The Hodges package (two records) was recorded in the late 1950s and showcases the saxophonist in the company of Lawrence Brown, Ray Nance and Harry Carney, among others.

The most current of these releases is a live date featuring vibesman Milt Jackson with Cedar Walton, Teddy Edwards and others, recorded in Japan.

The final release is a three-record set recorded in Japan in the 1950s and showcasing Gene Krupa, J.C. Heard, Ben Webster, Benny Carter, Roy Eldridge, Oscar Peterson and Ella Fitzgerald, among others.

Label owner Norman Granz says he has a stack of live tapes from his numerous concerts through the years.

Future releases on "Pablo Live" include two sessions scheduled to be recorded next year—a live set by J.J. Johnson with Nat Adderley and the Pablo Jazz Festival (featuring most of the current roster like Ella Fitzgerald, Dizzy Gillespie, Count Basie, Clark Terry, Milt Jackson, Eddie "Lockjaw" Davis, Zoot Sims, Joe Pass, Louis Bellson).

While Granz is concentrating on this new series of LPs, he is still

(Continued on page 16)

6 Months For Pirate

LOS ANGELES—Second-time violator of the federal tape piracy statute, Shane Mason of Pomona, Calif., who bolted an appearance before the U.S. marshal here (Billboard, May 15), is now serving a six-month term in a federal penitentiary.

When Mason violated his probationary sentence by pleading guilty to three different counts of tape piracy before Federal Judge W.J. Ferguson here, and then fled the appearance before the marshal, Judge Matt Byrne, who heard the first offense trial, issued a bench warrant.

Federal agents apprehended Mason in Denver and he was returned here. Mason is now serving the six-month term, and in addition, he will serve another three months for contempt of court. Prior to fleeing, Mason had served 90 days for his first piracy offense.

Weiser For CMA

NASHVILLE—Norm Weiser, president of Chappell Music, has been elected chairman of the board of the CMA while Dan McKinnon, president of McKinnon Enterprises including KSON, San Diego, is the newly elected president of CMA. Weiser and McKinnon were elected at the CMA's quarterly board meeting held in Nashville Thursday (11).

Caribou's Illustrated LP Sampler To Radio, Others

By NAT FREEDLAND

LOS ANGELES—Caribou Records has pressed 1,700 units of a unique illustrated vinyl sampler LP of its fall releases for distribution via CBS branches to radio stations and key accounts.

The LP, produced via the PIC process, has a 12-inch paper illustration showing through both sides of transparent vinyl. The illustration is a sharply detailed action photo of a Caribou in a Colorado winter. The titles and artists on each cut are lettered across the snow.

A smaller version of the photo is being used as the Caribou LP label.

Each unit of the illustrated sam-

pler had to be hand-pressed. "All the bills from the different companies involved in the preparation aren't in yet, so we don't know our final costs," says Nark Hartley, Caribou promotion and marketing vice president. "But it is clearly too expensive to use for a regular commercial release."

Caribou became aware of the PIC process through its use for special souvenir EPs sold at Disneyland. The process rights are held by the Alex Adams Co. here and Caribou

(Continued on page 69)

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FBI Raid Grabs 400 Tapes In Ky.

BOWLING GREEN, Ky.—Raids by FBI agents on two locations in this state netted about 400 allegedly pirate tapes with about 1,000 more expected to be turned over to federal authorities soon.

The raids were staged at a storefront location on U.S. 31W, near Smith's Grove, said to be operated by Jerry Barriek who, authorities said, was conducting a winding operation, and on National Enterprise on the U.S. 31 Bypass here, said to be operated by Jerry Milam.

Both individuals agreed to turn over to the FBI all additional tapes in their possession.

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NOVEMBER 20, 1976, BILLBOARD

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NEW From MCA

L.A. SESSIONS

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Capricorn Airborne Division



On October 21st, 1976, the entire Exec Crew of the Capricorn Airborne Division donned their goggles and hit the skies on the first musical mission to break the song barrier. Slipping into power drive, they barnstormed the entire radio and record retail community of the city of Baltimore with the supersonic sounds of Elvin Bishop's *Home Town Boy Makes Good* and the soon-to-be-released *Wipe The Windows, Check The Oil, Dollar Gas* from The Allman Brothers Band. Angle of pitch was deemed aerodynamically sound and the resultant force applauded by everyone. The test flight was a success!

As the finances ratio was adjusted, to include Capricorn's first British acquisition

Easy Street, course headings were set, and the Exec Crew caught a tail wind for Philadelphia, New York, Boston, Pittsburgh, Cleveland, Detroit and Cincinnati. Eight cities in six days. And all record breakers.

But the admirable aviators can't be satisfied with a partial victory. This week their sights are set on Minneapolis, Chicago, St. Louis and Memphis. And next week—who knows?—the Capricorn Airborne Division could be winging its way into your backyard with even more harmonious high altitude antics.

All from Capricorn Record, Macon, Ga. Where no one flies by the seat of their pants.

MCA Black Music Entry Seen As Impetus To Industry

• Continued from page 3

moderate more product," says Primus Robinson, national r&b promotion director at Atlantic Records.

"The more product in the stores, the more product I am going to sell if my product is good," says Otis Smith, a vice president of ABC Records. And Henry Stone, president of TK Productions says, "I have seen Capitol, Warner Bros. and other labels come into the black music business and MCA's coming in will not affect the industry or TK at all."

On the other hand, Ron Moseley,

vice president of special markets, RCA Records, says: "MCA's coming into the market with r&b product will hurt us if we are not providing the proper promotion and packaging of our product. We are going to have to work harder."

"It's great that MCA is into black music; this will lead to more jobs for blacks," proclaims Hosea Wilson, vice president at 20th Century Records. "I don't feel that MCA will adversely affect sales of our product because we have quality product and will merit our position in the market," notes Larkin Arnold, a Capitol Records vice president.

And Tom Draper, vice president at Warner Bros. Records says, "MCA moving into the black music business is going to help the sale of black product in the overall marketplace."

In the '30s and '40s when MCA Records was known as Decca Records it was involved in black music. However, this is the first time it will concentrate its energies in the contemporary black market.

As MCA begins to build its black artist roster, other labels during the past year have been strengthening and increasing their artists stables, in some cases by more than 150%.

Columbia Records has signed several dozen acts while Atlantic and RCA have dropped acts but at the same time picked up an equal number. ABC and TK are signing acts but cautiously and Capitol has signed 10 acts during the past year.

Warner Bros. has increased its roster by more than 150% including its contemporary jazz acts, and Cotil-



MCA move into r&b via a major production deal with Rollers is sealed by from the left: Reggie Lavong, Rollers executive vice president, MCA president Mike Maitland and Rollers chief Bob Schwaid.

lion, a recently reactivated label headed by record veteran Henry Allen, is constantly searching for acts. While Motown is signing new acts, it is also developing those acts presently signed to the label.

Twentieth Century is the only label surveyed to drop acts. "I have cut my roster because I don't have the manpower to work the product and my budget will not stand the increase at this time," says Hosea Wilson.

Although most labels say their r&b sales are up, the national singles pop chart does not reflect an increase of black hits in proportion to black acts signed. As a matter of fact, Billboard's Top 100 chart for this week has 30 black acts as opposed to last year when there were 31 black

acts for the same period. Billboard's Top 200 LP chart this week has 59 black hits as compared with 55 a year ago.

"At Columbia, we have total growth in the black music area," says Taylor. "We are now selling several times the amount of black product that we were selling several years ago." The Billboard charts indicate an approximate 75% increase for Columbia in r&b product this year over 1975.

Most labels along with radio programmers admit that Columbia at this time is the leader in hot product but at the same time, stations say that because of Columbia's hot streak, its product is not automatically aired because it carries a Columbia tag.

"My listeners are not into what record company released the product," says Jim Maddox, program director at KDAY, Los Angeles. "They are not necessarily into what artist recorded the record either."

Pablo Bows Label

• Continued from page 14

pushing ahead with the Pablo label which will cover 100 LPs by April 1977.

He says the label plans to release 24 LPs in 1977, including six per month (in January, April, June and October).

New releases between now and January include titles by Joe Turner, Eddie "Lockjaw" Davis, Harry Edison, Dizzy Gillespie/Benny Carter, Count Basie (jam session), Duke Ellington (in various musical settings), Zoot Sims, Joe Pass, Paulinho da Costa (Brazilian percussionist formerly with Sergio Mendes) and Dizzy Gillespie (on a commercially-flavored disco-jazz entry).

No LP Holdback

• Continued from page 3

To freshen up the songs, Capitol goes back into the studio with an orchestra to blend in with the old vocal tracks. The label's two other premium LPs are for Reborn in Chicago which merchandises the music through supermarkets and an old LP offered to several firms on a non-exclusive basis for sale in their areas.

Honor To Friedman

NEW YORK—Joel Friedman, president of WEA Distributors, will accept the annual Human Relations award of the Anti-Defamation League's Music & Performing Arts Division at a luncheon here in February.

Ira Moss, executive vice president of Pickwick International, is chairman of the event.

They only know that they either like or dislike the record. This is what I must concern myself with."

"Columbia Records is now dominating the music scene but it's because it has good product. We don't care if we play all Columbia records, but on the other hand, if Columbia gets cold next month, we won't play any of its product," says Lucky Pierre, music director of KGFJ, Los Angeles.

E. Rodney Jones, program director of WVON in Chicago notes, "I only hope that MCA has good product because good product is what sells in the marketplace and what also makes radio stations."

"I don't see MCA's entry into the market affecting the market to any great degree. I don't think that an additional five or six records a month will make a difference when we are receiving 50 records a week," offers Wanda Ramos, music director at WBLS in New York.

Jerry Boulding, operations manager of WVON, Chicago, views MCA's joining the soul music ranks as a total plus for the industry. "MCA's decision to become a part of the black music business can be a positive move," he says.

"There is a need for a company the size of MCA to put the kind of money that it has behind a lot of talented black artists who might not otherwise ever get played or discovered."

"The company is big enough to follow through and to do the kinds of things that a small company cannot do."

All radio executives with the exception of WBLS' Ramos feel strongly about MCA—or any other "newcomer" to the field—employing blacks to handle its black music promotion chores.

"I don't feel that it matters who promotes the product as long as the person is representative and good," she says.

MCA expects to get good product from Roller Productions of New York, with deals also hooking the label to Chuck Jackson/Marvin Yancy, and Tony Sylvester and others.

And while MCA's entry into black music is significant, certain label executives feel that new soul trends are forming. Primus Robinson, Henry Stone and Henry Allen see one trend moving to the self-contained groups.

"The self-contained group now has an unbelievable hold on the market and this is the type of group I am seeking," says Allen.

He also sees another trend: "Older balladeers are coming back to take a big chunk of the marketplace. Such artists as Arthur Prysock, Brook Benton and Lou Rawls, who have not had hit records, in some cases for more than a decade, now have disks on the national charts. This is the next trend to watch," notes Allen.

Chi RCA Moves

CHICAGO - RCA Records' branch office here is moving from downtown Chicago to suburban Oak Brook. New address for the branch is Suite 300 East, 1415 West 22nd St., Oak Brook, Ill. 60521, phone (312) 986-8300.

RCA To Sell Tabu

NEW YORK—RCA Records is distributing worldwide Tabu Records, a new label founded by Clarence Avant. The label is concentrating on new artists, producers and writers. First release is "Wake Up And Be Somebody" single by Brainstorm.

RADIO STATION PROMOTION MANAGER

Experience Required: Mail order as well as newspaper display copywriting. Should also have direct mail/house-organ writing and production experience. Ideally the individual should have "programming sense" through past programming assignments and responsibilities.

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The classic live cut "Jessica" should be mandatory night programming on any rock radio stations.

—Kal Rudman

"The Allman Brothers Band displays a kind of musical prowess that is so far ahead of most rock bands that you'd think the other groups would want to unplug their amplifiers in shame."

—Robert Hilburn, "Los Angeles Times"



CAPRICORN RECORDS

Shipping this week...on Capicorn Records, Macon, Ga.



CLIFF RICHARD

A new single from the same album that gave you "Devil Woman" (Gold)
I Can't Ask For Any More Than You

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MCA RECORDS

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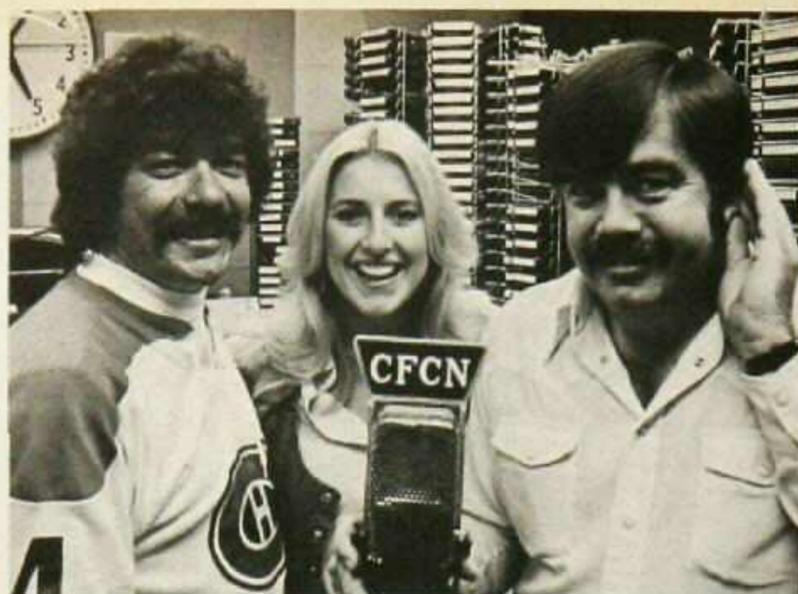
By CLAUDE HALL

LOS ANGELES—As a result of reprocessing the Arbitron diaries for the Memphis market (see Billboard story Nov. 13), WHBQ dropped from a 12.7 average quarterhour to a 6.4. In men 25-34 6 a.m.-midnight, the station had 3,625 before; it now has 300. In women 25-34, it had 3,400; it now has 900. In metro shares men and women 25-34, the station also took drastic losses. It stayed about the same in teens in both total survey area and metro.

No one is accusing the present management of the station with any wrongdoing in regard to the Arbitron study. But the Memphis "incident" certainly points out a major problem—those diaries have been getting into the wrong hands. One general manager in Los Angeles says his station gets calls from listeners with diaries every sweep. "The going price is \$300." In San Francisco, one general manager claims that "everybody buys them." This particular sweep, four of his friends have diaries.

★ ★ ★
Billy Martin has left KFXM in San Bernardino, Calif., and is looking for work; he was program director of the Top 40 station and can be reached at 714-825-5555. ... The new lineup at KBIF in Red Bluff, Calif., includes assistant program director Steven Thomas 6-10 a.m., Ron West 10 a.m.-2 p.m., program-music director Dave Michaels 2-6 p.m., Ke-

(Continued on page 29)



BUTTONED DOWN—Canadian recording artist Gail Dahms is welcomed to the air of CFCN in Calgary by the station's program director Mike Button, right, and the 3-7 p.m. air personality Bob Fibbons, left. The station broadcasts at 1060 on the dial. Dahms' latest hit is "Rescue Me."

MAC BREAKS IN ON MIAMI CAMPUS

Allen Radio Pay: \$1.25 An Hour

Editor's note: This is the second installment in a three-part interview with Mac Allen, vice president of programming for the Sonderling Broadcasting chain of radio stations. The interview is conducted by Claude Hall, Billboard's radio-television editor.

Hall: When did you get into radio?

Allen: in college. I have a degree

in radio and television from the Univ. of Miami and then I went to work for WFUN in 1962. I think I did the all-night show at the same time I was going to college.

H: Do you recall how much you were earning?

A: Yes I did weekends for a while before that. I think I made \$1.25 an hour doing weekends. And, as I best recall, I can remember sitting around the dorm one day before heading to work and thinking: Gee,

Sounds Of Stations Will Be Compared At Radio Forum Meets

By CLAUDE HALL

LOS ANGELES—An AM radio station that sounds better than any FM radio station in its market—CKLW in Detroit—will come under engineering scrutiny during the ninth annual International Radio Programming Forum at the Marriott Hotel in New Orleans Dec. 1-4.

The Forum, chaired this year by Paul Drew, vice president of programming for RKO Radio, is already drawing attendance throughout the radio world, not only from the U.S. but from Canada, Brazil, Australia, New Zealand, England, and elsewhere.

The chief of engineering for the Forum this year is Bruce Earle, general manager of KPAS in El Paso. In combination with Ed Butterbaugh, chief engineer of CKLW in Detroit, Earle has been busy lining up equipment—some of it never demonstrated anywhere before—representing all aspects of radio.

One part of a Thursday (2) afternoon radio science workshop will focus on AM radio spectral density and its enhancement. Among the engineers on hand to talk radio acoustics will include John Harvey Rees of Hope, Bennett, Blackburn in Puerto Rico; engineering consultant Jim Loupas of Chesterton, Ind.; Eric Small of Eric Small & Associates, San Francisco; and Mike Derrough, inventor of the Derrough audio process system. Rees and Bob Bennett, president of HBB, will have an operating radio station in the workshop and have put together a composite state-of-the-art system of audio process equipment, including product of Jack Williams of Pacific Recorders and product of Sine Systems. A Marshall time modulator will be operative, as well as a harmonizer from Eventide Clockworks, an MCI tape recorder, and a TFT modulation monitor that allows anyone to monitor the competition and compare it with their own station.

Earle says that CKLW will not be the only major market radio signal under close study. Butterbaugh has air checked stations in New York, Chicago, Detroit, and Los Angeles. "A station-to-station comparison of some of the major stations in these cities will be produced before your very ears," Earle says.

"We'll have a one-third quarter octave real time spectrum analyzer that will display response, rms-to-peak value, along with amplitude density from demodulated segments from these various stations. All stations being sampled for this demonstration are under the same stringent

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if I could only make \$100 a week, I'd really have it together. In any case, I haven't forgotten where I came from in radio. Dick Starr was program director.

H: The station did some great promotions in those days.

A: Dick's a great contest man. I was really blessed, I think, in my early days in that two things happened to me. Number one, I was born and brought up right outside New York City in a little town called Nyack. So, I was exposed to the radio greats of those days—WABC, WINS, WMCA.

Also, I went to high school in Philadelphia later and listened to Joe Niagara on Wibbage and then, later, went to college in Miami and had the great fortune to listen to a four-rocker battle which was going on when I got there.

H: Dan Chandler was in radio then.

A: I worked with Dan for a while. It came to pass that I worked with some great radio people. I sure as hell wasn't great, but they were. And, when I look back these years later, I realize how lucky I was to be

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Wipe the windows, Check the oil, Dollar gas.

"The Allman's should never record any way but live. If you ever had any doubt, Wipe the Windows, Check the Oil, Dollar Gas will reconfirm the fact that The Allman Brothers Band is the best jazz-oriented boogie band ever assembled."

—Roy Stamps
"Texas Music Magazine"



2CX0177



CAPRICORN RECORDS

Shipping this week...on Capricorn Records, Macon, Ga.

'Easy Country' Into Nov. 15 Syndication

LOS ANGELES—Radio Arts, a radio syndication firm here headed by Larry Vanderveen, is launching its second programming format—"Easy Country." The 24-hour programming service, which is available with or without the songs announced, is being produced by Sammy Jackson, a veteran country music air personality now doing an evening show for KLAC here. Jackson, who starred in the successful "No Time For Sergeants" television series a few years ago, is also writing the show and furnishing a large part of the music from his personal library "which, I'm proud to say, is one of the most extensive in the country—approximately 3,000 albums and more than 500 of those are Best Of series," says he.



Sammy Jackson: From television to movies with Frank Sinatra and Glen Campbell to radio, he scores in all fields.

The opening library of music provided to radio station buying the service will consist of around 1,500 songs. About a third of these will be oldies; a third will be album cuts. The rest will be current songs. "Pretty much the format of country music stations now."

Jackson has been working on the programming service since May "and talking with Larry Vanderveen about it long before that," he says.

Every record in the programming format has been hand-picked by Jackson "with a lot of thought. When you're on the air live, you can

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bread

announcing their brand new single

"Lost Without Your Love"

E-45265

(... they're together again)



Larry Knechtel

James Griffin

Mike Botts

David Gates

On Elektra Records... As Always 

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Billboard Singles Radio Action

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

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

TOP ADD ONS - NATIONAL

- MARILYN McCOO/BILLY DAVIS JR.—You Don't Have To Be A Star (ABC)
- LEO SAYER—You Make Me Feel Like Dancing (W.B.)
- YVONNE ELLIMAN—Love Me (RSD)

D—Discotheque Crossover

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

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

BREAKOUTS—Billboard Chart Dept. summary of new products exclusive of Add Ons and Prime Movers.

Pacific Southwest Region

TOP ADD ONS:

- (D) SPINNERS—Rubberband Man (Atlantic)
- LEO SAYER—You Make Me Feel Like Dancing (W.B.)
- DAVID DUNDAS—Jeans On (Chrysalis)

PRIME MOVERS:

- ROD STEWART—Tonight's The Night (Gonna Be Alright) (W.B.)
- SYLVERS—Hot Line (Capitol)
- ELTON JOHN—Sorry Seems To Be The Hardest Word (MCA)

BREAKOUTS:

- MARILYN McCOO/BILLY DAVIS JR.—You Don't Have To Be A Star (ABC)
- BURTON CUMMINGS—Stand Tall (Portrait)
- (D) EARTH, WIND & FIRE—Saturday Nite (Columbia)

KHJ—Los Angeles

- SPINNERS—Rubberband Man (Atlantic)
- LEO SAYER—You Make Me Feel Like Dancing (W.B.)
- ROD STEWART—Tonight's The Night (Gonna Be Alright) (W.B.) 25-11
- BEE GEES—Love So Right (RSD) 15-10

KDAY—Los Angeles

- EARTH, WIND & FIRE—Saturday Nite (Columbia)

NONE

KIS—Los Angeles

- LITTLE RIVER BAND—It's A Long Way There (Harvest)
- DAVID DUNDAS—Jeans On (Chrysalis)
- RITCHIE FAMILY—The Best Disco In Town (Merlin) 22-12
- MARILYN McCOO/BILLY DAVIS JR.—You Don't Have To Be A Star (ABC) 24-17

KEZY—Anaheim

- BOZ SCAGGS—What Can I Say (Columbia)
- DICKEY LEE—9,999,999 Tears (RCA)
- ELECTRIC LIGHT ORCHESTRA—Livin' Thing (U.A.) 26-19
- LEO SAYER—You Make Me Feel Like Dancing (W.B.) 29-23

KFXM—San Bernardino

- LTD—Love Ballad (A&M)
- ABBA—Fernando (Atlantic) 10-6
- STEVE MILLER BAND—Rock'n Me (Capitol) 13-9

KCBQ—San Diego

- SPINNERS—Rubberband Man (Atlantic)
- BURTON CUMMINGS—Stand Tall (Portrait)
- GORDON LIGHTFOOT—The Wreck Of The Edmund Fitzgerald (Reprise) 13-7
- FIREFALL—You Are The Woman (Atlantic) 11-6

KAFY—Bakersfield

- MARILYN McCOO/BILLY DAVIS JR.—You Don't Have To Be A Star (ABC)
- ELTON JOHN—Sorry Seems To Be The Hardest Word (MCA) 21-15
- SPINNERS—Rubberband Man (Atlantic) 23-19

KRIZ—Phoenix

- DAVID DUNDAS—Jeans On (Chrysalis)
- ROD STEWART—Tonight's The Night (Gonna Be Alright) (W.B.) 20-13
- LEO SAYER—You Make Me Feel Like Dancing (W.B.) 14-9

KBBC—Phoenix

- LARRY SANTOS—Long Long Time (Casablanca)
- FUNKY KINGS—Slow Dancing (Arista)
- ROD STEWART—Tonight's The Night (Gonna Be Alright) (W.B.) 16-10
- MARILYN McCOO/BILLY DAVIS JR.—You Don't Have To Be A Star (ABC) 28-23

KTKT—Tucson

- NONE
- SYLVERS—Hot Line (Capitol) 30-23
- FIREFALL—You Are The Woman (Atlantic) 19-14

KQEO—Albuquerque

- MARY MacGREGOR—Torn Between Two Lovers (Ariola America)
- GEORGE HARRISON—This Song (Dark Horse)
- BURTON CUMMINGS—Stand Tall (Portrait) 28-18
- ROD STEWART—Tonight's The Night (Gonna Be Alright) (W.B.) 12-4

KEND—Las Vegas

- ELECTRIC LIGHT ORCHESTRA—Livin' Thing (U.A.)
- MARILYN McCOO/BILLY DAVIS JR.—You Don't Have To Be A Star (ABC)
- SYLVERS—Hot Line (Capitol) 34-25
- ELTON JOHN—Sorry Seems To Be The Hardest Word (MCA) 30-22

Pacific Northwest Region

TOP ADD ONS:

- ENGELBERT HUMPERDINCK—After The Lovin' (Epic)
- SYLVERS—Hot Line (Capitol)
- MARILYN McCOO/BILLY DAVIS JR.—You Don't Have To Be A Star (ABC)

PRIME MOVERS:

- LEO SAYER—You Make Me Feel Like Dancing (W.B.)
- ROD STEWART—Tonight's The Night (Gonna Be Alright) (W.B.)
- (D) SPINNERS—Rubberband Man (Atlantic)

BREAKOUTS:

- MARY MacGREGOR—Torn Between Two Lovers (Ariola America)
- DAVID DUNDAS—Jeans On (Chrysalis)
- ELECTRIC LIGHT ORCHESTRA—Livin' Thing (U.A.)

KFRC—San Francisco

- ENGELBERT HUMPERDINCK—After The Lovin' (Epic)
- YVONNE ELLIMAN—Love Me (RSD)
- ELTON JOHN—Sorry Seems To Be The Hardest Word (MCA) 18-10

KYA—San Francisco

- SYLVERS—Hot Line (Capitol)
- RITCHIE FAMILY—The Best Disco In Town (Merlin)
- ROD STEWART—Tonight's The Night (Gonna Be Alright) (W.B.) 17-10
- ENGELBERT HUMPERDINCK—After The Lovin' (Epic) HB-17

KLIV—San Jose

- BRICK—Dazz (Bang)
- SYLVERS—Hot Line (Capitol)
- ROD STEWART—Tonight's The Night (Gonna Be Alright) (W.B.) 16-5
- CAPTAIN & TENNILLE—Muskrat Love (A&M) 9-6

KNOE—Sacramento

- BARRY DEVORZON/PERRY BOTKIN JR.—Nadia's Theme (A&M)
- LEO SAYER—You Make Me Feel Like Dancing (W.B.) 26-10
- ROD STEWART—Tonight's The Night (Gonna Be Alright) (W.B.) 9-1

KROY—Sacramento

- MARILYN McCOO/BILLY DAVIS JR.—You Don't Have To Be A Star (ABC)
- SPINNERS—Rubberband Man (Atlantic) 23-16
- SYLVERS—Hot Line (Capitol) 30-23

PRIME MOVERS - NATIONAL

- ROD STEWART—Tonight's The Night (Gonna Be Alright) (W.B.)
- ELTON JOHN—Sorry Seems To Be The Hardest Word (MCA)
- (D) SPINNERS—Rubberband Man (Atlantic)

KYNO—Fresno

- NONE
- SPINNERS—Rubberband Man (Atlantic) 20-16
- BARRY DEVORZON/PERRY BOTKIN JR.—Nadia's Theme (A&M) 21-17

KJOY—Stockton, Calif.

- HALL & OATES—Do What You Want, Be What You Are (RCA)
- EARTH, WIND & FIRE—Saturday Nite (Columbia)
- LTD—Love Ballad (A&M) 27-16
- ELTON JOHN—Sorry Seems To Be The Hardest Word (MCA) 28-20

KGW—Portland

- KENNY NOLAN—I Like Dreamin' (20th Century)
- DAVID DUNDAS—Jeans On (Chrysalis)
- LEO SAYER—You Make Me Feel Like Dancing (W.B.) 25-12
- SYLVERS—Hot Line (Capitol) 20-13

KING—Seattle

- ALICE COOPER—I Never Cry (W.B.)
- ELECTRIC LIGHT ORCHESTRA—Livin' Thing (U.A.)
- SPINNERS—Rubberband Man (Atlantic) 25-17
- LEO SAYER—You Make Me Feel Like Dancing (W.B.) 14-7

KJRB—Spokane

- ENGELBERT HUMPERDINCK—After The Lovin' (Epic)
- SYLVERS—Hot Line (Capitol)
- BURTON CUMMINGS—Stand Tall (Portrait) 21-15
- ELECTRIC LIGHT ORCHESTRA—Livin' Thing (U.A.) HB-22

KTAC—Tacoma

- DAVID DUNDAS—Jeans On (Chrysalis)
- MARILYN McCOO/BILLY DAVIS JR.—You Don't Have To Be A Star (ABC)
- LEO SAYER—You Make Me Feel Like Dancing (W.B.) 10-5
- ELECTRIC LIGHT ORCHESTRA—Livin' Thing (U.A.) 26-21

KCPX—Salt Lake City

- ERIC CLAPTON—Hello Old Friend (RSD)
- MARY MacGREGOR—Torn Between Two Lovers (Ariola America)
- ELTON JOHN—Sorry Seems To Be The Hardest Word (MCA) 28-20
- SPINNERS—Rubberband Man (Atlantic) 10-5

KRSP—Salt Lake City

- MARY MacGREGOR—Torn Between Two Lovers (Ariola America)
- JOHN TRAVOLTA—Whenever I'm Away From You (Midland Int'l.)
- LEO SAYER—You Make Me Feel Like Dancing (W.B.) 19-8
- ROD STEWART—Tonight's The Night (Gonna Be Alright) (W.B.) 6-1

KTLX—Denver

- MARILYN McCOO/BILLY DAVIS JR.—You Don't Have To Be A Star (ABC)
- SYLVERS—Hot Line (Capitol) 37-28
- GLORIA & STACY O'BRIAN—Fonzie's Girl (20th Century) 30-23

North Central Region

TOP ADD ONS:

- AEROSMITH—Walk This Way (Columbia)
- (D) BRICK—Dazz (Bang)
- AL GREEN—Keep Me Cryin' (Hi)

PRIME MOVERS:

- ELTON JOHN—Sorry Seems To Be The Hardest Word (MCA)
- ENGELBERT HUMPERDINCK—After The Lovin' (Epic)
- ROD STEWART—Tonight's The Night (Gonna Be Alright) (W.B.)

BREAKOUTS:

- SYLVERS—Hot Line (Capitol)
- MARILYN McCOO/BILLY DAVIS JR.—You Don't Have To Be A Star (ABC)
- LEO SAYER—You Make Me Feel Like Dancing (W.B.)

CKLW—Detroit

- AL GREEN—Keep Me Cryin' (Hi)
- DENICE WILLIAMS—Free (Columbia)
- NONE

WTAC—Flint, Mich.

- DOOBIE BROS.—It Keeps You Runnin' (W.B.)
- STYX—Mademoiselle (A&M)
- ENGELBERT HUMPERDINCK—After The Lovin' (Epic) HB-21
- ROD STEWART—Tonight's The Night (Gonna Be Alright) (W.B.) 15-8

WGRO—Grand Rapids

- PETER FRAMPTON—Do You Feel (A&M)
- ENGLAND DAN/JOHN FORD COLEY—Nights Are Forever Without You (Big Tree)
- BURTON CUMMINGS—Stand Tall (Portrait) 17-5
- CAPTAIN & TENNILLE—Muskrat Love (A&M) 7-4

Z-96 (WZZM-FM)—Grand Rapids

- RICK DEES—Disco Duck (RSD)
- SYLVERS—Hot Line (Capitol)
- ROD STEWART—Tonight's The Night (Gonna Be Alright) (W.B.) 5-1
- KISS—Beth (Casablanca) 6-3

WAKY—Louisville

- MANFRED MANN—Blinded By The Light (W.B.)
- ELTON JOHN—Sorry Seems To Be The Hardest Word (MCA) 26-10
- ENGLAND DAN/JOHN FORD COLEY—Nights Are Forever Without You (Big Tree) 10-5

WBGW—Bowling Green

- SEALS & CROFTS—Baby, I'll Give It To You (W.B.)
- GENE COTTON—You Got Me Runnin' (ABC)
- MARY MacGREGOR—Torn Between Two Lovers (Ariola America) 23-11
- ROD STEWART—Tonight's The Night (Gonna Be Alright) (W.B.) 13-6

WGCL—Cleveland

- BRICK—Dazz (Bang)
- STEPHEN BISHOP—Save It All For A Rainy Day (ABC)
- ELECTRIC LIGHT ORCHESTRA—Livin' Thing (U.A.) 23-16
- MARILYN McCOO/BILLY DAVIS JR.—You Don't Have To Be A Star (ABC) 13-7

WMGC—Cleveland

- FUNKY KINGS—Slow Dancing (Arista)
- ANNE MURRAY—Things (Capitol)
- ROD STEWART—Tonight's The Night (Gonna Be Alright) (W.B.) 28-18
- ALICE COOPER—I Never Cry (W.B.) 30-26

WSN—Cincinnati

- LEO SAYER—You Make Me Feel Like Dancing (W.B.)
- AEROSMITH—Walk This Way (Columbia)
- FIREFALL—You Are The Woman (Atlantic) 18-10
- BOSTON—More Than A Feeling (Epic) 24-17

Q-102 (WKRR-FM)—Cincinnati

- ALICE COOPER—I Never Cry (W.B.)
- AEROSMITH—Walk This Way (Columbia)
- ELTON JOHN—Sorry Seems To Be The Hardest Word (MCA) 27-17
- CAPTAIN & TENNILLE—Muskrat Love (A&M) 9-6

WCOL—Columbus

- AEROSMITH—Walk This Way (Columbia)
- DONNIE & MARIE OSMOND—Ain't Nothing Like The Real Thing (Kolob)
- ELTON JOHN—Sorry Seems To Be The Hardest Word (MCA) 36-26
- LEO SAYER—You Make Me Feel Like Dancing (W.B.) 27-20

WCUE—Akron, Ohio

- HAMILTON, JOE FRANK & DENNISON—Don't Fight The Hands (Playboy)
- BEATLES—Ob-La-Di, Ob-La-Da (Capitol)
- MARILYN McCOO/BILLY DAVIS JR.—You Don't Have To Be A Star (ABC) 22-10
- ENGELBERT HUMPERDINCK—After The Lovin' (Epic) 23-15

13-Q (WKQT)—Pittsburgh

- GEORGE HARRISON—This Song (Dark Horse)
- QUEEN—Find Somebody To Love (Elektra)
- ENGELBERT HUMPERDINCK—After The Lovin' (Epic) 23-10
- FIREFALL—You Are The Woman (Atlantic) 22-17

BREAKOUTS - NATIONAL

- ENGLAND DAN/JOHN FORD COLEY—Nights Are Forever Without You (Big Tree)
- ELECTRIC LIGHT ORCHESTRA—Livin' Thing (U.A.)
- SYLVERS—Hot Line (Capitol)

WPEZ—Pittsburgh

- BRICK—Dazz (Bang)
- MARILYN McCOO/BILLY DAVIS JR.—You Don't Have To Be A Star (ABC)
- SPINNERS—Rubberband Man (Atlantic) 14-5
- FIREFALL—You Are The Woman (Atlantic) 24-17

WRIE—Erie, Pa.

- SYLVERS—Hot Line (Capitol)
- DAVID LAFLAMME—White Bird (Amherst)
- GLADYS KNIGHT & THE PIPS—So Sad The Song (Buddah) 23-13
- JOHN VALENTI—Anything You Want (Ariola America) 30-26

WJET—Erie, Pa.

- BRICK—Dazz (Bang)
- ERIC CLAPTON—Hello Old Friend (RSD)
- BURTON CUMMINGS—Stand Tall (Portrait) 19-11
- JOHN VALENTI—Anything You Want (Ariola America) 26-20

Southwest Region

TOP ADD ONS:

- ELTON JOHN—Sorry Seems To Be The Hardest Word (MCA)
- LEO SAYER—You Make Me Feel Like Dancing (W.B.)
- MARILYN McCOO/BILLY DAVIS JR.—You Don't Have To Be A Star (ABC)

PRIME MOVERS:

- ELTON JOHN—Sorry Seems To Be The Hardest Word (MCA)
- ROD STEWART—Tonight's The Night (Gonna Be Alright) (W.B.)
- KISS—Beth (Casablanca)

BREAKOUTS:

- MARY MacGREGOR—Torn Between Two Lovers (Ariola America)
- ELECTRIC LIGHT ORCHESTRA—Livin' Thing (U.A.)
- SYLVERS—Hot Line (Capitol)

KILT—Houston

- ELTON JOHN—Sorry Seems To Be The Hardest Word (MCA)
- MARILYN McCOO/BILLY DAVIS JR.—You Don't Have To Be A Star (ABC)
- KISS—Beth (Casablanca) 18-8
- RITCHIE FAMILY—The Best Disco In Town (Merlin) 23-17

KRBE—Houston

- ELTON JOHN—Sorry Seems To Be The Hardest Word (MCA)
- EARTH, WIND & FIRE—Saturday Nite (Columbia)
- ABBA—Fernando (Atlantic) 29-11
- KISS—Beth (Casablanca) 23-14

KLIF—Dallas

- LEO SAYER—You Make Me Feel Like Dancing (W.B.)
- MAC DAVIS—Every Now And Then (Columbia)
- ROD STEWART—Tonight's The Night (Gonna Be Alright) (W.B.) 14-2
- BOSTON—More Than A Feeling (Epic) 18-9

KNUS-FM—Dallas

- ENGELBERT HUMPERDINCK—After The Lovin' (Epic)
- ELTON JOHN—Sorry Seems To Be The Hardest Word (MCA)
- BARRY DEVORZON/PERRY BOTKIN JR.—Nadia's Theme (A&M) 10-2
- BOSTON—More Than A Feeling (Epic) 17-10

KFIZ—Fl. Worth

- KISS—Beth (Casablanca)
- LEO SAYER—You Make Me Feel Like Dancing (W.B.)
- BEE GEES—Love So Right (RSD) 12-7
- ENGLAND DAN/JOHN FORD COLEY—Nights Are Forever Without You (Big Tree) 19-14

KINT—El Paso

- LEO SAYER—You Make Me Feel Like Dancing (W.B.)
- SPINNERS—Rubberband Man (Atlantic) 18-15
- ALICE COOPER—I Never Cry (W.B.) 19-16

WKY—Oklahoma City

- DOOBIE BROS.—It Keeps You Runnin' (W.B.)
- MARILYN McCOO/BILLY DAVIS JR.—You Don't Have To Be A Star (ABC)
- ALICE COOPER—I Never Cry (W.B.) 8-3
- SPINNERS—Rubberband Man (Atlantic) 14-9

KOMA—Oklahoma City

- ENGELBERT HUMPERDINCK—After The Lovin' (Epic)
- MARILYN McCOO/BILLY DAVIS JR.—You Don't Have To Be A Star (ABC)
- ELTON JOHN—Sorry Seems To Be The Hardest Word (MCA) 39-26
- LEO SAYER—You Make Me Feel Like Dancing (W.B.) 31-27

KAKC—Tulsa

- MARY MacGREGOR—Torn Between Two Lovers (Ariola America)
- DONNY & MARIE OSMOND—Ain't Nothing Like The Real Thing (Kolob)
- SPINNERS—Rubberband Man (Atlantic) 20-13
- MARILYN McCOO/BILLY DAVIS JR.—You Don't Have To Be A Star (ABC) HB-24

KELI—Tulsa

- MARY MacGREGOR—Torn Between Two Lovers (Ariola America)
- GEORGE HARRISON—This Song (Dark Horse)
- ELTON JOHN—Sorry Seems To Be The Hardest Word (MCA) 28-13
- LEO SAYER—You Make Me Feel Like Dancing (W.B.) 15-9

WTIX—New Orleans

- SYLVERS—Hot Line (Capitol)
- ELECTRIC LIGHT ORCHESTRA—Livin' Thing (U.A.)
- ROD STEWART—Tonight's The Night (Gonna Be Alright) (W.B.) 10-1
- PETER FRAMPTON—Do You Feel (A&M) 13-7

KEEL—Shreveport

- DR. HOOR—A Little Bit More (Capitol)
- DAVID DUNDAS—Jeans On (Chrysalis)
- HAMILTON, JOE FRANK & DENNISON—Don't Fight The Hands (Playboy) 30-17
- RITCHIE FAMILY—The Best Disco In Town (Merlin) 28-18

Midwest Region

TOP ADD ONS:

- MARILYN McCOO/BILLY DAVIS JR.—You Don't Have To Be A Star (ABC)
- ELECTRIC LIGHT ORCHESTRA—Livin' Thing (U.A.)
- LEO SAYER—You Make Me Feel Like Dancing (W.B.)

A
NOVEMBER
AND
DECEMBER
TO
REMEMBER
RCA

Queen

*announcing
a singular event
"Somebody
To
Love"*



"Rock & Roll In The Royal Tradition"

O N E L E K T R A R E C O R D S

Billboard Singles Radio Action

Playlist Top Add Ons
Playlist Prime Movers

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

Continued from page 20

WNDE—Indianapolis

- ALICE COOPER—I Never Cry (W.B.)
- BURTON CUMMINGS—Stand Tall (Portrait)
- ELTON JOHN—Sorry Seems To Be The Hardest Word (MCA) 30-14
- BOSTON—More Than A Feeling (Epic) 29-13

WORY—Milwaukee

- ELECTRIC LIGHT ORCHESTRA—Livin' Thing (U.A.)
- MARILYN McCOD/BILLY DAVIS JR.—You Don't Have To Be A Star (ABC)
- BOSTON—More Than A Feeling (Epic) 14-4
- BURTON CUMMINGS—Stand Tall (Portrait) 28-18

WZLU—Milwaukee

- WALTER MURPHY/BIG APPLE BAND—Flight '76 (Private Stock)
- BEE GEES—Love So Right (RSO) 11-4
- FIREFALL—You Are The Woman (Atlantic) 10-5

WIRL—Peoria, Ill.

- ELECTRIC LIGHT ORCHESTRA—Livin' Thing (U.A.)
- BEATLES—Ob-La-Di, Ob-La-Da (Capitol)
- ROD STEWART—Tonight's The Night (Gonna Be Alright) (W.B.) 14-5
- PETER FRAMPTON—Do You Feel (A&M) 19-10

KSLQ—St. Louis

- LEO SAYER—You Make Me Feel Like Dancing (W.B.)
- EARTH, WIND & FIRE—Saturday Nite (Columbia)
- ROD STEWART—Tonight's The Night (Gonna Be Alright) (W.B.) 21-10
- ENGLAND DAN/JOHN FORD COLEY—Nights Are Forever Without You (Big Tree) 27-21

KXOK—St. Louis

- LTD—Love Ballad (A&M)
- LEO SAYER—You Make Me Feel Like Dancing (W.B.)
- ROD STEWART—Tonight's The Night (Gonna Be Alright) (W.B.) 22-8
- ENGLAND DAN/JOHN FORD COLEY—Nights Are Forever Without You (Big Tree) 24-17

KIOA—Des Moines

- FLASH CADILLAC/CONTINENTAL KIDS—Did You Boogie With Your Baby (Private Stock)
- ENGLAND DAN/JOHN FORD COLEY—Nights Are Forever Without You (Big Tree)
- BARRY DEVORZON/PERRY BOTKIN JR.—Nadia's Theme (A&M) 14-3
- ROD STEWART—Tonight's The Night (Gonna Be Alright) (W.B.) 15-4

KDWB—Minneapolis

- NONE
- ROD STEWART—Tonight's The Night (Gonna Be Alright) (W.B.) 14-1
- BOSTON—More Than A Feeling (Epic) 30-17

WDGY—Minneapolis

- BEE GEES—Love So Right (RSO)
- MARILYN McCOD/BILLY DAVIS JR.—You Don't Have To Be A Star (ABC)
- KISS—Beth (Casablanca) 16-3
- FIREFALL—You Are The Woman (Atlantic) 14-5

KSTP—Minneapolis

- SPINNERS—Rubberband Man (Atlantic)
- MARILYN McCOD/BILLY DAVIS JR.—You Don't Have To Be A Star (ABC)
- ELTON JOHN—Sorry Seems To Be The Hardest Word (MCA) 18-12
- BURTON CUMMINGS—Stand Tall (Portrait) 23-18

WHB—Kansas City

- ENGLAND DAN/JOHN FORD COLEY—Nights Are Forever Without You (Big Tree)
- RITCHIE FAMILY—The Best Disco In Town (Marlin)
- ROD STEWART—Tonight's The Night (Gonna Be Alright) (W.B.) 8-1
- SPINNERS—Rubberband Man (Atlantic) 15-9

AKLS—Rapid City, S.D.

- ERIC CLAPTON—Hello Old Friend (RSO)
- MARILYN McCOD/BILLY DAVIS JR.—You Don't Have To Be A Star (ABC)
- ALICE COOPER—I Never Cry (W.B.) 13-3
- ROD STEWART—Tonight's The Night (Gonna Be Alright) (W.B.) 17-4

KQWB—Fargo, N.D.

- HALL & OATES—Do What You Want, Be What You Are (RCA)
- FUNKY KINGS—Slow Dancing (Arista)
- ELTON JOHN—Sorry Seems To Be The Hardest Word (MCA) 27-21
- BURTON CUMMINGS—Stand Tall (Portrait) 8-3

Northeast Region

TOP ADD ONS:

- YVONNE ELLIMAN—Love Me (RSO)
- FIREFALL—You Are The Woman (Atlantic)
- COMMODORES—Just To Be Close To You (Motown)

PRIME MOVERS:

- ENGELBERT HUMPERDINCK—After The Lovin' (Epic)
- ROD STEWART—Tonight's The Night (Gonna Be Alright) (W.B.)
- SPINNERS—Rubberband Man (Atlantic)

BREAKOUTS:

- ELTON JOHN—Sorry Seems To Be The Hardest Word (MCA)
- RITCHIE FAMILY—The Best Disco In Town (Marlin)
- BRICK—Dazz (Bang)

WABC—New York

- ROD STEWART—Tonight's The Night (Gonna Be Alright) (W.B.)
- FIREFALL—You Are The Woman (Atlantic)
- SPINNERS—Rubberband Man (Atlantic) 11-5
- GORDON LIGHTFOOT—The Wreck Of The Edmund Fitzgerald (Reprise) 9-4

WPIX—New York

- ELTON JOHN—Sorry Seems To Be The Hardest Word (MCA)
- FIREFALL—You Are The Woman (Atlantic)
- BOSTON—More Than A Feeling (Epic) 17-9
- DR. BUZZARD'S ORIGINAL SAVANNAH BAND—Whispering/Cherchez Les Femmes (RCA) 26-18

WWRL—New York

- BRICK—Dazz (Bang)
- TRAMPPS—Ninety Nine And A Half (Atlantic)
- ROSE ROYCE—Car Wash (MCA) HB-10
- EMOTIONS—I Don't Want To Lose Your Love (Columbia) 13-7

WPTR—Albany

- BRICK—Dazz (Bang)
- LTD—Love Ballad (A&M)
- ROD STEWART—Tonight's The Night (Gonna Be Alright) (W.B.) 14-4
- ENGELBERT HUMPERDINCK—After The Lovin' (Epic) 30-23

WTRY—Albany

- ERIC CLAPTON—Hello Old Friend (RSO)
- MARY MacGREGOR—Torn Between Two Lovers (Ariola America)
- ENGELBERT HUMPERDINCK—After The Lovin' (Epic) 28-12
- ROD STEWART—Tonight's The Night (Gonna Be Alright) (W.B.) 9-3

WBWB—Buffalo

- ELECTRIC LIGHT ORCHESTRA—Livin' Thing (U.A.)
- RITCHIE FAMILY—The Best Disco In Town (Marlin)
- BARRY DEVORZON/PERRY BOTKIN JR.—Nadia's Theme (A&M) 19-7
- ELTON JOHN—Sorry Seems To Be The Hardest Word (MCA) 26-16

WYSL—Buffalo

- ELTON JOHN—Sorry Seems To Be The Hardest Word (MCA)
- MARILYN McCOD/BILLY DAVIS JR.—You Don't Have To Be A Star (ABC)
- BURTON CUMMINGS—Stand Tall (Portrait) 13-4
- ALICE COOPER—I Never Cry (W.B.) 11-5

WBBF—Rochester, N.Y.

- ELTON JOHN—Sorry Seems To Be The Hardest Word (MCA)
- RITCHIE FAMILY—The Best Disco In Town (Marlin)
- BEE GEES—Love So Right (RSO) 28-16
- ELECTRIC LIGHT ORCHESTRA—Livin' Thing (U.A.) 23-17

WRKO—Boston

- COMMODORES—Just To Be Close To You (Motown)
- YVONNE ELLIMAN—Love Me (RSO)
- ELECTRIC LIGHT ORCHESTRA—Livin' Thing (U.A.) 28-21
- ENGELBERT HUMPERDINCK—After The Lovin' (Epic) 23-17

WBZ-FM—Boston

- ROSE ROYCE—Car Wash (MCA)
- BOZ SCAGGS—What Can I Say (Columbia)
- SPINNERS—Rubberband Man (Atlantic) 16-6
- EMOTIONS—I Don't Wanna Lose Your Love (Columbia) HB-23

WVBF-FM—Boston

- YVONNE ELLIMAN—Love Me (RSO)
- AEROSMITH—Walk This Way (Columbia)
- ROD STEWART—Tonight's The Night (Gonna Be Alright) (W.B.) 8-1
- SPINNERS—Rubberband Man (Atlantic) 14-10

WORC—Worcester, Mass.

- KENNY NOLAN—I Like Dreamin' (20th Century)
- AEROSMITH—Walk This Way (Columbia)
- MARY MacGREGOR—Torn Between Two Lovers (Ariola America) 21-12
- YVONNE ELLIMAN—Love Me (RSO) 7-4

WORC—Hartford

- DAVID DUNDAS—Jeans On (Chrysalis)
- YVONNE ELLIMAN—Love Me (RSO)
- ENGLAND DAN/JOHN FORD COLEY—Nights Are Forever Without You (Big Tree) 25-18
- KISS—Beth (Casablanca) 20-16

WPRO—Providence

- GEORGE HARRISON—This Song (Dark Horse)
- BREAD—Last Without Your Love (Elektra)
- LEO SAYER—You Make Me Feel Like Dancing (W.B.) 18-10
- ELTON JOHN—Sorry Seems To Be The Hardest Word (MCA) HB-22

Mid-Atlantic Region

TOP ADD ONS:

- BRICK—Dazz (Bang)
- BURTON CUMMINGS—Stand Tall (Portrait)
- FIREFALL—You Are The Woman (Atlantic)

PRIME MOVERS:

- LEO SAYER—You Make Me Feel Like Dancing (W.B.)
- ELTON JOHN—Sorry Seems To Be The Hardest Word (MCA)
- ENGELBERT HUMPERDINCK—After The Lovin' (Epic)

BREAKOUTS:

- SPINNERS—Rubberband Man (Atlantic)
- ENGLAND DAN/JOHN FORD COLEY—Nights Are Forever Without You (Big Tree)
- KENNY NOLAN—I Like Dreamin' (20th Century)

WFIL—Philadelphia

- FIREFALL—You Are The Woman (Atlantic)
- LEO SAYER—You Make Me Feel Like Dancing (W.B.)
- ELTON JOHN—Sorry Seems To Be The Hardest Word (MCA) HB-22
- TERRY CASHMAN—Baby, Baby I Love You (Lifesong) HB-24

WIBG—Philadelphia

- ENGLAND DAN/JOHN FORD COLEY—Nights Are Forever Without You (Big Tree)
- SPINNERS—Rubberband Man (Atlantic)
- NONE
- NONE

WIFI-FM—Philadelphia

- NONE
- ROD STEWART—Tonight's The Night (Gonna Be Alright) (W.B.) 6-1
- SPINNERS—Rubberband Man (Atlantic) 12-9

WPGC—Washington

- BRICK—Dazz (Bang)
- BURTON CUMMINGS—Stand Tall (Portrait)
- ENGELBERT HUMPERDINCK—After The Lovin' (Epic) 24-19
- LEO SAYER—You Make Me Feel Like Dancing (W.B.) 21-17

WOL—Washington

- IMPRESSIONS—This Time (Atlantic)
- O'JAYS—Darlin' Darlin' Baby (Philly Int'l)
- BRICK—Dazz (Bang) 6-1
- BAR-KAYS—Shake Your Rump To The Funk (Mercury) 11-8

WGH—Washington

- ALICE COOPER—I Never Cry (W.B.)
- 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-20

WCAO—Baltimore

- SYLVERS—Hot Line (Capitol)
- KENNY NOLAN—I Like Dreamin' (20th Century)
- LEO SAYER—You Make Me Feel Like Dancing (W.B.) 23-14
- RITCHIE FAMILY—The Best Disco In Town (Marlin) 18-13

WYRE—Baltimore

- ROBERT PALMER—Man Smart, Woman Smarter (Island)
- BEE GEES—Love So Right (RSO) 14-9
- ROD STEWART—Tonight's The Night (Gonna Be Alright) (W.B.) 6-2

WLEE—Richmond, Va.

- NONE
- ENGELBERT HUMPERDINCK—After The Lovin' (Epic) 23-17
- GLADYS KNIGHT & THE PIPS—So Sad The Song (Buddah) 27-23

Southeast Region

TOP ADD ONS:

- BREAD—Last Without Your Love (Elektra)
- SYLVERS—Hot Line (Capitol)
- YVONNE ELLIMAN—Love Me (RSO)

PRIME MOVERS:

- BRICK—Dazz (Bang)
- ELTON JOHN—Sorry Seems To Be The Hardest Word (MCA)
- SPINNERS—Rubberband Man (Atlantic)

BREAKOUTS:

- ENGELBERT HUMPERDINCK—After The Lovin' (Epic)
- ELECTRIC LIGHT ORCHESTRA—Livin' Thing (U.A.)
- ENGLAND DAN/JOHN FORD COLEY—Nights Are Forever Without You (Big Tree)

WQXI—Atlanta

- ALICE COOPER—I Never Cry (W.B.)
- LEO SAYER—You Make Me Feel Like Dancing (W.B.)
- SPINNERS—Rubberband Man (Atlantic) 17-9
- BOSTON—More Than A Feeling (Epic) 9-3

Z-93 (WZGC-FM)—Atlanta

- YVONNE ELLIMAN—Love Me (RSO)
- BURTON CUMMINGS—Stand Tall (Portrait) 13-6
- ENGLAND DAN/JOHN FORD COLEY—Nights Are Forever Without You (Big Tree) 17-12

WBBQ—Atlanta

- KENNY NOLAN—I Like Dreamin' (20th Century)
- LTD—Love Ballad (A&M)
- LEO SAYER—You Make Me Feel Like Dancing (W.B.) 17-12
- SPINNERS—Rubberband Man (Atlantic) 10-6

WFOM—Atlanta

- BEATLES—Ob-La-Di, Ob-La-Da (Capitol)
- EARTH, WIND & FIRE—Saturday Nite (Columbia)
- BRICK—Dazz (Bang) 26-19
- SPINNERS—Rubberband Man (Atlantic) 20-14

WPGA—Savannah, Ga.

- AEROSMITH—Walk This Way (Columbia)
- BREAD—Last Without Your Love (Elektra)
- BRICK—Dazz (Bang) 17-11
- BARRY DEVORZON/PERRY BOTKIN JR.—Nadia's Theme (A&M) 13-9

WQAM—Miami

- ALICE COOPER—I Never Cry (W.B.)
- BOSTON—More Than A Feeling (Epic)
- BRICK—Dazz (Bang) 15-7
- ROD STEWART—Tonight's The Night (Gonna Be Alright) (W.B.) 8-1

Y-100 (WHYI-FM)—Miami

- BOSTON—More Than A Feeling (Epic)
- DR. BUZZARD'S ORIGINAL SAVANNAH BAND—Whispering/Cherchez Les Femmes (RCA)
- ROD STEWART—Tonight's The Night (Gonna Be Alright) (W.B.) 7-1
- KISS—Beth (Casablanca) 12-8

BJ 105 (WBJW-FM)—Orlando

- TAVARES—Don't Take Away The Music (Capitol)
- ENGLAND DAN/JOHN FORD COLEY—Nights Are Forever Without You (Big Tree)
- BOSTON—More Than A Feeling (Epic) 13-6
- SYLVERS—Hot Line (Capitol) 8-5

Q105 (WRBQ-FM)—Tampa/St. Petersburg

- ENGELBERT HUMPERDINCK—After The Lovin' (Epic)
- ELECTRIC LIGHT ORCHESTRA—Livin' Thing (U.A.)
- SPINNERS—Rubberband Man (Atlantic) 19-13
- LEO SAYER—You Make Me Feel Like Dancing (W.B.) 20-14

WQPD—Lakeland, Fla.

- HALL & OATES—Do What You Want, Be What You Are (RCA)
- GEORGE HARRISON—This Song (Dark Horse)
- ALICE COOPER—I Never Cry (W.B.) 29-7
- BRICK—Dazz (Bang) 36-16

WMFJ—Daytona Beach

- WALTER MURPHY/BIG APPLE BAND—Flight '76 (Private Stock)
- ELTON JOHN—Sorry Seems To Be The Hardest Word (MCA)
- ROD STEWART—Tonight's The Night (Gonna Be Alright) (W.B.) 6-2
- SPINNERS—Rubberband Man (Atlantic) 12-8

WAPE—Jacksonville

- TAVARES—Don't Take Away The Music (Capitol)
- BOZ SCAGGS—What Can I Say (Columbia)
- LITTLE RIVER BAND—It's A Long Way There (Harvest) 19-13
- ELTON JOHN—Sorry Seems To Be The Hardest Word (MCA) 23-18

WAYS—Charlotte

- ENGELBERT HUMPERDINCK—After The Lovin' (Epic)
- ELECTRIC LIGHT ORCHESTRA—Livin' Thing (U.A.)
- ELTON JOHN—Sorry Seems To Be The Hardest Word (MCA) 21-10
- ALICE COOPER—I Never Cry (W.B.) 18-13

WGV—Charlotte

- DENIECE WILLIAMS—Free (Columbia)
- BROTHERS JOHNSON—Free And Single (A&M)
- FORT TOPS—Catfish (ABC) 28-12
- MARILYN McCOD/BILLY DAVIS JR.—You Don't Have To Be A Star (ABC) 17-2

WKIX—Raleigh, N.C.

- BRICK—Dazz (Bang)
- YVONNE ELLIMAN—Love Me (RSO)
- ELTON JOHN—Sorry Seems To Be The Hardest Word (MCA) HB-13
- ENGLAND DAN/JOHN FORD COLEY—Nights Are Forever Without You (Big Tree) 15-5

WTOB—Winston/Salem

- BRICK—Dazz (Bang)
- AEROSMITH—Walk This Way (Columbia)
- LEO SAYER—You Make Me Feel Like Dancing (W.B.) 26-17
- ELTON JOHN—Sorry Seems To Be The Hardest Word (MCA) 27-19

WTMA—Charleston, S.C.

- SYLVERS—Hot Line (Capitol)
- ELECTRIC LIGHT ORCHESTRA—Livin' Thing (U.A.)
- PETER FRAMPTON—Do You Feel (A&M) 14-7
- MARILYN McCOD/BILLY DAVIS JR.—You Don't Have To Be A Star (ABC) HB-20

WORD—Spartanburg, S.C.

- WALTER MURPHY/BIG APPLE BAND—Flight '76 (Private Stock)
- HUDSON BROS.—Help Wanted (Arista)
- BRICK—Dazz (Bang) HB-10
- BURTON CUMMINGS—Stand Tall (Portrait) 21-7

WLAC—Nashville

- ENGLAND DAN/JOHN FORD COLEY—Nights Are Forever Without You (Big Tree)
- MARILYN McCOD/BILLY DAVIS JR.—You Don't Have To Be A Star (ABC)
- LTD—Love Ballad (A&M) HB-13
- SPINNERS—Rubberband Man (Atlantic) HB-15

WMAK—Nashville

- MARILYN McCOD/BILLY DAVIS JR.—You Don't Have To Be A Star (ABC)
- BREAD—Last Without Your Love (Elektra)
- ROD STEWART—Tonight's The Night (Gonna Be Alright) (W.B.) 11-1
- FIREFALL—You Are The Woman (Atlantic) 10-4

WHBQ—Memphis

- BRICK—Dazz (Bang)
- SYLVERS—Hot Line (Capitol)
- ROD STEWART—Tonight's The Night (Gonna Be Alright) (W.B.) 20-12
- ALICE COOPER—I Never Cry (W.B.) 22-17

WMP5—Memphis

- FOGHAT—Driving Wheel (Bearsville)
- ELTON JOHN—Sorry Seems To Be The Hardest Word (MCA) 16-7
- ENGELBERT HUMPERDINCK—After The Lovin' (Epic) 26-17

WGOW—Chattanooga

- SYLVERS—Hot Line (Capitol)
- ELTON JOHN—Sorry Seems To Be The Hardest Word (MCA)
- LEO SAYER—You Make Me Feel Like Dancing (W.B.) HB-18
- ENGLAND DAN/JOHN FORD COLEY—Nights Are Forever Without You (Big Tree) HB-21

WERC—Birmingham

- YVONNE ELLIMAN—Love Me (RSO)
- DONNY & MARIE OSMOND—Ain't Nothing Like The Real Thing (Kolob)
- BARRY DEVORZON/PERRY BOTKIN JR.—Nadia's Theme (A&M) 10-5
- BURTON CUMMINGS—Stand Tall (Portrait) 12-8

WSGN—Birmingham

- KENNY NOLAN—I Like Dreamin' (20th Century)
- BREAD—Last Without Your Love (Elektra)
- BOSTON—More Than A Feeling (Epic) 15-9
- SPINNERS—Rubberband Man (Atlantic) 22-16

WHYY—Montgomery

- SYLVERS—Hot Line (Capitol)
- BREAD—Last Without Your Love (Elektra)
- ENGELBERT HUMPERDINCK—After The Lovin' (Epic) 17-6
- BURTON CUMMINGS—Stand Tall (Portrait) 6-1

KAAY—Little Rock

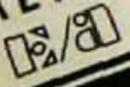
- ENGELBERT HUMPERDINCK—After The Lovin' (Epic)
- NONE

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L I N D A R O N I S T A D T



A new single
"Someone To
Lay Down Beside Me"
b/w "Crazy" E-45361
From her platinum album
"Hasten Down The Wind" 7E-1072
On Asylum Records and Tapes 

A
NOVEMBER
AND
DECEMBER
TO
REMEMBER


Produced by Peter Asher

Billboard Album Radio Action

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

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

Top Add Ons-National

- JACKSON BROWNE—The Pretender (Asylum)
- FOGHAT—Night Shift (Bearsville)
- ORIGINAL SOUNDTRACK—All This And World War II (20th Cent.)
- ELVIN BISHOP—Hometown Boy Makes Good (Capricorn)

Top Requests/Airplay-National

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

National Breakouts

- JACKSON BROWNE—The Pretender (Asylum)
- ORIGINAL SOUNDTRACK—All This And World War II (20th Cent.)
- GRAHAM PARKER—Heat Treatment (Mercury)
- KISS—Rock And Roll Over (Casablanca)

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.

- KFML-FM—Denver (Craig Applequist)**
- MICHAEL MURPHEY—Flowing Free Forever (Epic)
 - KINKY FRIEDMAN—Lasso From El Paso (Epic)
 - ALPHA BAND—(Arista)
 - JACKSON BROWNE—The Pretender (Asylum)
 - MELISSA MANCHESTER—Help Is On The Way (Arista)
 - FRANK ZAPPA—Zoot Allures (Warner Bros.)
 - BOB SEGER & THE SILVER BULLET BAND—Night Moves (Capitol)
 - MICHAEL MURPHEY—Flowing Free Forever (Epic)
 - JACKSON BROWNE—The Pretender (Asylum)
 - LYONS & CLARK—Proms (Shelter)

- KLBI-FM—Austin (Glen Mason & Steve Smith)**
- FRANK ZAPPA—Zoot Allures (Warner Bros.)
 - JACKSON BROWNE—The Pretender (Asylum)
 - AL COOPER—Act Like Nothing's Wrong (United Artists)
 - DAVE MASON—Certified Live (Columbia)
 - ELVIN BISHOP—Hometown Boy Makes Good (Capricorn)
 - GRAHAM PARKER—Heat Treatment (Mercury)
 - ELTON JOHN—Blue Moves (MCA/Rocket)
 - ERIC CLAPTON—No Reason To Cry (RSO)
 - STEVIE WONDER—Songs In The Key Of Life (Tamla)
 - JIMMY SPHEERIS—Parts Of The Heart (Epic)

- WMMS-FM—Cleveland (Shelly Styles)**
- JACKSON BROWNE—The Pretender (Asylum)
 - KISS—Rock And Roll Over (Casablanca)
 - ELVIN BISHOP—Hometown Boy Makes Good (Capricorn)
 - ALLMAN BROTHERS—Wipe The Windows, Check The Oil, Dollar Gas (Capricorn)
 - FOGHAT—Night Shift (Bearsville)
 - JIMMY CLIFF—In Concert, The Best Of (Reprise)
 - AL STEWART—The Year Of The Cat (Janus)
 - TOM WAITS—Small Change (Asylum)
 - BOB SEGER & THE SILVER BULLET BAND—Night Moves (Capitol)
 - ELECTRIC LIGHT ORCHESTRA—A New World Record (United Artists)

- WAVV-FM—Jacksonville (Bill Bartlett)**
- ORIGINAL SOUNDTRACK—All This And World War II (20th Cent.)
 - CHARLIE DANIELS BAND—High Lonesome (Epic)
 - ELVIN BISHOP—Hometown Boy Makes Good (Capricorn)
 - LEO SAYER—Endless Flight (Warner Bros.)
 - PURE PRAIRIE LEAGUE—Dance (RCA)
 - KISS—Rock And Roll Over (Casablanca)
 - BOB SEGER & THE SILVER BULLET BAND—Night Moves (Capitol)
 - STYX—Crystal Ball (A&M)
 - STEVIE WONDER—Songs In The Key Of Life (Tamla)
 - ROBERT PALMER—Some People Can Do What They Like (Island)

- WBAB-FM—Babylon (Bernie Bernard)**
- DAVE MASON—Certified Live (Columbia)
 - PATTI SMITH—Radio Ethiopia (Arista)
 - GRAHAM PARKER—Heat Treatment (Mercury)
 - AL COOPER—Act Like Nothing's Wrong (United Artists)
 - FOGHAT—Night Shift (Bearsville)
 - KINKY FRIEDMAN—Lasso From El Paso (Epic)
 - JACKSON BROWNE—The Pretender (Asylum)
 - MELANIE—Photograph (Atlantic)
 - AL STEWART—The Year Of The Cat (Janus)
 - ELTON JOHN—Blue Moves (MCA/Rocket)

Western Region

- TOP ADD ONS:**
- JACKSON BROWNE—The Pretender (Asylum)
 - ORIGINAL SOUNDTRACK—All This And World War II (20th Cent.)
 - FRANK ZAPPA—Zoot Allures (Warner Brothers)
 - DAVE MASON—Certified Live (Columbia)
- TOP REQUEST/AIRPLAY:**
- ELECTRIC LIGHT ORCHESTRA—A New World Record (United Artists)
 - AL STEWART—The Year Of The Cat (Janus)
 - PHOEBE SNOW—It Looks Like Snow (Columbia)
 - STEVIE WONDER—Songs In The Key Of Life (Tamla)
- BREAKOUTS:**
- JACKSON BROWNE—The Pretender (Asylum)
 - GRAHAM PARKER—Heat Treatment (Mercury)
 - CHARLIE DANIELS BAND—High Lonesome (Epic)
 - KISS—Rock And Roll Over (Casablanca)

- KZON (OR 102.5)-FM—Seattle (Lori Holder)**
- FOGHAT—Night Shift (Bearsville)
 - SUTHERLAND BROTHERS & QUIVER—Slipstream (Columbia)
 - ALESSI—(A&M)
 - JACKSON BROWNE—The Pretender (Asylum)
 - LYONS & CLARK—Proms (Shelter)
 - 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)
 - AL STEWART—The Year Of The Cat (Janus)
 - ROD STEWART—A Night On The Town (Warner Bros.)

- KY 102-FM—Kansas City (Max Floyd)**
- DAVID LAFLAMME—White Bird (Amherst)
 - FOGHAT—Night Shift (Bearsville)
 - ORIGINAL SOUNDTRACK—All This And World War II (20th Cent.)
 - BOB SEGER & THE SILVER BULLET BAND—Night Moves (Capitol)
 - STEPHEN BISHOP—Careless (ABC)
 - JACKSON BROWNE—The Pretender (Asylum)
 - ELECTRIC LIGHT ORCHESTRA—A New World Record (United Artists)
 - STEVIE WONDER—Songs In The Key Of Life (Tamla)
 - ROD STEWART—A Night On The Town (Warner Bros.)
 - AL STEWART—The Year Of The Cat (Janus)

- WYOD-FM—Pittsburgh (Steve Downs)**
- DIAMOND REO—Dirty Diamonds (Buddah)
 - DAVE MASON—Certified Live (Columbia)
 - JACKSON BROWNE—The Pretender (Asylum)
 - GRAHAM PARKER—Heat Treatment (Mercury)
 - DAVID LAFLAMME—White Bird (Amherst)
 - AL COOPER—Act Like Nothing's Wrong (United Artists)
 - AUTOMATIC MAN—(Island)
 - BOSTON—(Epic)
 - J.J. CALE—Troubadour (Shelter)
 - ELECTRIC LIGHT ORCHESTRA—A New World Record (United Artists)

- ZETA-A (WINZ)-FM—Miami (Bill Siedman)**
- ELVIN BISHOP—Hometown Boy Makes Good (Capricorn)
 - JACKSON BROWNE—The Pretender (Asylum)
 - MELANIE—Photograph (Atlantic)
 - MELISSA MANCHESTER—Help Is On The Way (Arista)
 - LEO SAYER—Endless Flight (Warner Bros.)
 - FOGHAT—Night Shift (Bearsville)
 - ELECTRIC LIGHT ORCHESTRA—A New World Record (United Artists)
 - ERIC CLAPTON—No Reason To Cry (RSO)
 - BOSTON—(Epic)
 - STEVIE WONDER—Songs In The Key Of Life (Tamla)

- WQSR-FM—Tampa (Steve Huntington)**
- CHARLIE DANIELS BAND—High Lonesome (Epic)
 - DAVE FOREMAN—(Arista)
 - ELVIN BISHOP—Hometown Boy Makes Good (Capricorn)
 - DAVE MASON—Certified Live (Columbia)
 - MAC GAYDEN—Hymn To The Seeker (ABC)
 - JIMMY CLIFF—In Concert, The Best Of (Reprise)
 - TOM WAITS—Small Change (Asylum)
 - LED ZEPPELIN—The Song Remains The Same (Swan Song)
 - ERIC CLAPTON—No Reason To Cry (RSO)
 - AMBROSIA—Somewhere I've Never Traveled (20th Cent.)

- KSAN-FM—San Francisco (Don Petoczka)**
- JACKSON BROWNE—The Pretender (Asylum)
 - FRANK ZAPPA—Zoot Allures (Warner Bros.)
 - DAVE MASON—Certified Live (Columbia)
 - TOM PETTY & THE HEARTBREAKERS—(Shelter)
 - CORKY SIEGEL—(Dharma)
 - BLACKBIRDS—Unfinished Business (Fantasy)
 - ELECTRIC LIGHT ORCHESTRA—A New World Record (United Artists)
 - GRAHAM PARKER—Heat Treatment (Mercury)
 - ELVIN BISHOP—Hometown Boy Makes Good (Capricorn)
 - PHOEBE SNOW—It Looks Like Snow (Shelter)

- KZEW-FM—Dallas (Loretta)**
- ELVIN BISHOP—Hometown Boy Makes Good (Capricorn)
 - FRANK ZAPPA—Zoot Allures (Warner Bros.)
 - LOU REED—Rock And Roll Heart (Arista)
 - GRAHAM PARKER—Heat Treatment (Mercury)
 - ALPHA BAND—(Arista)
 - AL COOPER—Act Like Nothing's Wrong (United Artists)
 - BOSTON—(Epic)
 - LED ZEPPELIN—The Song Remains The Same (Swan Song)
 - LYNYRD SKYNYRD—One More From The Road (MCA)
 - J.J. CALE—Troubadour (Shelter)

- WYOD-FM—Pittsburgh (Steve Downs)**
- DIAMOND REO—Dirty Diamonds (Buddah)
 - DAVE MASON—Certified Live (Columbia)
 - JACKSON BROWNE—The Pretender (Asylum)
 - GRAHAM PARKER—Heat Treatment (Mercury)
 - DAVID LAFLAMME—White Bird (Amherst)
 - AL COOPER—Act Like Nothing's Wrong (United Artists)
 - AUTOMATIC MAN—(Island)
 - BOSTON—(Epic)
 - J.J. CALE—Troubadour (Shelter)
 - ELECTRIC LIGHT ORCHESTRA—A New World Record (United Artists)

- WSHE-FM—FL Lauderdale (Gary Granger)**
- JOAN BAEZ—Gull Winds (A&M)
 - GATO BARBIERI—Caliente (A&M)
 - ORIGINAL SOUNDTRACK—All This And World War II (20th Cent.)
 - MELISSA MANCHESTER—Help Is On The Way (Arista)
 - STEVIE WONDER—Songs In The Key Of Life (Tamla)
 - ROD STEWART—A Night On The Town (Warner Bros.)
 - ELECTRIC LIGHT ORCHESTRA—A New World Record (United Artists)
 - LYNYRD SKYNYRD—One More From The Road (MCA)

- WKTF-FM—Baltimore (Steve Cochran)**
- JACKSON BROWNE—The Pretender (Asylum)
 - ELVIN BISHOP—Hometown Boy Makes Good (Capricorn)
 - LOU REED—Rock & Roll Heart (Arista)
 - ORIGINAL SOUNDTRACK—All This And World War II (20th Cent.)
 - GEORGE DUKE—Liberated Fantasy (BASF)
 - MICHAEL MURPHEY—Flowing Free Forever (Epic)
 - ELTON JOHN—Blue Moves (MCA/Rocket)
 - ELECTRIC LIGHT ORCHESTRA—A New World Record (United Artists)
 - BOSTON—(Epic)
 - JACKSON BROWNE—The Pretender (Asylum)

- WYSP-FM—Bala Cynwyd (Sonny Fox)**
- JACKSON BROWNE—The Pretender (Asylum)
 - DAVE MASON—Certified Live (Columbia)
 - ORIGINAL SOUNDTRACK—All This And World War II (20th Cent.)
 - DEEP PURPLE—Made In Europe (Warner Bros.)
 - ELVIN BISHOP—Hometown Boy Makes Good (Capricorn)
 - PHOEBE SNOW—It Looks Like Snow (Columbia)
 - ROD STEWART—A Night On The Town (Warner Bros.)
 - ORIGINAL SOUNDTRACK—All This And World War II (20th Cent.)
 - RODERICK FALCONER—New Nation (United Artists)
 - ROBERT PALMER—Some People Can Do What They Like (Island)

- KMET-FM—Los Angeles (Billy Juggs)**
- JACKSON BROWNE—The Pretender (Asylum)
 - KANSAS—Leftoverure (Kirshner)
 - ORIGINAL SOUNDTRACK—All This And World War II (20th Cent.)
 - FRANK ZAPPA—Zoot Allures (Warner Bros.)
 - CHARLIE DANIELS BAND—High Lonesome (Epic)
 - BOSTON—(Epic)
 - ELECTRIC LIGHT ORCHESTRA—A New World Record (United Artists)
 - FLEETWOOD MAC—(Reprise)
 - AL STEWART—The Year Of The Cat (Janus)

- KFDW (102.7)-FM—Dallas/Ft. Worth (Tim Spencer)**
- CHARLIE DANIELS BAND—High Lonesome (Epic)
 - ELVIN BISHOP—Hometown Boy Makes Good (Capricorn)
 - KISS—Rock And Roll Over (Casablanca)
 - JACKSON BROWNE—The Pretender (Asylum)
 - STEPHEN BISHOP—Careless (ABC)
 - ORIGINAL SOUNDTRACK—All This And World War II (20th Cent.)
 - STEVIE WONDER—Songs In The Key Of Life (Tamla)
 - FOGHAT—Night Shift (Bearsville)
 - LED ZEPPELIN—The Song Remains The Same (Swan Song)
 - ELECTRIC LIGHT ORCHESTRA—A New World Record (United Artists)

- WYOD-FM—Pittsburgh (Steve Downs)**
- DIAMOND REO—Dirty Diamonds (Buddah)
 - DAVE MASON—Certified Live (Columbia)
 - JACKSON BROWNE—The Pretender (Asylum)
 - GRAHAM PARKER—Heat Treatment (Mercury)
 - DAVID LAFLAMME—White Bird (Amherst)
 - AL COOPER—Act Like Nothing's Wrong (United Artists)
 - AUTOMATIC MAN—(Island)
 - BOSTON—(Epic)
 - J.J. CALE—Troubadour (Shelter)
 - ELECTRIC LIGHT ORCHESTRA—A New World Record (United Artists)

- WYOD-FM—Pittsburgh (Steve Downs)**
- DIAMOND REO—Dirty Diamonds (Buddah)
 - DAVE MASON—Certified Live (Columbia)
 - JACKSON BROWNE—The Pretender (Asylum)
 - GRAHAM PARKER—Heat Treatment (Mercury)
 - DAVID LAFLAMME—White Bird (Amherst)
 - AL COOPER—Act Like Nothing's Wrong (United Artists)
 - AUTOMATIC MAN—(Island)
 - BOSTON—(Epic)
 - J.J. CALE—Troubadour (Shelter)
 - ELECTRIC LIGHT ORCHESTRA—A New World Record (United Artists)

- WYOD-FM—Pittsburgh (Steve Downs)**
- DIAMOND REO—Dirty Diamonds (Buddah)
 - DAVE MASON—Certified Live (Columbia)
 - JACKSON BROWNE—The Pretender (Asylum)
 - GRAHAM PARKER—Heat Treatment (Mercury)
 - DAVID LAFLAMME—White Bird (Amherst)
 - AL COOPER—Act Like Nothing's Wrong (United Artists)
 - AUTOMATIC MAN—(Island)
 - BOSTON—(Epic)
 - J.J. CALE—Troubadour (Shelter)
 - ELECTRIC LIGHT ORCHESTRA—A New World Record (United Artists)

- WYOD-FM—Pittsburgh (Steve Downs)**
- DIAMOND REO—Dirty Diamonds (Buddah)
 - DAVE MASON—Certified Live (Columbia)
 - JACKSON BROWNE—The Pretender (Asylum)
 - GRAHAM PARKER—Heat Treatment (Mercury)
 - DAVID LAFLAMME—White Bird (Amherst)
 - AL COOPER—Act Like Nothing's Wrong (United Artists)
 - AUTOMATIC MAN—(Island)
 - BOSTON—(Epic)
 - J.J. CALE—Troubadour (Shelter)
 - ELECTRIC LIGHT ORCHESTRA—A New World Record (United Artists)

- KZAP-FM—Sacramento (Bruce Meier)**
- JACKSON BROWNE—The Pretender (Asylum)
 - GRAHAM PARKER—Heat Treatment (Mercury)
 - ORIGINAL SOUNDTRACK—All This And World War II (20th Cent.)
 - DAVE MASON—Certified Live (Columbia)
 - ELVIN BISHOP—Hometown Boy Makes Good (Capricorn)
 - BOB SEGER & THE SILVER BULLET BAND—Night Moves (Capitol)
 - THIN LIZZY—Johnny The Fox (Mercury)
 - ERIC CLAPTON—No Reason To Cry (RSO)
 - PHOEBE SNOW—It Looks Like Snow (Columbia)
 - STEVIE WONDER—Songs In The Key Of Life (Tamla)

- KLDF-FM—Houston (Jim Hilly)**
- JACKSON BROWNE—The Pretender (Asylum)
 - DAVE MASON—Certified Live (Columbia)
 - LA EXPRESS—Shadow Play (Caribou)
 - FOGHAT—Night Shift (Bearsville)
 - ORIGINAL SOUNDTRACK—All This And World War II (20th Cent.)
 - BONNIE NOLOG—Close Up (Full Moon)
 - PHOEBE SNOW—It Looks Like Snow (Shelter)
 - DAVE MASON—Certified Live (Columbia)
 - JOAN BAEZ—Gull Winds (A&M)
 - JACKSON BROWNE—The Pretender (Asylum)

- WYOD-FM—Pittsburgh (Steve Downs)**
- DIAMOND REO—Dirty Diamonds (Buddah)
 - DAVE MASON—Certified Live (Columbia)
 - JACKSON BROWNE—The Pretender (Asylum)
 - GRAHAM PARKER—Heat Treatment (Mercury)
 - DAVID LAFLAMME—White Bird (Amherst)
 - AL COOPER—Act Like Nothing's Wrong (United Artists)
 - AUTOMATIC MAN—(Island)
 - BOSTON—(Epic)
 - J.J. CALE—Troubadour (Shelter)
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 - AUTOMATIC MAN—(Island)
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 - BOSTON—(Epic)
 - J.J. CALE—Troubadour (Shelter)
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 - AUTOMATIC MAN—(Island)
 - BOSTON—(Epic)
 - J.J. CALE—Troubadour (Shelter)
 - ELECTRIC LIGHT ORCHESTRA—A New World Record (United Artists)

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NOVEMBER 20, 1976, BILLBOARD

The hottest new band of 1976.

As Brass Constuction II
ships out the door gold,
the first Brass
Constuction album
is going platinum.

That's a very good year.

Brass Constuction.

Built to Last.

Brass Constuction II.
Produced by Jeff Lane.

Now available on
United Artists
Records and Tapes.



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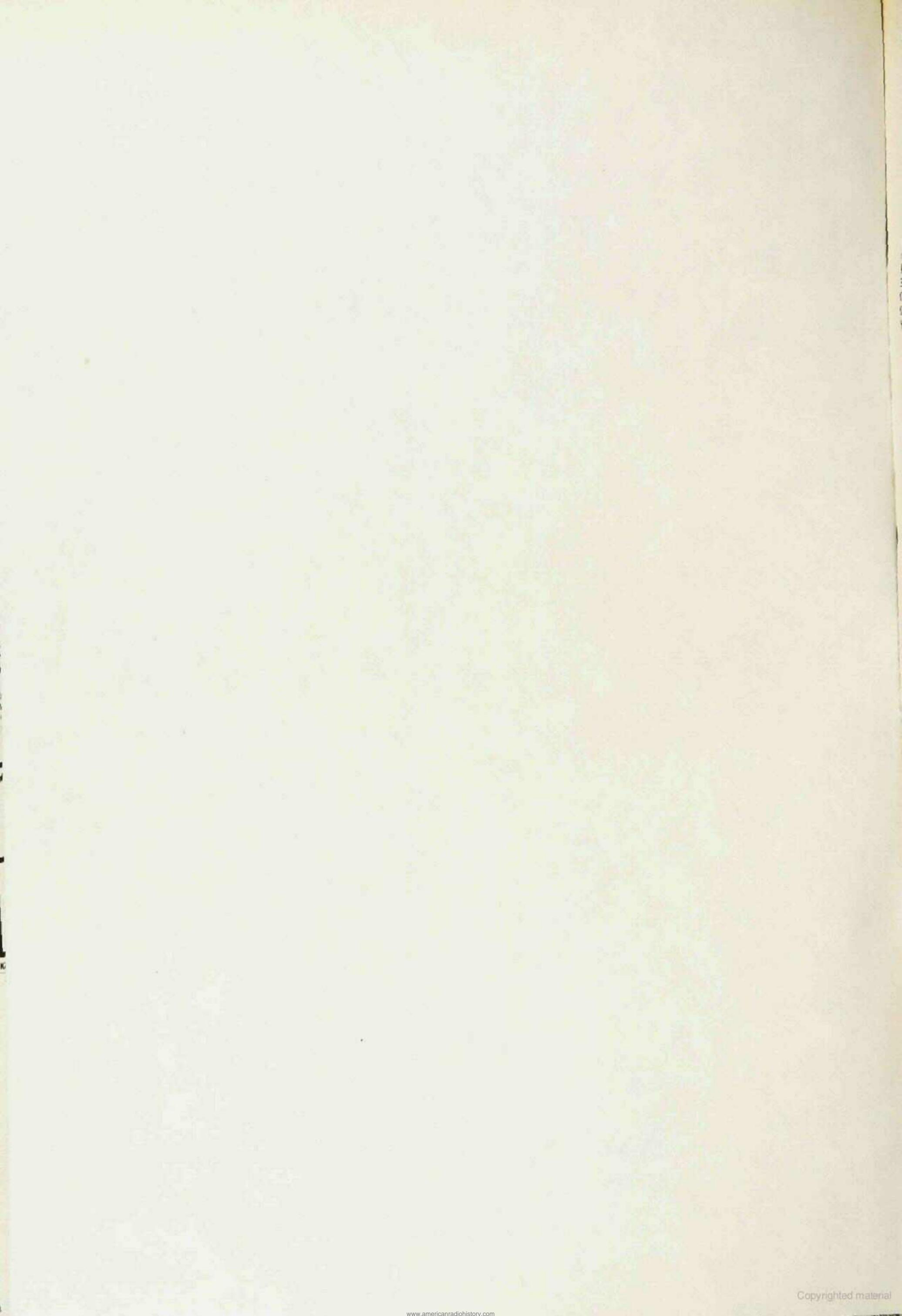
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BRASS CONSTRUCTION ◦ II





Vox Jox

Continued from page 18

vin Kahl 6-midnight, with weekenders Bob Johnson, Ruel Osburn, Dave Kelin and Michael O'Shay.

Fred Winston is the new afternoon drive personality at WMAQ in Chicago as program director Bob Pittman takes himself off the air. Pittman says that WNIS, the FM station, will be switching to contemporary format and he's looking not only for an assistant program director and music director to report to him for the station, but also a disk jockey staff. He says he doesn't know what kind of contemporary format the station will have; he's currently studying the market in this regards. Probably, the station will target 18-34 men. He's also looking for records for the music library. Winston, before I forget, was at WLS in Chicago before Larry Lujack walked back in.

Among the latest registrants to the ninth annual International Radio Programming Forum in New Orleans Dec. 1-4 are Bill Drake of Drake-Chenault Enterprises, Los Angeles; Tom Kelly of KFMB in San Diego; Pat Pipolo of United Artists Records, Los Angeles; Mike Leventon of Kirshner Entertainment, New York; Mike Cuthbert of WGMS in Rockville, Md.; Clint Nichol, Chuck Chandler and Jim McLaughlin of CHED in Edmonton, Alberta, Canada; John Sebastian of KDWB in Minneapolis along with KDWB general manager Gary Stevens; Adrian Turcotte of ASI Music Research, Los Angeles; owner Joe Amatore and program director Mike O'Shea of WFTL in Fort Lauderdale, Fla.; Dan Griffin of RKO Radio, New York; and Ray

Smithers and Larry LaSage of the Imagineers, Fort Lauderdale, Fla. You can still register. Radio personnel may register for \$160 to: International Radio Programming Forum, 12th Floor, 9000 Sunset Blvd.,

Los Angeles, Calif. 90069. Non-radio personnel may register for \$200 to the same address.

WSDM, Chicago FM rock oper-

ation, has added two air personalities—Dave Logan 2-6 p.m. and Jim Corcoran Sundays 8-midnight. . . WTAE-FM in Pittsburgh is searching for a program director and a jock staff to rock in its new studios.

Applicants for program director should send resume and letter. Disk jockeys should send tapes and resumes. No calls. Address to general manager Ted Atkins, WTAC, Pittsburgh, Pa. 15230.

RADIO PROGRAMMERS:

For your year-end countdown of hits
For your complete record library
Sign up now to reserve your RSI Top 10s Package

Contents: The records that reached number 10 or higher on the Billboard singles charts in 1976*

First package: Top 10 singles from Billboard issues of January 3, 1976 through November 13, 1976.* Shipping date: December 3, 1976. **Fresh copies of the year's top hits for your year-end programming.**

Second package: Top 10 singles from Billboard issues of November 20, 1976 through December 25, 1976.* Shipping date: January 28, 1977. **Complete your collection of all the Top 10 records of the year.**

Formats	Estimated number of records (both shipments)	Total price (both shipments)
Hot 100	105	\$60.00
Country	115	\$60.00
Soul	100	\$60.00
Easy Listening	110	\$60.00

*It is expected that the 1976 packages will contain every Top 10 single. However, limited availability of certain singles can result in the omission of one or more items

Bubbling Under The HOT 100

- 101—LIVING TOGETHER (In Sin), Whispers, Soul Train 10773 (RCA)
- 102—LITTLE JOE, Red Sovine, Starday 144 (Gusto)
- 103—SHE NEVER KNEW ME, Don Williams, ABC/Dot 17658
- 104—MIDNIGHT SOUL PATROL, Quincy Jones, A&M 1878
- 105—GET YOU SOMEBODY NEW, LaBelle, Epic 8-50262
- 106—FREE, Deniece Williams, Columbia 3-10429
- 107—NINETY-NINE AND A HALF, Trammps, Atlantic 3365
- 108—SUPERMAN LOVER, Johnny Guitar Watson, DJM 1019 (Amherst)
- 109—IT'S SO EASY (Listen To Me), Denny Laine, Capitol 4340
- 110—LAID BACK LOVE, Major Harris, WMOT 4402 (Atlantic)

Bubbling Under The Top LPs

- 201—THE BEST OF ROD STEWART, Mercury SRM-2-7509 (Phonogram)
- 202—STUFF, Warner Bros. BS 2968
- 203—MARY KAY PLACE (As Loretta Hagers), Tonight: At The Capri Lounge, Columbia PC 34353
- 204—RUSH, 2112, Mercury SRM-1-1079 (Phonogram)
- 205—EARL KLUGH, Living Inside Your Love, Blue Note BN-LA667-S (United Artists)
- 206—AL STEWART, Past, Present & Future, Janus JXS 3063
- 207—ENGLAND DAN & JOHN FORD COLEY, I Hear The Music, A&M SP 4613
- 208—BOBBI HUMPHREY'S BEST, Blue Note BN-LA699 G (United Artist)
- 209—PHOEBE SNOW, Shelter SRL 52017 (ABC)
- 210—STEELEYE SPAN, Rocket Cottage, Chrysalis CHR 1123

ORDER FORM

Record Source International
2160 Patterson Street, Cincinnati, Ohio 45214

Please reserve the following RSI Top 10 package(s) for me, to be shipped December 3, 1976, with a supplementary package sent automatically in January, 1977:

- HOT 100 1976 \$60.00
- COUNTRY 1976 \$60.00
- SOUL 1976 \$60.00
- EASY LISTENING 1976 \$60.00

1975 Top 10 Packages: Records which reached # 10 or higher on the Billboard singles charts from January 4 through December 27, 1975. (Inclusion of every Top 10 record not guaranteed). Available for immediate shipment.

- COUNTRY 1975 (120 records) \$60.00
- SOUL 1975 (127 records) \$60.00
- EASY LISTENING 1975 (116 records) \$60.00

1974 Top 10 Packages: Record which reached # 10 or higher on the Billboard singles charts from January 5 through November 9, 1974. (Inclusion of every Top 10 record not guaranteed.) Available for immediate shipment.

- HOT 100 1974 (95 records) \$45.50
- COUNTRY 1974 (99 records) \$45.50
- SOUL 1974 (92 records) \$45.50
- EASY LISTENING 1974 (74 records) \$36.50

Please add following taxes where applicable:

- California 6% Use Tax
- Ohio 4 1/2% Sales Tax
- Tennessee 5% Sales Tax
- Massachusetts 5% Sales Tax
- New Jersey 5% Sales Tax
- New York 8% Use Tax

Total cost of services ordered: \$ _____

Tax: \$ _____

Station check or purchase order is enclosed in the amount of: \$ _____

SHIP TO:

NAME: _____

STATION CALL LETTERS: _____

STREET ADDRESS: _____

CITY, STATE, ZIP: _____

Sounds Of Stations

• Continued from page 18

standards, so a fair comparison can be produced.

"We'll monitor the signals on a Dymeck wideband medium wave receiver, using a Potomac Industry FIM-21 field intensity unit and a Nagra Mark IV reel-to-reel tape unit. All of the recordings we'll study are made in the 20-50 MV/M of each station's contour."

He says that "if your station's located in the high end of the band and feels the squeeze of 5,000-watt

regionals and low band 10,000-watt and 50,000-watt stations, you won't want to miss one of the comparisons we'll be doing between a Canadian 50,000-watt station at 580 on the dial up against a 5,000-watt station at 1440 on the dial."

Engineers, program directors, and general managers will be able to make their own comparisons of the various equipment and the various airchecks. Craig Turner of Pyramid Productions, Seattle, will be on hand to talk about synthesized music uses.

It was Turner who created and performed on the frequency placement beds for the QSL announcements that were broadcast on 1,000,000-watt Radio Million, Costa Rica, on March 8, 1976. Portions of that transmission will be played through a real-time spectrum analyzer.

"And the Hope, Bennett, Blackburn firm will unveil a radio production room of the future at the Forum this year. We plan to broadcast off the Moffatt Computer Assisted Programming Unit in one of the other workshops to show everyone attending what all radio will be like some day."

In a third science workshop, Lou Dorren, head of Quadracast Systems Inc., San Mateo, Calif., will demonstrate 4-channel CD-4 discrete radio. Harold Kassens, engineer of A.D. Ring, Washington, will also be available to talk about quad radio and its future. Jerry LeBow of Sansui Electronics will also be on hand to demonstrate the Sansui QS matrix broadcasting 4-channel system.

Among those from Moffatt Broadcasting, Canada, will be Keith James, vice president of programming, and Gordon Kyle, the creator of the computer programming unit.

All of the equipment throughout the three science workshops will be operative. Anyone attending the four-day convention will be able to make his own personal tests with the equipment and discover for himself how to improve the sound of his station.

Allen Radio Pay: \$1.25 An Hour

• Continued from page 18

around guys like Charlie Murdock, program director and then general manager of WQAM. Guys like Dick Starr, Lee Sherwood, Jim Dunlap who's still at WQAM, Robe Yonge, Rick Shaw who's now at WAXY in Fort Lauderdale.

H: Did you hope to get into radio when you were a kid?

A: No. I was an education major at Miami. But one day, when I was a sophomore, I was sitting around telling myself that I was going to be the world's worst teacher. I knew that I should find something I could do better. And about that time a friend of mine, kind of a nutty dude, drove up on a motorcycle. I looked the scene over and told myself: That's the most exciting, unique man I know. He was majoring in radio and television. I thought: maybe there's something there.

I went home that weekend—my folks were living in Fort Lauderdale at the time—and walked into the living room. My father, Joseph McDermott, who's now dead, was watching the 6 p.m. news on tv. He looked up as I walked in and said: "You know, you could do better than him."

I thought: well that's a coincidence. When I went back to school on Monday, I went over to the radio-tv department and changed my major.

H: How did you get a job at WQAM?

A: First of all, I had been friends with the disk jockeys over there. And I don't remember the instance, but I'd had a falling out with WFUN. I went to WQAM and said I needed a job. They needed an all-night man, which was the position I wanted because I was still trying to finish up school. And I got hired. Like the day after I got fired from WFUN. Fate must have played a card in it.

The best I can recall, Robe Yonge was becoming the idol of Miami and he'd been doing the all-night show. They were trying to move him into a better slot to make better use of his audience rapport. Rick Shaw, who at that time had 52% of the audience, was on the air for five or six hours a day and was working on Jack Sandler, the general manager, to get shorter hours. So, I went to WQAM a step ahead of the axe.

H: How long did you work at WQAM?

A: About 1½ years. Then I went to WHOO in Orlando which was then a rocker. My wife was sick and tired of me being on the all-night show and I went to WHOO to do mornings. I was there about a year.

H: Had you already picked up the name Mac Allen by this time?

A: Yes. I'll tell you what happened. I sing and pick which a lot of people do. I'm a guitar freak; I have nine guitars. Not that I'm good. I just like to play them. Anyway, just before I got into radio while in college, a guy passed by my room in the dorm and heard me playing. He had a brother who was a songwriter in New York. They wanted to cut some demos during the Christmas vacation. Any kind of a recording session was just a beautiful idea. And the name of Joseph Emmett McDermott wouldn't cut it for a recording stay. So, since I'd been called Mac for a long time because of my last name, the name Mac Allen was born.

And when I got into radio, I considered going back to using McDermott on the air, but realized a guy by the name of Jack McDermott had been in radio in Miami for years. Every three months, I made a promise to myself that the next job I'd change back to my real name.

H: After WHOO, where did you go?

A: I went to WABB in Mobile, Ala. I went through a stage in my life—I guess everybody in radio does—where I just wanted to see what was out there. I had a marriage go down the tubes. I felt it was time to get out and look around. I went through a period of not being too interested in what kind of job I had as long as it was in a place I wanted to be. Not that I had bad jobs, because I didn't; I was pretty fortunate. I went to Mobile and plugged into the morning show there; I was a morning man basically and wound up my life on the air as a morning man. Stayed there about a year, then went to Denver.

There was a daytimer in Denver area—KQXI, which was licensed to Arvada. And I was program director there. We rocked it for a short period of time. At that point, the only rocker in town was KIMN. I think there were about 23 stations in the market. Ten were full-time and the rest daytimers. I remember telling the general manager, "I think that if in a year we can get to be number 10 or 11 in the market behind the full-timers, we'll have achieved a pretty good stroke. In our first book, we went from never having any ratings to about number 9. Shortly thereafter, they sold the station, I think. I had a falling out with the general manager and left.

I've always been interested in engineering. Kind of fascinated about how things work. At that point, I felt I had a chance to go get a first phone license at RAI in Sarasota, Fla. I had a friend down there. He offered to put me up if I'd do some work on the weekends at his station.

He was a guy who'd worked with me in Denver. Another guy who was with me in Denver was Ron Huntsman, now working with the Charlie Daniels Band organization with Joe Sullivan.

From KQXI, I did some weekends at KLZ-AM in Denver and some other stuff. Max Flood was program director of KLZ-FM in those days and it was probably the forerunner of the album-rock format. About 1968.

I was in Denver totally about a year and a couple of months.

The day I was leaving to go to Florida, a guy called from Nashville, said he was looking for a morning man, he'd heard a tape on me, offered me a job. I told him I'd love to have a job, but I wanted to get that first phone, which I thought was invaluable. If the job was still open later, I told him I'd like to consider it.

Also, I had a theory in those days. I used to work a year hard—such as programming—then jock a year. You can do that when you're in your 20s and don't have any responsibilities. I figured that if I got through RAI—remember, I was terrible in school—I would look for a jock job and just sort of lay up for a year. Right? Just raise some hell and have a good time and do my jock thing.

But about a week before I finished at RAI, the guy from Nashville called and said: "Well, we're ready for you."

To this day, I don't know how he tracked me down. So, I went to WKDA in Nashville, then a rocker, to do the morning show. That would have been in 1969, I guess.

Then, they changed the station and went country on AM. Called us all into the office and told us what they were going to do. They had changed managers to Al Greenfield. They said: "Do you want to stay?"

I love Nashville. Always have. I feel very much at home here right

now. I love the terrain and I love the people. I didn't have another gig and I didn't want to leave town, so I played country for about two weeks and then, suddenly, told myself: "Hey, I really like this stuff. It's great. This is fantastic."

Things transpired and I wound up as program director of WKDA very shortly thereafter.

Our FM was a beautiful music station. Greenfield and I assessed the situation and took the FM rock route. It took us a year to put it together and get the FM off the ground. But it has been very successful over the years.

By the way, Nashville was a tough place to go country in those days. Surprisingly, Nashville in those days was very anti-country.

H: I know. Isn't it funny. For instance, WSM at night does extremely well with country music and has to be considered a cornerstone of country music, but they've always been reluctant toward country music in the daytime.

A: I had the privilege of working for Acuff-Rose Music here in Nashville for a while pitching songs.

Next week: Going to Sonderling.

Easy Country

• Continued from page 18

make a mistake about a record and the audience will stay with you if you forget to play that turkey ever again. But in any automation format, the turkey stays with you over and over until you update the reel of music. That's why music selection is so vitally important in automation services."

Radio Arts plans to ship demos on the new programming package by Nov. 15.

"There has been a strong trend toward country music, but people will tell you they don't like hillbilly music. Thus, there's still a stigma of sorts against all country music. However, I think our demo will help solve that problem.

"You've got to understand that black blues and country music are forms of original American music. However, music techniques have improved vastly since the hillbilly days. The music is better.

"Hank Williams has been dead for 25 years, but if it hadn't been for Williams, there wouldn't have been a Kris Kristofferson. Look at 'I'm So Lonesome I Could Cry' by Williams, writing from his heart, and compare that to Kristofferson's 'Help Me Make It Through The Night' which has the same heart and same communication without all of the words that Kristofferson, a Rhodes scholar, knew.

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LOS ANGELES—"Soul Train" is a "very popular program among the Black population," according to an Arbitron study of Black television-viewing. "It was aired in every market on Saturdays where it achieved a 67 average share and a 24 rating. The show also increased tv watching for all stations carrying the program, the study says. Fifteen markets ranging from New York and Los Angeles to Baton Rouge were used in the study.

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John Travolta has been selected by the Music Retailers of America as the best selling new male vocalist for 1976. A brief bio and a picture will appear in the December issue of The Music Retailer. Please be sure that both materials (bio & picture) are sent to Sid Davis in our Watertown office.

Thank you,

Rick

RA/srs

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A 'GINGERLY' CLUB REOPENING

Punk Rock Due At L.A. Whisky

By NAT FREEDLAND

LOS ANGELES—Elmer Valentine, veteran nightclub operator here, is edging gingerly towards reopening his famed Whisky club as a full-time rock showroom.

Trumpeter Don Ellis' big jazz band is now playing every Monday night at the 300-capacity club on the Sunset Strip. And Valentine has booked two local bands not yet recording, Venus & The Razor Blades plus Quick, for four nights over the Thanksgiving holiday weekend.

"I feel that punk rock, which is so hot in New York now, may well be due to hit Los Angeles," says Valentine. "I want to try booking this type of act on weekends and different kinds of music on midweek nights."

However, Valentine has no further firm bookings and stresses that he will take things one step at a time in starting up the Whisky again. "I expect to try various different musical directions in keeping the room alive this time," he says.

The Whisky was the most important Sunset Strip showplace in the early days of California rock. It specialized in hard rock 'n' roll rather than the softer sounds of individual writer/singers which later came to dominate the marketplace.

Unable to maintain consistent record company support for club tours of hard-rock acts, Valentine shuttered the Whisky as a permanent nightclub in the spring of 1975.

He concentrated on booking the nearby 500-seat Roxy, of which he is

a part owner. With a wide booking policy and flexible playdate lengths, the Roxy has become one of the most important nightclubs in the country.

Meanwhile, Valentine began renting out the Whisky as a cabaret

theatre for musical revues, some of which had fairly successful runs. Now he is taking another shot at the rock market with the famed nitery. And he says the Whisky sound system has been dramatically upgraded.

BIG BAND CONCERTS

Florida Firm OK With 10 Promotions

By SARA LANE

MIAMI—Andre Associates presented a successful series of concerts at Dania's plush Jai Alai Palace in the late summer and early fall months. "Originally we had scheduled 12 concerts, but were only able to present 10 since the last date we could get at the Jai Alai Palace was Oct. 23," says David Derrick of the firm.

"When we first came up with the idea of doing a series of concerts, we concentrated on the South Florida market to see where we could fill the void," Derrick explains. "And we found it in the area's middle-aged to senior citizens; people still active who couldn't relate to today's music trends."

Derrick and his partners at Andre Associates, Ron Dade and Larry Andre, hit upon the idea of bringing back the sounds of the big band era.

Woody Herman, Jimmy Dorsey, Stan Kenton, Maynard Ferguson and Buddy Rich are familiar names to people in their 40s, 50s and 60s.

"This South Florida area is filled with retirees and while many of these people can afford to go down to Miami Beach to see big names during the winter, there are others who can't—and there are those long, hot summer months when no entertainment is available to this very large group of people."

The lavish jai alai facility was a natural for concerts and they leased it while the fronton was normally closed. Jai alai in Florida is seasonal with Northern frontons closed in the winter months and Southern facilities closed during the summer's off-season.

Despite a slow start, business

(Continued on page 34)

Paragon Preps For a New Trend Predicts Veer To Abstract Music Coming In 5 Years

By SALLY HINKLE

NASHVILLE—With the opening of Paragon West in Los Angeles and the signing of such artists as Sea Level, Mike Greene, Mac Gayden and Skyboat, Randall Bramblett and Dixie Dreggs, the Paragon Agency in Macon, Ga., is preparing for what it believes will be a new trend in music.

Alex Hodges, Paragon Agency president, foresees the music trend leaning toward more progressive, abstract music within the next five years. Hodges saw the trend in what is now considered Southern rock, and aided in the development of such groups as the Allman Brothers Band, the Marshall Tucker Band, Lynyrd Skynyrd, the Charlie Dan-

iels Band, Wet Willie and the Outlaws.

"Much of Paragon's success is attributed to faith in 'unknown' artists," states Hodges.

The agency expansion to L.A. will bring more in-depth company service to current clients. "A new level of growth may be attained by being closer to musicians, managers and recording company personnel, as well as producers who live in another section of the country," says Hodges.

Terry Rhodes, agency vice president, and Darnise Maness, Rhodes' administrative assistant, are heading the operations of Paragon West, 9255 Sunset Blvd., which is now in full operation.

Paragon has assembled a roster of some 40 artists in its short history and Hodges estimates the 14-member staff will produce some \$8 million in volume for its artists in 1976. This represents another successive increase over the past year and cements Paragon's reputation as one of the leading booking agencies in the nation.

Bee Gees Donate Garden \$ To Kids

NEW YORK—The Bee Gees, touring the U.S. for the first time in some 2½ years, will donate the entire net profits from its sellout Dec. 2 Madison Square Garden concert to the Police Athletic League here, which works with children.

The Bee Gees, whose latest LP shipped gold and whose previous album went platinum, were honored for the donation at a Nov. 10 Gracie Mansion luncheon with Mayor Abe Beame.

L'HOMMEDIU THE KEY

Concert Market Booming In D.C.

By BORIS WEINTRAUB

WASHINGTON—Sam L'Hommedieu remembers when Washington was a weak concert market. That was about five years ago, when he and Jack Boyle, who owned a little D.C. nightclub called the Cellar Door, first went into the concert promotion business.

Now, says L'Hommedieu, "the concert market here has grown tremendously and is stronger than ever."

Since Boyle and L'Hommedieu first began promoting concerts in 1971—the first one was headlined by Gordon Lightfoot, the second by Cat Stevens—Cellar Door Productions has grown at an amazing rate. It has promoted, says L'Hommedieu, at least 200 concerts in the Washington area so far in 1976, with many more to come.

That number makes the firm far and away the dominant promoter in the Washington area, in Maryland and in Virginia. Since Jack Boyle moved to Florida a while back, the firm also has become the leading promoter in that state, too.

But Cellar Door's base of operations remains in Washington. In fact, it remains in a few tiny offices over the Cellar Door, the nightclub the firm still owns.

Cellar Door Productions has exclusive promotion rights to the Capital Centre in Largo, Md., just outside Washington, which seats almost 19,000 and has become one of the major rock venues in the nation. It also has a partnership with Bill Washington of Dimensions Unlimited to promote concerts at the outdoor Carter Barron Amphitheatre, which is owned by the National Park Service.

In addition, Cellar Door promotes in Kennedy Center, Constitution Hall, Lisner Auditorium, Gaston Hall and McDonough Gym at Georgetown Univ.

"This area has grown faster than the rest of the nation as a music market," says L'Hommedieu. "There is a lot of radio competition, so they are interviewing artists all the time. I had Frank Zappa in here the other night, and he was interviewed on three stations. There are a lot of people in the right age group, college and high school, and they have the money to spend on tickets. And there is good coverage in the press here, in the Star and the Post, of our concerts. All this adds up to growth."

Since the Capital Centre opened in December 1973, the Cellar Door firm has promoted in the arena and done remarkably well. Just about every major rock act has played there, and crowds have been sizable as L'Hommedieu counts some 25 sellouts this year.

L'Hommedieu says that Washington's sizable black population has made it possible for him and Bill Washington to schedule many major black acts in the Capital Centre and elsewhere and consistently do well.

"We have a lot of confidence in Bill," he says, "and not just on black acts. He does a lot of white shows with us too. If he says we should do a show, we do it."

One of Cellar Door's strong points is that it can start to develop an act locally by booking it into the nightclub. Then it can bring the act along by promoting the act in medium-sized houses like Constitution Hall, which seats 3,700, and if things go

well, place the act into the Capital Centre when it is ready.

"Sure, the club helps," L'Hommedieu says. "We've taken John Denver from the Cellar Door to the Constitution Hall to the Capital Centre. Same for America. Same for George Carlin. We've taken Richard Pryor from the club to Carter Haron to the Kennedy Center to the Capital Centre."

"The club helps develop a record market in the area, especially if the act gets good reviews in the press. The next time it comes back, we can put it on a concert and there's some interest built up, especially if the act has some record product out that's being played on the radio."

Still, L'Hommedieu knows that not every concert is going to do spectacular business, and part of Cellar Door's skill lies in putting an act in the proper venue.

"If we put it in Constitution Hall and draw 3,500, that's nearly a sell-out and we should make money," he says. "On the other hand, if we put it in the Capital Centre and draw 3,500, it's a financial disaster. We've never gone that low at the Capital Centre, but we've come close. You win some and you lose some in this

(Continued on page 34)

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Friday, November 26th, 8:00 p.m.

COLUMBIA	COLUMBIA	MILESTONE
		
Freddie Hubbard	Hubert Laws	McCoy Tyner

EVENT THREE

Saturday, November 27th, 2:00 p.m.

RCA	A&M	
		
Buddy Rich and his Killer Force	Thad Jones —Mel Lewis Orchestra	Herb Pomeroy Orchestra

EVENT FOUR

Saturday, November 27th, 8:00 p.m.

PABLO RECORDS NIGHT

			
Ella Fitzgerald	Count Basie	Oscar Peterson	Joe Pass

EVENT FIVE

Sunday, November 28th, 2:00 p.m.

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Signings

The Hitchhikers, seven-piece soul group, to ABC. ... Al Kooper, UA artist, to David Libert Agency for booking. ... Blaze, Ohio group managed by Stan Hertzman of Umbrella in Cincinnati, to CBS-distributed Sweet City Records. ... Narada Michael Walden, former Mahavishnu drummer/pianist, to Atlantic.

Tenor horn player Sonny Stitt to Catalyst Records, the jazz division of Springboard International, with his debut LP a joint effort with Red Holloway, "Forecast: Sonny & Red." ... Machito, pioneer in Afro-Latin/jazz for 35 years, to Coco Records worldwide, with his first LP produced by Harvey Aherne.

Franklyn Ajaye, Little David comedy artist, to NBC Television. ... Richie Walker Band to Flair Records in San Francisco, managed by Stan Marcum of Productions 6000. Gelsa Palao to Moon Records of L.A. ... Tremor, Pennsylvania rock group, to Mascara Snake Productions of Pittsburgh.

Pop, L.A. punk band, to Back Door Records. Alan Rinde manages the group. ... Roger Wilhoit & The Band Of Gold to Larry Wilt Associates of Nashville for booking.

J.D. Sumner & the Stamps, gospel headliners who have opened many Elvis Presley dates, to Edward Bosken's QCA Records. Ed Enoch manages the act. ... Max D. Barnes to Screen Gems-EMI Music Inc. with exclusive writing contract.

Claus Ogerman, veteran arranger and producer, to Warner Bros. as an artist with Tommy LiPuma producing.

Concert Market

• Continued from page 32

business. The trick is to win more than you lose.

"Just about every week, I get a call from someone who wants to go into the promotion business, and they always want to start at the top, in the 18,000-seat arenas. I always say, 'Why?' We started in a little club that seats 199. That's the way to start and build your business."

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Lani Hall Coming Out Of Retirement

By ED HARRISON

LOS ANGELES—After six years as lead singer for Sergio Mendes & Brasil '66 and two solo albums known only to a small cult of followers, Lani Hall (Mrs. Herb Alpert) is pursuing her career again beginning with the forthcoming release of "Sweet Bird" on A&M.

"I cut 'Sundown Lady' and 'Hello It's Me' without any real intention of following through," says Hall. "I didn't promote the albums at all. There were no personal appearances, no interviews, no nothing. They just died."

She left Mendes in 1971 because for her the excitement was gone. "I got so into Brazilian music that I felt I knew more about it than the Brazilians I was playing with and I no longer wanted to go on the road."

Her new album, produced by Alpert with arrangements by Michel Colombier, draws material from Barry Manilow, Joni Mitchell, Andy Pratt, Michael Franks, Rick Roberts, Bill Quateman and "Chorus Line." "Tunes that touched me deeply were my first consideration," says Hall.

Hall, 31, says that the birth of her daughter has been a source of her inspiration. "That's the reason I'm doing this album," she says. "My whole attitude changed. I started to re-evaluate what I wanted to do and I really wanted to sing. I was happy just practicing."

"When I began recording 'Sweet Bird' I asked myself whether it would be enough to record it and say goodbye to it like the other two albums. Towards the end I became serious and didn't really want to say goodbye to this one."

Alpert, who plays a flugelhorn solo on one cut, has coached Lani and helped revitalize her career. "Herb helped me tremendously to expose my voice. It took a while to



Lani Hall: Letting it all hang out as a singer and a promoter of her own albums for the first time.

become an uninhibited singer and much more expressive."

Says Alpert: "It was harder being objective about the album because of the closeness from start to finish. I heard Lani sing in the shower and didn't want to settle for less than what she is capable of giving. I wanted to capture that carefreeness and for her to be totally free to let loose."

Despite her past endeavors, Hall feels like she's starting fresh. "I feel like I already have a reputation from Brasil '66. But since the new music has nothing to do with anything before, I feel like a newcomer. The difference in this album is that I've opened up now as a singer and a woman."

Hall will make her first stage appearance in more than a year (she appeared with Alpert's new band last) when she plays the Ivanhoe in Chicago Nov. 29 and the Bottom Line in New York on Dec. 4. She will also be making television appearances on the "Mike Douglas Show" and "Dinah" to help promote the album.

Jai Alai Palace Concerts

• Continued from page 32

picked up and Derrick says he and his partners learned "an awful lot" about the concert promotion business, a field alien to their multi-faceted corporation which specializes as hotel, resort and restaurant consultants.

"Surprisingly enough," he says, "we had large groups of younger people in the audience. Herman, Kenton and Rich have young musicians in their groups and a lot of kids turned out to hear them."

Ferguson and Kenton sold out. Derrick maintains that Rich could have sold out a one-night appearance. They had booked him for two consecutive evenings. Other headliners included Les and Larry Elgart, Woody Herman, Jimmy Dorsey Band, Duke Ellington Band, Four Freshmen and the New Christy Minstrels.

Tickets were priced from \$5-\$10 for all concerts with the exception of Ferguson who commanded \$8-\$12. In addition to listening, audiences could dance. A movable stage was built in a 30-x-10-foot area on the jai alai playing floor.

"This too was an incentive to bring people to the concerts. There are so few places to dance in South Florida with the exception of a couple of major hotels," Derrick says.

Andre Consultants is now looking at other Florida areas for concerts,

not limiting itself to this particular format.

"We may branch out a bit and book more contemporary groups for appeal to a slightly younger audience," says Derrick. "And we are planning another series like this past one at Dania again next year."

No Split, But The Band Halts Its Live Dates

LOS ANGELES—The Band has decided to stop performing live as a group after 16 years, although it will continue to record together.

The quintet's final national appearance was on NBC-TV's "Saturday Night" recently. A live farewell appearance is being set for Winterland in San Francisco over the Thanksgiving weekend with special guest stars associated with the Band to sit in.

The group came together as the Hawks, backup band for Canadian rocker Ronnie Hawkins. Later it gained an international reputation as a touring group behind Bob Dylan.

The individual members of the Band are currently busy with separate studio production projects.

Top Boxoffice

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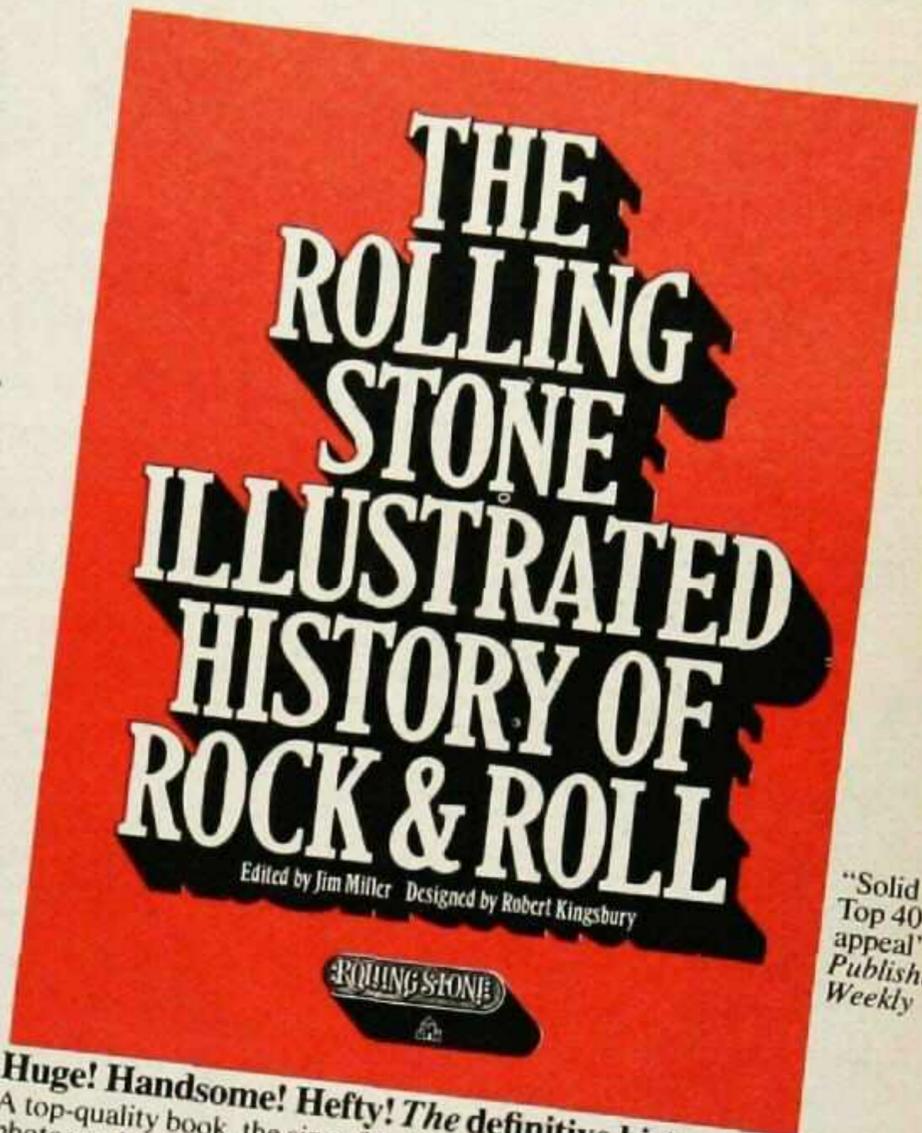
Rank	ARTIST—Promoter, Facility, Dates *DENOTES SELLOUT PERFORMANCES	Total Ticket Sales	Ticket Price Scale	Gross Receipts
Arenas (6,000 To 20,000)				
1	ERIC CLAPTON/CHARLIE DANIEL'S BAND—Concert's West, Sportatorium, Hollywood, Fla., Nov. 6	17,300	\$6.50-\$7.50	\$112,441*
2	BLACK SABBATH/TARGET—Wolf & Rissmiller, Arena, Long Beach, Calif., Nov. 6	13,553	\$5.50-\$7.50	\$95,528
3	ISLEY BROTHERS/WILD CHERRY/BLACK SMOKE/UNDISPUTED TRUTH—Lewis Grey Prod., McNichols Arena, Denver, Colo., Nov. 7	12,700	\$5.50-\$7.50	\$90,000
4	NEIL YOUNG & CRAZY HORSE—Feyline/C.U. Program Council, Fieldhouse, Boulder, Colo., Nov. 6 & 7 (2)	11,936	\$7	\$83,552*
5	PARLIAMENT/FUNKADELICS/SLY & THE FAMILY STONE/BOOTSYS RUBBER BAND—Feyline, Convention Center, Dallas, Texas, Nov. 5	9,505	\$6.50-\$7.50	\$67,695*
6	Z Z TOP/FOOLS—Sunshine Promotions, Roberts Stadium, Evansville, Ind., Nov. 7	8,004	\$6-\$7	\$51,686
7	EARTH, WIND & FIRE—Ruffino & Vaughn, War Memorial, Rochester, N.Y., Nov. 4	7,034	\$7-\$7.50	\$51,391
8	TED NUGENT/MONTROSE/REX—Sunshine Promotions, St. John's Arena, Columbus, Ohio, Nov. 7	7,796	\$5.50-\$6.50	\$49,373
9	BLACK SABBATH/BOB SEGER/TARGET—Pacific Presentations, Swing Aud., San Bernardino, Calif., Nov. 7	7,500	\$6.50	\$47,684*
10	BLACK SABBATH/BOB SEGER/TARGET—Wolf & Rissmiller, Sports Arena, San Diego, Calif., Nov. 5	7,722	\$5.75-\$6.75	\$46,865
11	KANSAS/OZARK MT. DAREDEVILS/MICHAEL STANLEY BAND—Contemporary Prod., Kiel Aud., St. Louis, Mo., Nov. 4	10,586	\$3.95	\$40,819*
12	PARLIAMENT/FUNKADELICS/SLY & THE FAMILY STONE/BOOTSYS RUBBER BAND—Feyline, Lloyd Noble Center, Norman, Okla., Nov. 6	5,704	\$6-\$7	\$37,900
13	DARYL HALL & JOHN OATES/SILVER—Sunshine Promotions, Convention Center, Indianapolis, Ind., Nov. 7	6,325	\$5.50-\$6.50	\$34,596
14	DARYL HALL & JOHN OATES/RORY GALLAGHER—Rick Kay, Sports Arena, Toledo, Ohio, Nov. 6	4,422	\$5.50-\$6.50	\$26,166
Auditoriums (Under 6,000)				
1	BOSTON/YESTERDAY & TODAY—Pacific Presentations, Civic Aud., Santa Monica, Calif., Nov. 7 (2)	6,000	\$6.50-\$7.50	\$43,433*
2	KANSAS/AMBROSIA—Contemporary Prod./Chris Fritz, Memorial Hall, Kansas City, Mo., Nov. 5 & 6 (2)	7,160	\$6	\$42,000*
3	HELEN REDDY/MIKE NEUN—Northwest Releasing, Aud., Portland, Ore., Nov. 5 (2)	5,943	\$5-\$7	\$36,825
4	AL STEWART—John Bauer, Queen Elizabeth Theater, Vancouver, B.C., Nov. 1 & 2 (2)	5,293	\$5-\$7	\$34,511
5	GEORGE BENSON/JOHN KLEMMER—Friedman & Johnston Prod., Phase 3 Pavilion, Cheney, Wash., Nov. 5	5,500	\$4.50-\$5.50	\$26,816*
6	FRANK ZAPPA—DiCesare-Engler Prod., Syria Mosque, Pittsburgh, Penn., Nov. 5	3,800	\$7	\$26,600*
7	HELEN REDDY/MIKE NEUN—Northwest Releasing, Opera House, Seattle, Wash., Nov. 4 (2)	4,294	\$5-\$7	\$26,470
8	ELVIN BISHOP/TOMMY BOLIN—Bill Graham, Civic Aud., Sacramento, Calif., Nov. 7	4,369	\$4.65-\$6.65	\$26,446*
9	BILLY JOEL—Billy Fuller, Recreation Hall, University Park, Penn., Nov. 6	5,800	\$4.50	\$26,100*
10	HELEN REDDY/MIKE NEUN—Northwest Releasing, Opera House, Spokane, Wash., Nov. 7 (2)	3,397	\$5-\$7	\$22,700
11	GEORGE BENSON/JOHN KLEMMER—Friedman & Johnston, Carver Gym, Bellingham, Wash., Nov. 3	3,750	\$5.50	\$20,444*
12	PURE PRAIRIE LEAGUE/FIREFALL—DiCesare-Engler Prod., Syria Mosque, Pittsburgh, Penn., Nov. 3	2,700	\$7.50	\$20,260
13	HELEN REDDY/MIKE NEUN—Northwest Releasing, Queen Elizabeth Theater, Vancouver, B.C., Nov. 3	3,242	\$5-\$7	\$20,128
14	TOWER OF POWER/DEXTER WANSEL BAND—Electric Factory Concerts, Tower Theater, Philadelphia, Penn., Nov. 6	3,100	\$4.50-\$6.50	\$18,000*
15	LEONTYNE PRICE—Northwest Releasing, Aud., Portland, Ore., Nov. 6	1,777	\$8-\$12	\$17,682
16	KANSAS/MIKE FINNIGAN—Contemporary Prod., Century II, Wichita, Kan., Nov. 3	3,036	\$5.50-\$6.50	\$17,646
17	BOB SEGER/JACKIE LOMAX—Fun Productions, Civic Aud., Santa Monica, Calif., Nov. 4	2,054	\$6.50-\$7.50	\$15,288
18	JERRY JEFF WALKER/VASSAR CLEMENTS—Northwest Releasing, Paramount Northwest, Seattle, Wash., Nov. 6	2,778	\$4-\$6	\$15,214
19	AL STEWART/CRACK THE SKY—DiCesare-Engler Muhlberg College, Allentown, Penn., Nov. 6	2,300	\$5.50-\$6.50	\$14,000
20	PHOEBE SNOW/PETER LANG—Schon Prod., State Theater, Minneapolis, Minn., Nov. 6	2,200	\$6	\$13,000*
21	BOSTON/SPARKS—Pacific Presentations, Arlington Theater, Santa Barbara, Calif., Nov. 6	1,700	\$7.50	\$12,000

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Talent In Action

RALPH MacDonald

Avery Fisher Hall, New York

The new hall at Lincoln Center here set off the music of MacDonald to best advantage.

Billed as "Ralph MacDonald And Friends"

the three-hour event was the major stage premiere of a veteran New York studio percussionist and songwriter.

Nearly 50 musicians helped out, including background singers, a backup band, a horn section, a string section, and a steel band.

The orchestra was conducted by William Eaton, and featured solo artists included vocalist Patti Austin, Bob James on keyboards, and Grover Washington Jr. on saxophone.

But the evening was MacDonald's, whose songwriting skills include such credits as

"Where Is The Love," recorded by Roberta Flack, and "Trade Winds" by Rod Stewart. These and more were performed as well as long sections from MacDonald's "Sound Of A Drum" LP.

MacDonald is not a percussionist who flails away at a battery of noisemakers to make his

point. Tasteful thumping brings out the nuances of his rhythm'n'jazz music.

And although he sometimes risked being overshadowed, especially by saxophonist Washington, on "Mr. Magic," his fluid style and surprising charisma bonded the disparate elements into a strong and totally successful live presentation.

High point of this was "Calypso Breakdown" when all the elements came together perfectly for a truly magical moment. **ROMAN KOZAK**

**ISLEY BROTHERS
WILD CHERRY
BLACKSMOKE
ROSE ROYCE**

Forum, Los Angeles

The Isleys brought their polished r&b show to a rare date in Los Angeles Oct. 24, emerging onto stage in a cloud of smoke. Punctuating the performance with occasional explosions, balloons and fireworks, the band eased its way through its many hits, past and present.

The near-capacity crowd, which stood up and cheered when the Isleys came on, remained enthusiastic throughout the performance. The best received numbers were ones with which the audience was familiar, such as "Fight The Power," "Who's That Lady," and "Live It Up" as well as current hits from the T-Neck LP "Harvest," including the title cut and "Who Loves You Better."

Slower, more mellow songs were well received, such as "Hello, It's Me," "For the Love Of You," and "Let Me Down Easy." A good rendition of "Summer Breeze" was included and allowed lead guitarist Ernie Isley a chance to display his virtuosity. In the course of the evening, he demonstrated various skills such as playing behind his back and playing with his teeth.

The Isleys were preceded by Wild Cherry, the Epic band which "plays that funky music." Led by Robert Parissi, lead vocalist and guitarist, the band ran through such numbers as "Don't Go Near The Water," "I Feel Satisfied," and "No-where to Run." The band slowly warmed up the audience, which was beginning to dance in the aisles when Parissi mentioned they had forgotten to play a song and moved into "Play that Funky Music." The audience went wild.

Blacksmoke led into Wild Cherry with cuts from its recent Casablanca LP titled "Blacksmoke," playing numbers such as "Turn This Thing Around" and "What Goes Around Comes Around." The band gave an enthusiastic performance for its home town of L.A.

The concert was opened by Rose Royce, a band that records for Whitfield Records and is featured on the RCA "Car Wash" soundtrack album. The band only played a short set, but was well received, performing titles including "Keep On Keepin' On" and "Workin' At The Car Wash" from the "Car Wash" LP. **TOM CECIL**

GRAHAM PARKER

Roxy, Los Angeles

The only fault with Parker's set Monday (8) was its brevity. Partially due to the excitement and anticipation for headliner Richie Havens, who was recently reviewed in Billboard, Parker's set was limited to a half hour.

Parker, a diminutive Englishman, with an appearance resembling a cross between Lou Reed and Bruce Springsteen, got the crowd rocking from his first song on.

Dressed in a black suit, orange T-shirt and dark glasses, it's apparent that his visible stage demeanor is as much part of the show as the music.

His singing is intense with his husky vocals emitting a raw, gut urgency in both lyrical content and presentation. On stage he sways back and forth, pointing his guitar in every direction.

Parker performed songs from his two Mercury albums, "Howlin' Wind" and his latest "Heat Treatment." His songs reflect r&b roots and shadows of Dylan come through in the lyrics.

His five-piece backup group called the Rumour provided super reinforcement, especially when Parker abandoned his guitar and gyrated along the stage.

Among the songs he performed were "Something You're Going Through," a vivacious rocker. "Turned Up Too Late," with Parker belting out the lyrics in a deep throaty way, and "Back To Schooldays," a footstomping rocker aided well by Andrew Bodner's bass and supporting guitars.

On "Don't Ask Me Questions," a high energy rocker, Parker looked up at the ceiling, pointing with his hands and screeching "Hey Lord, don't

(Continued on page 41)

TALENT IN ACTION

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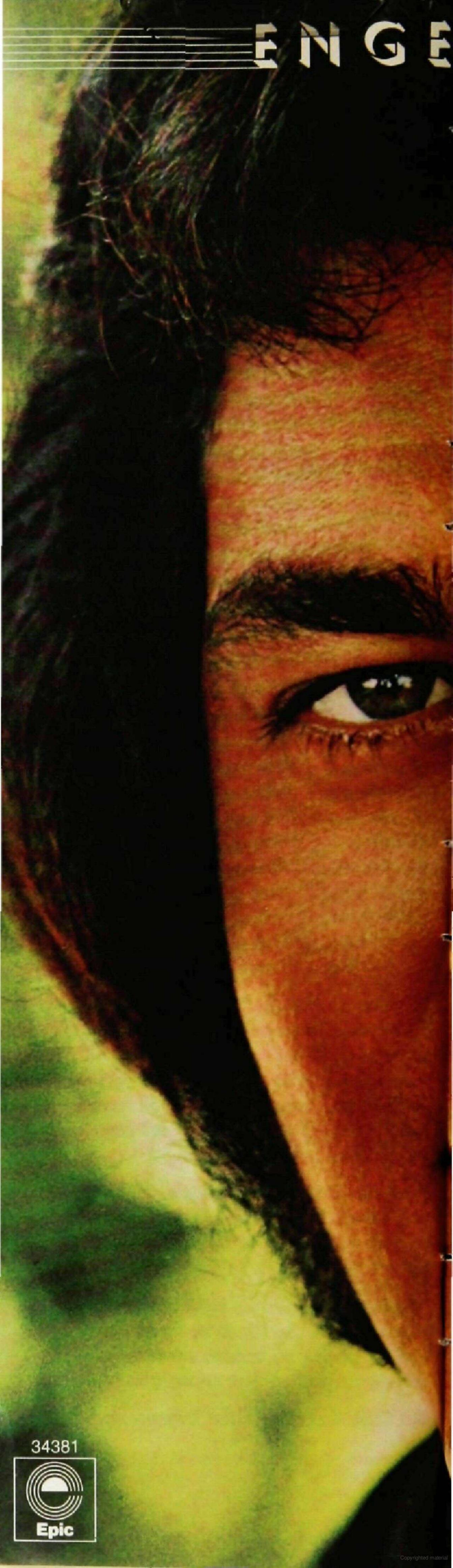
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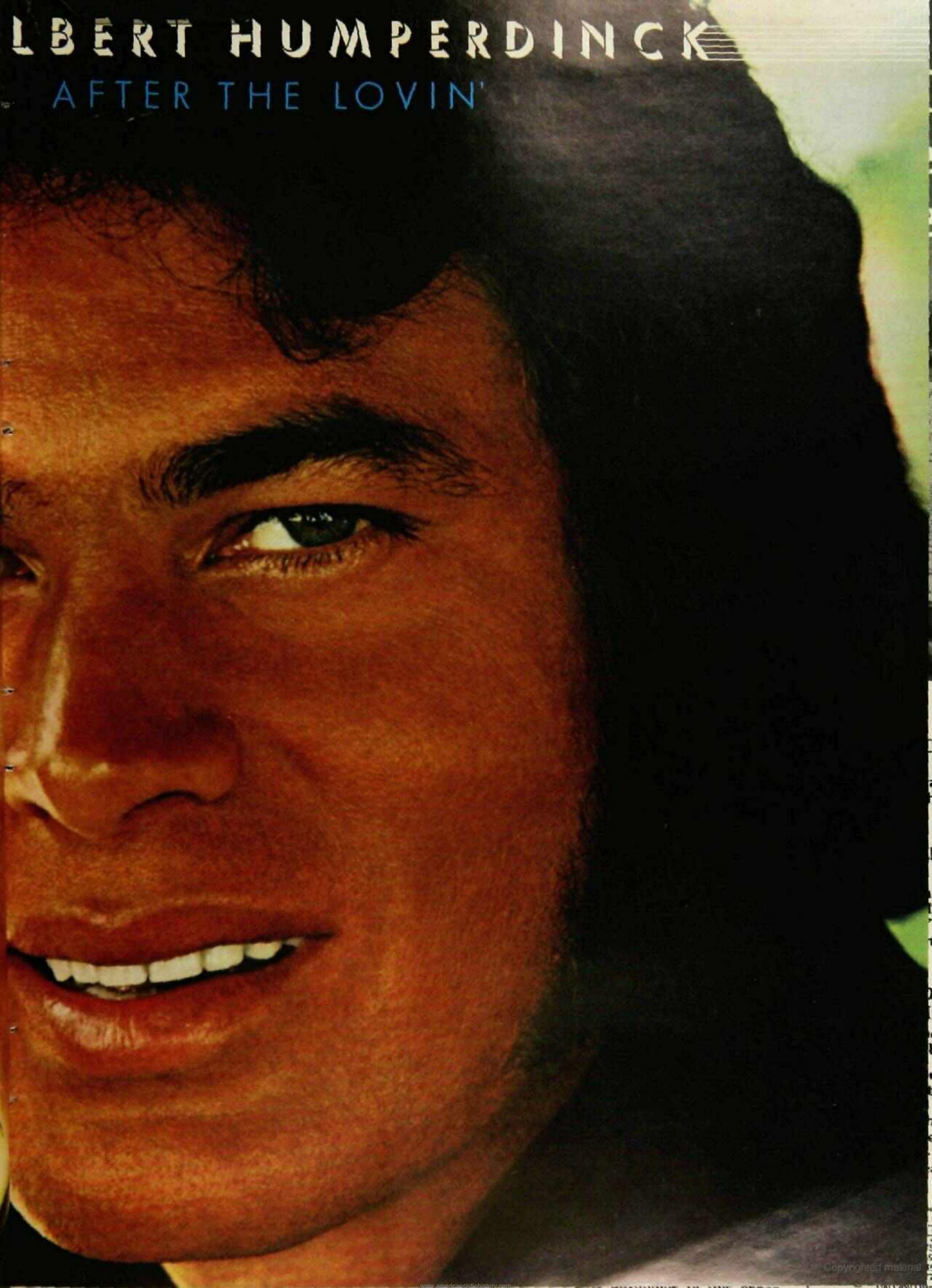


34381



ALBERT HUMPERDINCK

AFTER THE LOVIN'



Talent In Action

Continued from page 36

ask me no questions" in his distinctive raw vocal style.

Parker finished his set with "Heat Treatment" and "Soul Shoes," two rip roaring numbers that had the crowd bouncing in its seats.

Graham Parker is one of the most exciting new additions to emerge on the rock scene. His enthusiasm and flair ensure more will be heard from him in the future.

ED HARRISON

MICHAEL MURPHEY

Ivanhoe Theatre, Chicago

Murphey's two shows here, Oct. 19, faced competition from the third game of the World Series, and delay in release of the artist's sixth album, on Epic, which should have been in stores to lend support.

Nonetheless, for his first performance, Murphey nearly filled the 570-seat theatre largely with established Murphey fans. The partisans got their money's worth, but it was not a performance to win converts for the soft-spoken country rocker.

Those familiar with Murphey's material could overlook that his vocals tended to be submerged in the mix, but this reviewer at times, strained to make out the lyrical content, understood to be one of Murphey's strengths. Murphey's lack-luster singing which was occasionally sharp, perhaps also can be blamed on the sound he was provided.

The set opened with two songs that featured Murphey on banjo, "Carolina In The Pines," and "Rhythm In The Road," after which he switched to the amplified acoustic that accompanied him most of the evening.

Two songs from the new album, including the title cut, "Flowing Free Forever," next were linked in a medley. Murphey said the title song, a psychedelic Beatle-esque throw-back, was inspired by his visit to a canyon on Navajo land.

Murphey gave the crowd "Wildfire," which they certainly had come to hear, but jokingly began to sing "Rocky Mountain High," in a parodistic false start. The band began over and Murphey's best known song emerged unharmed.

The set concluded with "Geronimo's Cadillac," another Murphey favorite, that extended into a long instrumental jam and finally became an a capella number, gospel-style, with the audience on its feet clapping and singing along.

ALAN PENCHANSKY

NEIL YOUNG

Dorothy Chandler Pavilion, Los Angeles

Unaided by the elaborate production and slick stage presentation that has come to be standard concert format these days, Young brought the soldout crowd immediately to its feet in hysterical response Nov. 1 by simply walking onstage with guitar in hand.

His voice apparently back to normal, Young delivered a representative but scanty performance containing only a few of his most popular songs mixed with a sample of new and previously unrecorded material.

Young divided his 90-minute 18-song show in half beginning with a solo acoustic set. The characteristic frail voice and introspective lyrics, though barely audible over the continued show of audience enthusiasm, filled the theatre as he moved between guitar and piano, providing a simple and delicate background to his songs.

His new songs, including "The Campaigner," a song of timely political significance and "Too Far Gone" that dealt with a broken love affair caused by losing touch with oneself, all struck upon his usual themes of romantic disillusionment, soul-searching and desperation.

But with his prerecorded material he was not too generous. For this first half he chose to ration out only "Old Man," "After The Gold Rush," "A Man Needs A Maid" and probably his most popular song, "Sugar Mountain" with which he appropriately closed. Considering how many times he has performed these songs, his delivery was still fresh and sincere.

Following intermission, Young returned, backed by the guitar, base and drums of Crazy Horse. The hard-driving rhythm and greater control of dynamics afforded by electric instruments provided a well-rounded contrast to the acoustic set.

He opened with "Cinnamon Girl" and followed with a greater level of intensity, this second half highlighted Young's unorthodox guitar style. Free-flowing, though rough and sometimes unstructured, Young's searing guitar pas-

sages monopolized the spotlight without becoming at all tedious.

Young's playing went in many directions but always returned smoothly to the strongly established sense of melody inherent to all his music. Both "Cowgirl In The Sand," which he sometimes does acoustically, and "The Hurricane," a song previewed from his new album, particularly stood out in this respect.

Though Crazy Horse provided strong support, Young simply moved on his own, making it the band's responsibility to follow.

Even if a bit sloppy and unpolished in his presentation when compared with other performers, all the emotional and melodic appeal of Young's music remained intact. In both his new and old material, Young treated the listener to his special style of delivery mixed with sensitive and emotional observations.

KEVIN MERRILL

VINICIUS DE MORAES

Salon Manuel M. Ponce, Mexico City

Literally alleged the poet laureate of Latin America and one of the most brilliant lyricists in the territory, Brazilian Vinicius De Moraes made his debut here Sept. 11 in this small, 350-seat hall of the Palacio De Bellas Artes. In many ways it was a rare experience for the locals, with the hip, 60-ish, former ambassador to France and consul general in Los Angeles making an entrancing study (almost more like a musical lecture than a straight concert) of the samba and bossa nova.

Seated at a table, with four support musicians and a girl singer around him, De Moraes mesmerized the just-about capacity audience for a full two hours without an intermission. Unfortunately, there's no real college and university circuit in this country, because if there was he would be working from border to border through Christmas.

Explaining and singing in a unique fashion that is soft, crisp and swinging all at the same time, the long-haired gent proved over and over again that he is a master of his trade. Interweaving the spotlight between himself and the others, he projected solidly with a raft of his songs that are now considered international standards, "Girl From Ipanema" which he collaborated on with Antonio Carlos Jobim; "Canto De Ossanha" and "Samba Da Bencao" done with Baden Powell; "Regla Tres" created with Toquinho, among a couple of dozen.

Alone, he could have captured maximum attention, but with his mini-entourage it came out like a cake oozing over with a lot of hot icing. Slender, gaunt and dramatic Simone Bitencourt, a top recording artist in her own right in Brazil for RCA (De Moraes waxes for Polydor), slithered and swayed to the infectious beats as if she was also telling stories.

On a first time out of his own backyard, the multilingual De Moraes might be a "Johnny-come-lately" on the international scene—but he's a solid one. He apparently could have his cult wherever.

MARV FISHER

DANCIN' MACHINE

Knott's Berry Farm, Buena Park, Calif.

It's almost unbelievable to conceive of the energy expended by this troupe of untrained street dancers honed into a professional group of hoofers who can do a straight 35-minute headline act complete with between-numbers costume changes and hardly be out of breath. Yet the Dancin' Machine accomplished this phenomenon here in a one-nighter Sept. 24, when the seven-member dance group, choreographed by Jeff Kutash, displayed precision movements in unique routines which combined comedy, glitter and the amazing acrobatics of Mr. X who jumps so high that he appears to be flying, then lands on his hands and toes as lightly as a feather.

The effect of each number was enhanced by colorful backgrounds, special costumes and almost constant motion, except for the Ice Follies type blackouts when set changes were made. Although the blackouts slowed the pace somewhat, the waiting time was worth it. The troupe did a number each time surrounded by vaudeville and musical numbers during the show, and as production numbers included "Odds," which had the members do a white-face harlequin ballet, the "Dancin' Machine Theme," in which the troupe did a salute to the '50s, the Wizard of Oz.

(Continued on page 42)

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Helen Reddy & Jeff Wald

New Management, Name Set For N.Y. Club Reopening

NEW YORK—After being shuttered for several months for violations of several city ordinances, the Le Jardin discotheque, one of the prime movers of the disco boom in this country, has reopened as Jouissance (Ultimate Pleasure) under new management.

The "new" club does not seem to have suffered unduly from its forced and prolonged closure, instead, manager John Contini claims business is so good the establishment has moved from a two to three-day operation to accommodate demand, and is contemplating further expansion of its business hours.

But Jouissance has undergone subtle changes. Before its closure, it operated with a clientele that was about 60% gay. Today, its clientele is about 70% straight, but Contini assures that the gays are returning, and eventually Jouissance hopes to re-establish the 60% to 40% gay/straight ratio.

Contini attributes Jouissance's success to the fact that many disco lovers are growing tired of what he calls the "warehouse" atmosphere of some of the larger clubs catering to mass audiences. "People are turning to smaller, more intimate rooms that offer more personalized attention," he says.

Jouissance is geared to intimacy and relaxation. The new sound system, custom-built by the New York Sound Co., is directed at the center of the room where the dance floor is located. Once the dancer steps off the dance floor, the music immediately assumes a subdued quality.

The decor in the club's lounge further emphasizes intimacy and relaxation. Featured are palm trees, shrubbery, hammocks and sofas. The staff too, according to Contini, is handpicked for courtesy and friendliness.

Jouissance's lighting, supplied by Solid State Lights, further emphasizes the theme of intimacy and relaxation. They are soft, indirect and custom-made, a distinct departure from conventional disco lights that

(Continued on page 46)



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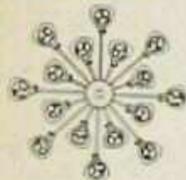
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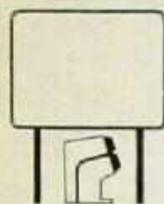
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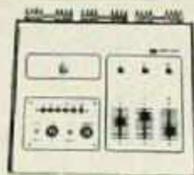
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A STIGWOOD DISCO MOVIE

By RADCLIFFE JOE

NEW YORK—The Robert Stigwood Organization will produce what is believed to be the first full-length feature movie based on the impact of discotheques on the contemporary culture of the U.S.

The film, tentatively titled "Saturday Night," will feature John Travolta, Midland International Records artist and star of the tv series "Welcome Back, Kotter" in the lead role. It will be loosely based on a New York Magazine article which appeared in June this year, and will have a screenplay by Norman Wexler, who also wrote the screenplay for "Serpico" and "Joe." John Avildsen will direct.

The story line of the movie will revolve around Vincent, a 19-year-old paint store employee of poor

Brooklyn parents who discovers himself while seeking escape on Saturday nights in the discotheques around the Bayridge section of Brooklyn.

The Stigwood Organization is still negotiating with songwriters and choreographers for the music and dance steps to be used in the film. The soundtrack will be available on RSO Records and Paramount Pictures will release the movie.

The film which will go into production on Feb. 14, will be shot on location in Bayridge, Brooklyn. RSO is hoping to have it ready for release by the fall of next year. Among other films the Stigwood Organization has produced are "Jesus Christ Superstar" and "Tommy."

N.J. DEEJAY ADAMANT

Radical Change Is Music's Key Need

NEW YORK—Radical changes must be made in the format of conventional disco music if boredom is to be eliminated and longevity of the industry is to be assured. This is the opinion of Charlie Roberts, disco deejay with the Beach House Disco in Point Pleasant Beach, N.J.

Roberts feels that lack of creativity in disco music, engendered by the success of the original disco beat, is hurting more than helping the young industry. He charges that the sameness of the music, and the reluctance of his peers to play nothing but what appears on the disco charts, is resulting in a falling-off of attendance, and the reverting of some rooms to rock music and like bands.

Roberts feels that if the beat is to be turned around, the record industry must stop trying to adhere to an

established and safe "disco" beat, and broaden its horizons in terms of the music it produces. "We need new music, we need new beats, and we need new dances, and it is only through this that the present threat of deterioration in the industry can be stemmed," says Roberts.

The New Jersey deejay says that during the past few months he has had the alarming feeling that so-called "new" product that arrives at his club for auditioning, has been heard before. He continues: "With only a few exceptions, most of today's disco records are the same as yesterday's and the day before. They have the same orchestration and vocal arrangements, the same musical cliches and meaningless lyrics, and the same beat, over and over and over."

RADCLIFFE JOE

Natural Mood At Zachary's

NEW YORK—A touch of nature has been brought indoors at the new Zachary's discotheque in Jacksonville, Fla., with a decor that features a two-story waterfall, a natural rock cascade, a huge aquarium with more than 100 tropical fish, scores of hanging plants, more than 1,000 feet of mirrors, and the largest mirror ball (they claim) in the state of Florida.

The design is the brainchild of Charles Guthrie III of Jacksonville, who wanted to re-create "a natural

environment" within the club which is aimed at the 24 to 45 upper income disco fan.

Said to be the poshest and most elaborate of its kind in the Jacksonville area, Zachary's sound and lighting facilities were coordinated by Graham Smith Associates of New York. The lighting design covers 700 square feet of the dance floor with an umbrella of more than 300 feet of multicolored light strips which spin, flash and chase through sequences of programmed patterns under the deejay's control.

The entire lighting system was custom built to GSA specifications by Digital Lighting Corp. The sound system which was also built to GSA specifications, was provided by GLI of New York.

In addition to the main room of the club there is a lounge that features a European-style bar, modular seating, wood panelling and beamed ceilings and indirect lighting. This room is fed by an entirely different sound system, and features more subdued music aimed at inducing relaxation.

The club is open six days a week and charges a \$1 cover charge weekdays, and \$2 on weekends. The dress code specifies men in suits and ladies in evening wear. Music spun by Ray Huston caters to the varied tastes of the audience with emphasis on progressive disco. Zachary's is owned by 24-year-old Timothy Bradford.

Collegiate Remote

NEW YORK—The live remote broadcast of a disco party by WPGU-FM from the student union building of the Univ. of Illinois last weekend, is being hailed by its producers as the first successful step toward radio disco.

The show, a joint venture of WPGU-FM, Love-Smoke and Mann Productions and J.R. Russell Electric, offered the student audience, as well as home listeners a mixed flow of disco music, as well as commercials specially designed for the event. The commercials were stacked in five minute groups at 30 minute intervals.

According to Kim Love, air personality for WPGU-FM, and disco deejay for Love-Smoke and Mann Productions, the show was an unprecedented success with positive response from home audiences.

Disco Mix

TOM MOULTON

NEW YORK—Quebec, Canada, exists in a world of its own when it comes to music. The province often creates sounds that are accepted almost exclusively on a local basis.

However, there is one exception to that rule in a group called Toulouse. This is a three girl group with backup instrumentalists. Its first LP is well-produced, well-arranged, and introduces some interesting effects with the panning of instruments from left to right.

At least six strong cuts are featured and some of them are reminiscent of the German sound. "Lindbergh 11" is a cut that is big in Quebec. It begins with a jet plane taking off. From a rhythmic standpoint the tune has the same tempo and feel of "You're the First, My Last, My Everything" and features both English and French lyrics.

"Un Jour En Martinique" sounds a lot like "Fly, Robin Fly" with a very strong horn. The lyrics are also in French. "Tout Est Dans Ta Tete," is a very tight, funky rhythm that builds on a simple theme then goes into a melodic hook. "Bouge-Toi" has a feel like "Who Is He and What Is He to You," and features many percussion instruments that keep the excitement up. "On A Rien A Perdre" sounds like a Donna Summer track with French uptempo vocals which generate a lot of energy.

"365 Jours D'Amour" is slower and funky and keeps building its momentum. Some of the tracks were out at Muscle Shoals and at Criteria Studios in this country. The record is only available as a Canadian import. It is on the Magique label.

From Toronto comes the new RCA 12-inch 33 1/2 r.p.m. disco disk of the new T.H.P. Orchestra titled, "Fightin' On The Side Of Love." One side is vocal and the other instrumental. Both are over six minutes long. The disk is commercially available in Canada only.

The T.H.P. Orchestra has had some success in Canada with an earlier LP titled "Early Riser." This is the strongest thing the group has done to date. The music, with an infectious hook, is very uptempo and energetic. There are a number of breaks with some sound effects. There are no immediate plans for U.S. release of this product.

Motown Records has released the new Supremes LP titled "Mary, Scherrie & Susaye." There are several strong cuts on this disk including the group's current hit, "You're My Driving Wheel." "Love I Never Knew You Could Feel So Good" is the strongest cut, with the group at its vocal best.

There is a drive to this cut that is not only overwhelming, but also reveals a whole new dimension to the Supremes. "I Don't Want To Be Tied Down," is very uptempo and projects an enormous amount of energy. An excellent production job was done by Brian Holland.

Tamla Records has released the new Theima Houston LP titled, "Anyways You Like It." There are two strong cuts. "Don't Leave Me This Way," from the classic LP by Harold Melvin & the Blue Notes is now done with much more energy, obviously geared to the lucrative disco market. However, nothing has been detracted from the lyric content of this great Gamble & Huff classic. Instead, it has been improved on, and this should be a big hit for Houston. The title cut, (Continued on page 46)

Z Z Z Z Z Z Z Z



The disco crowd is buzzing about
Bumble Bee Unlimited's
new hit single,
"Love Bug"
(73864)



Z Z Z Z Z Z Z Z

Billboard's Disco Action

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National Disco Action Top 40

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- FOUR SEASONS OF LOVE—Donna Summer—Oasis (LP all cuts)
- DOWN TO LOVE TOWN—Originals—Motown (12-inch)
- MY SWEET SUMMER SUITE/BRAZILIAN LOVE SONG—Love Unlimited Orchestra—20th Century (12-inch/ LP)
- MIDNIGHT LOVE AFFAIR—Carol Douglas—Midland International (LP)
- MAKES YOU BLIND—Glitter Band—Arista
- ANOTHER STAR/I WISH/SIR DUKE/ISN'T SHE LOVELY—Stevie Wonder—Tama (LP)
- WELCOME TO OUR WORLD OF MERRY MUSIC/WINE FLOW DISCO—Mass Production—Cotillion (LP)
- CAR WASH—Rose Royce—MCA (LP)
- DAYLIGHT/SHOULD I STAY/I WON'T LET YOU GO—Vicki Sue Robinson—RCA (LP)
- CHERCHEZ LA FEMME/SOUR & SWEET/I'LL PLAY THE FOOL—Dr. Buzzard's Original Savannah Band—RCA (LP)
- YOU + ME = LOVE—Undisputed Truth—Whitfield (12-inch)
- CALYPSO BREAKDOWN—Ralph McDonald—Martin (LP)
- DANCIN'/SEARCHING FOR LOVE/FAR OUT—Crown Heights Affair—De-Lite (LP)
- SOUL CHA-CHA/SWAHILI BOOGIE—Van McCoy—H&L (LP)
- YOU GOTTA LET ME SHOW YOU—Esther Williams—Frends & Co. (LP)
- SORRY/THAT'S THE TROUBLE—Grace Jones—Beam Junction (12-inch)
- YOU'RE MY DRIVING WHEEL—Supremes—Motown (LP)
- DAZZ—Brick—Bang
- PETER GUNN/I SHOT THE SHERIFF—Deodato—MCA (LP)
- FULL TIME THING—Whirlwind—Roulette (12-inch)
- NICE & NAASTY—Salsoul Orchestra—Salsoul (LP all cuts)
- I'M YOUR BOOGIE MAN/KEEP IT COMIN' LOVE—K.C. & The Sunshine Band—TK (LP)
- FREEDOM TO EXPRESS YOURSELF—Denise LaSalle—ABC (LP)
- LET'S GET IT TOGETHER/FAIT LA CHAT—El Coco—AVI (12-inch)
- YOU KEEP ME HANGIN' ON—David Mathews & Whirlwind—C.T.I. (LP)
- FREE/WELCOME TO MY LIFE/MENAGE A TROIX—Bob Crewe Generation—Elektra (LP)
- DADDY KOOL/SUNNY—Daddy Kool—Atco
- WATCHERSIGN—Pratt & McClain—Warner/Reprise (12-inch)
- RUBBERBAND MAN—Spinners—Atlantic (LP)
- STUBBORN KIND OF FELLOW—Buffalo Smoke—RCA (12-inch)
- HELLO STRANGER—New York Rubber Rock Band—Henry Street
- WHEN LOVE IS NEW—Arthur Prysock—Old Town (12-inch)
- LOVE BUG—Bumblebee Unlimited—Red Bug (12-inch)
- YOU SHOULD BE DANCING—Bee Gees—RSO (12-inch)
- GETAWAY/SATURDAY NITE—Earth, Wind & Fire—Columbia (12-inch/ LP)
- NIGHT PEOPLE/LIVES DIVIDED BY FANTASTIC FOUR—Westbound (LP)
- BOY I REALLY TIED ONE ON LAST NIGHT—Esther Phillips—Kudu
- I DON'T KNOW WHAT'S ON YOUR MIND/I LEARN FROM MY BURNS—Spider's Webb—Fantasy
- LONG TRAIN RUNNING—Ritchie Havens—A&M (LP)

Compiled from Top Audience Response Records in the 15 U.S. regional lists.

ATLANTA

- This Week**
- MY SWEET SUMMER SUITE—Love Unlimited Orchestra—20th Century (12-inch)
 - I DON'T WANNA LOSE YOUR LOVE—Emotions—Columbia (LP)
 - YOU + ME = LOVE—Undisputed Truth—Whitfield (12-inch)
 - DAYLIGHT/SHOULD I STAY/I WON'T LET YOU GO—Vicki Sue Robinson—RCA (LP)
 - FOUR SEASONS OF LOVE—Donna Summer—Oasis (LP all cuts)
 - MIDNIGHT LOVE AFFAIR—Carol Douglas—Midland International (LP)
 - CHERCHEZ LA FEMME/SOUR & SWEET/I'LL PLAY THE FOOL—Dr. Buzzard's Original Savannah Band—RCA (LP)
 - DOWN TO LOVE TOWN—Originals—Motown (12-inch)
 - DAZZ—Brick—Bang
 - FULL TIME THING—Whirlwind—Roulette (12-inch)
 - NICE & NAASTY—Salsoul Orchestra—Salsoul (LP all cuts)
 - NIGHT PEOPLE/LIVES DIVIDED BY FANTASTIC FOUR—Westbound (LP)
 - SOUL CHA-CHA/THE JOINT—Van McCoy—H&L (LP)
 - MAKES YOU BLIND—Glitter Band—Arista (12-inch)
 - GOIN' UP IN SMOKE/MUSIC MAN—Eddie Kendricks—Tama (LP)

DENVER

- This Week**
- PLAY THAT FUNNY MUSIC—Wild Cherry—Sweet City/Epic
 - NICE & NAASTY—Salsoul Orchestra—Salsoul
 - YOU SHOULD BE DANCING—Bee Gees—RSO (12-inch)
 - (Shake, Shake, Shake) SHAKE YOUR BOOTY/I'M YOUR BOOGIE MAN/KEEP IT COMIN' LOVE—K.C. & The Sunshine Band—TK (LP)
 - GETAWAY—Earth, Wind & Fire—Columbia
 - THERE'S A MESSAGE IN OUR MUSIC—O'Jays—Philadelphia International
 - I DON'T WANNA LOSE YOUR LOVE—Emotions—Columbia (LP)
 - DON'T TAKE AWAY THE MUSIC/HEAVEN MUST BE MISSING AN ANGEL—Tavares—Capitol (LP)
 - ISN'T SHE LOVELY/AS/SIR DUKE—Stevie Wonder—Tama (LP)
 - MY SWEET SUMMER SUITE/BRAZILIAN LOVE SONG—Love Unlimited Orchestra—20th Century (12-inch/ LP)
 - DAYLIGHT—Vicki Sue Robinson—RCA
 - IF I LOSE MY JOB—Fantastic Four—Westbound (LP)
 - MAKES YOU BLIND—Glitter Band—Arista
 - FULL TIME THING—Whirlwind—Roulette (12-inch)
 - PLEASE DON'T WALK AWAY—General Johnson—Arista (12-inch)

MIAMI AREA

- This Week**
- FOUR SEASONS OF LOVE—Donna Summer—Oasis (LP all cuts)
 - MIDNIGHT LOVE AFFAIR—Carol Douglas—Midland International (LP)
 - MAKES YOU BLIND—Glitter Band—Arista (12-inch)
 - DOWN TO LOVE TOWN—Originals—Motown (12-inch)
 - CALYPSO BREAKDOWN/WHERE IS THE LOVE—Ralph McDonald—Martin (LP)
 - MY SWEET SUMMER SUITE/BRAZILIAN LOVE SONG—Love Unlimited Orchestra—20th Century (12-inch/ LP)
 - WHEN LOVE IS NEW—Arthur Prysock—Old Town (12-inch)
 - YOU + ME = LOVE—Undisputed Truth—Whitfield (12-inch)
 - ANOTHER STAR/AS/I WISH—Stevie Wonder—Tama (LP)
 - SOUL CHA-CHA/RHYTHMS OF THE WORLD—Van McCoy—H&L (LP)
 - NICE & NAASTY—Salsoul Orchestra—Salsoul (LP all cuts)
 - GOIN' UP IN SMOKE/MUSIC MAN—Eddie Kendricks—Tama (LP)
 - LET'S GET IT TOGETHER—El Coco—AVI (12-inch)
 - CHERCHEZ LA FEMME/SOUR & SWEET/I'LL PLAY THE FOOL—Dr. Buzzard's Original Savannah Band—RCA (LP)
 - DAZZ—Brick—Bang

PITTSBURGH

- This Week**
- DAZZ—Brick—Bang
 - RUBBERBAND MAN—Spinners—Atlantic (LP)
 - I DON'T WANNA LOSE YOUR LOVE—Emotions—Columbia (LP)
 - DAYLIGHT/SHOULD I STAY/I WON'T LET YOU GO—Vicki Sue Robinson—RCA (LP)
 - FOUR SEASONS OF LOVE—Donna Summer—Oasis (LP all cuts)
 - MIDNIGHT LOVE AFFAIR—Carol Douglas—Midland International (LP)
 - LET'S GET IT TOGETHER—El Coco—AVI (12-inch)
 - SOUL CHA-CHA—Van McCoy—H&L (LP)
 - WHACHERSIGN—Pratt & McClain—Warner/Reprise (12-inch)
 - PETER GUNN—Deodato—MCA (LP)
 - CALYPSO BREAKDOWN—Ralph McDonald—Martin (LP)
 - WELCOME TO OUR WORLD/WINE FLOW DISCO—Mass Production—Cotillion (LP)
 - DON'T TAKE AWAY THE MUSIC—Tavares—Capitol (12-inch)
 - FULL TIME THING—Whirlwind—Roulette (12-inch)
 - SPRING AFFAIR—Donna Summer—Oasis (LP)

BALT./WASH., D.C.

- This Week**
- DOWN TO LOVE TOWN—Originals—Motown (12-inch)
 - FOUR SEASONS OF LOVE—Donna Summer—Oasis (LP all cuts)
 - MY SWEET SUMMER SUITE/BRAZILIAN LOVE SONG—Love Unlimited Orchestra—20th Century (12-inch/ LP)
 - CAR WASH—Rose Royce—MCA (LP)
 - WELCOME TO OUR WORLD OF MERRY MUSIC/WINE FLOW DISCO—Mass Production—Cotillion (LP)
 - STUBBORN KIND OF FELLOW—Buffalo Smoke—RCA (12-inch)
 - CALYPSO BREAKDOWN—Ralph McDonald—Martin (LP)
 - DANCIN'/SEARCHING FOR LOVE/FAR OUT—Crown Heights Affair—De-Lite (LP)
 - NICE & NAASTY—Salsoul Orchestra—Salsoul (LP all cuts)
 - ANOTHER STAR/I WISH/SIR DUKE—Stevie Wonder—Tama (LP)
 - YOU + ME = LOVE—Undisputed Truth—Whitfield (12-inch)
 - SOUL CHA-CHA/SWAHILI BOOGIE—Van McCoy—H&L (LP)
 - DAYLIGHT/SHOULD I STAY/I WON'T LET YOU GO—Vicki Sue Robinson—RCA (LP)
 - MIDNIGHT LOVE AFFAIR—Carol Douglas—Midland International (LP)
 - DADDY KOOL—Boney M—Atco

DETROIT

- This Week**
- ANOTHER STAR/I WISH/SIR DUKE—Stevie Wonder—Tama (LP)
 - I'M YOUR BOOGIE MAN/KEEP IT COMIN' LOVE—K.C. & The Sunshine Band—TK (LP)
 - SATURDAY NIGHT/GETAWAY—Earth, Wind & Fire—Columbia (LP)
 - DAYLIGHT/SHOULD I STAY/I WON'T LET YOU GO—Vicki Sue Robinson—RCA (LP)
 - DOWN TO LOVE TOWN—Originals—Motown (12-inch)
 - MAKES YOU BLIND—Glitter Band—Arista (12-inch)
 - GOIN' UP IN SMOKE/MUSIC MAN—Eddie Kendricks—Tama (LP)
 - FOUR SEASONS OF LOVE—Donna Summer—Oasis (LP all cuts)
 - SOUL CHA-CHA—Van McCoy—H&L (LP)
 - RUBBERBAND MAN—Spinners—Atlantic (LP)
 - CHERCHEZ LA FEMME/SOUR & SWEET/I'LL PLAY THE FOOL—Dr. Buzzard's Original Savannah Band—RCA (LP)
 - YOU SHOULD BE DANCING—Bee Gees—RSO (12-inch)
 - I DON'T WANNA LOSE YOUR LOVE—Emotions—Columbia (LP)
 - LOWDOWN—Boyz n the City—Columbia (LP)
 - WINE FLOW DISCO/WELCOME TO OUR WORLD OF MERRY MUSIC—Mass Production—Cotillion (LP)

NEW YORK

- This Week**
- FOUR SEASONS OF LOVE—Donna Summer—Oasis (LP all cuts)
 - DOWN TO LOVE TOWN—Originals—Motown (12-inch)
 - MIDNIGHT LOVE AFFAIR—Carol Douglas—Midland International (LP)
 - WELCOME TO OUR WORLD OF MERRY MUSIC—Mass Production—Cotillion (LP)
 - CHERCHEZ LA FEMME/SOUR & SWEET/I'LL PLAY THE FOOL—Dr. Buzzard's Original Savannah Band—RCA (LP)
 - THAT'S THE TROUBLE/SORRY—Grace Jones—Beam Junction (12-inch)
 - MARY, SHERRIE & SUSAYE—Supremes—Motown (LP all cuts)
 - MY SWEET SUMMER SUITE—Love Unlimited Orchestra—20th Century (12-inch)
 - YOU KEEP ME HANGIN' ON—David Mathews with Whirlwind—Kudu (LP)
 - CALYPSO BREAKDOWN—Ralph McDonald—Martin (LP)
 - GOIN' UP IN SMOKE/MUSIC MAN—Eddie Kendricks—Tama (LP)
 - DANCIN'/SEARCHING FOR LOVE—Crown Heights Affair—De-Lite (LP)
 - MAKES YOU BLIND—Glitter Band—Arista (12-inch)
 - HIGHER & HIGHER/BOY I REALLY TIED ONE ON—Esther Phillips—Kudu (LP)
 - ENJOY YOURSELF—Jacksons—Epic (LP)

SAN FRANCISCO

- This Week**
- MAKES YOU BLIND—Glitter Band—Arista (12-inch)
 - I WISH/ANOTHER STAR/SIR DUKE/AS/ISN'T SHE LOVELY—Stevie Wonder—Tama (LP)
 - WELCOME TO OUR WORLD OF MERRY MUSIC/WINE FLOW DISCO/I LIKE TO DANCE—Mass Production—Cotillion (LP)
 - FULL TIME THING—Whirlwind—Roulette (12-inch)
 - DAYLIGHT/SHOULD I STAY/I WON'T LET YOU GO—Vicki Sue Robinson—RCA (LP)
 - DANCIN'/SEARCHING FOR LOVE—Crown Heights Affair—De-Lite (LP)
 - MIDNIGHT LOVE AFFAIR—Carol Douglas—Midland International (LP)
 - THAT'S THE TROUBLE/SORRY—Grace Jones—Beam Junction (12-inch)
 - FREEDOM TO EXPRESS YOURSELF—Denise LaSalle—ABC (LP)
 - FOUR SEASONS OF LOVE—Donna Summer—Oasis (LP all cuts)
 - CAR WASH—Rose Royce—MCA (LP)
 - LONG TRAIN RUNNING—Ritchie Havens—A&M (LP)
 - I DON'T KNOW WHAT'S ON YOUR MIND/I LEARN FROM MY BURNS—Spider's Webb—Fantasy (LP)
 - YOU GOTTA LET ME SHOW YOU—Esther Williams—Frends & Co. (LP)
 - HA CHA CHA—Brass Construction—United Artists (LP)

BOSTON

- This Week**
- DOWN TO LOVE TOWN—Originals—Motown (12-inch)
 - FOUR SEASONS OF LOVE—Donna Summer—Oasis (LP all cuts)
 - WELCOME TO OUR WORLD OF MERRY MUSIC/WINE FLOW DISCO—Mass Production—Cotillion (LP)
 - MY SWEET SUMMER SUITE—Love Unlimited Orchestra—20th Century (12-inch)
 - DANCIN'—Crown Heights Affair—De-Lite (LP)
 - MIDNIGHT LOVE AFFAIR—Carol Douglas—Midland International (LP)
 - I'M YOUR BOOGIE MAN/KEEP IT COMIN' LOVE—K.C. & The Sunshine Band—TK (LP)
 - ANOTHER STAR/I WISH/SIR DUKE—Stevie Wonder—Tama (LP)
 - YOU + ME = LOVE—Undisputed Truth—Whitfield (12-inch)
 - PETER GUNN—Deodato—MCA (LP)
 - GOIN' UP IN SMOKE/MUSIC MAN/BORN AGAIN/THANKS FOR THE MEMORIES—Eddie Kendricks—Tama (LP)
 - THE MORE I GET TO KNOW YOU—Five Special—Mercury
 - YOU'RE MY DRIVING WHEEL—Supremes—Motown (LP)
 - LOVE BUG—Bumblebee Unlimited—Mercury (12-inch)
 - BOY I REALLY TIED ONE ON/MAGIC'S IN THE AIR—Esther Phillips—Kudu (LP)

HOUSTON

- This Week**
- MIDNIGHT LOVE AFFAIR—Carol Douglas—Midland International (LP)
 - MY SWEET SUMMER SUITE—Love Unlimited Orchestra—20th Century (12-inch)
 - MAKES YOU BLIND—Glitter Band—Arista (12-inch)
 - CAR WASH—Rose Royce—MCA (LP)
 - FOUR SEASONS OF LOVE—Donna Summer—Oasis (LP all cuts)
 - LET'S GET IT TOGETHER—El Coco—AVI (12-inch)
 - YOU'RE MY PEACE OF MIND—Faith, Hope & Charity—RCA (LP)
 - I DON'T WANNA LOSE YOUR LOVE—Emotions—Columbia (LP)
 - CHERCHEZ LA FEMME/SOUR & SWEET/I'LL PLAY THE FOOL—Dr. Buzzard's Original Savannah Band—RCA (LP)
 - (Shake, Shake, Shake) SHAKE YOUR BOOTY/I'M YOUR BOOGIE MAN/KEEP IT COMIN' LOVE—K.C. & The Sunshine Band—TK (LP)
 - HELLO STRANGER—New York Rubber Rock Band—Henry Street
 - DOWN TO LOVE TOWN—Originals—Motown (12-inch)
 - WELCOME TO OUR WORLD OF MERRY MUSIC—Mass Production—Cotillion (LP)
 - LOVE BITE—Richard Hewson Orchestra—Splash
 - NICE & NAASTY—Salsoul Orchestra—Salsoul (LP all cuts)

PHILADELPHIA

- This Week**
- FOUR SEASONS OF LOVE—Donna Summer—Oasis (LP all cuts)
 - DOWN TO LOVE TOWN—Originals—Motown (12-inch)
 - I DON'T WANNA LOSE YOUR LOVE—Emotions—Columbia (LP)
 - I BELIEVE IN LOVE—Rock Gazers—Sixth Avenue (12-inch)
 - MY SWEET SUMMER SUITE/BRAZILIAN LOVE SONG—Love Unlimited Orchestra—20th Century (12-inch/ LP)
 - CHERCHEZ LA FEMME/SOUR & SWEET/I'LL PLAY THE FOOL—Dr. Buzzard's Original Savannah Band—RCA (LP)
 - CALYPSO BREAKDOWN—Ralph McDonald—Martin (LP)
 - MAKES YOU BLIND—Glitter Band—Arista (12-inch)
 - DAYLIGHT/SHOULD I STAY/I WON'T LET YOU GO—Vicki Sue Robinson—RCA (LP)
 - THAT'S THE TROUBLE/SORRY—Grace Jones—Beam Junction (12-inch)
 - HELLO STRANGER—New York Rubber Rock Band—Henry Street
 - NICE & NAASTY—Salsoul Orchestra—Salsoul (LP all cuts)
 - LET'S GET IT TOGETHER—El Coco—AVI (12-inch)
 - WHEN LOVE IS NEW—Arthur Prysock—Old Town (12-inch)
 - SOUL CHA-CHA—Van McCoy—H&L (LP)

SEATTLE

- This Week**
- NICE & NAASTY—Salsoul Orchestra—Salsoul (12-inch)
 - PLAY THAT FUNNY MUSIC—Wild Cherry—Sweet City/Epic
 - BEST DISCO IN TOWN—Ritchie Family—Merlin (LP)
 - THIS MASQUERADE/BREEZIN'—George Benson—Warner Bros. (LP)
 - RUBBERBAND MAN—Spinners—Atlantic (LP)
 - GETAWAY—Earth, Wind & Fire—Columbia (12-inch)
 - LET'S MAKE A DEAL/I'VE GOT YOU UNDER MY SKIN/LOVER BE MINE—Gloria Gaynor—Polydor (LP)
 - RUN TO ME—Candi Staton—Warner Bros. (12-inch)
 - MAKES YOU BLIND—Glitter Band—Arista
 - FOUR SEASONS OF LOVE—Donna Summer—Oasis (LP all cuts)
 - I DON'T WANNA LOSE YOUR LOVE—Emotions—Columbia (LP)
 - LIVE & LEARN—Ace Spectrum—Atlantic
 - YOU TO ME ARE EVERYTHING—Real Thing—United Artists
 - DOIN' IT—Herbie Hancock—Columbia—(LP)
 - CHERCHEZ LA FEMME/SOUR & SWEET/I'LL PLAY THE FOOL—Dr. Buzzard's Original Savannah Band—RCA (LP)

CHICAGO

- This Week**
- MAKES YOU BLIND—Glitter Band—Arista (12-inch)
 - CAR WASH—Rose Royce—MCA (LP)
 - DOWN TO LOVE TOWN—Originals—Motown (12-inch)
 - SOUL CHA-CHA—Van McCoy—H&L (LP)
 - CHERCHEZ LA FEMME/SOUR & SWEET/I'LL PLAY THE FOOL—Dr. Buzzard's Original Savannah Band—RCA (LP)
 - ANOTHER STAR/I WISH—Stevie Wonder—Tama (LP)
 - YOU + ME = LOVE—Undisputed Truth—Whitfield (12-inch)
 - MY SWEET SUMMER SUITE—Love Unlimited Orchestra—20th Century (12-inch)
 - FOUR SEASONS OF LOVE—Donna Summer—Oasis (LP all cuts)
 - CALYPSO BREAKDOWN—Ralph McDonald—Martin (LP)
 - YOU SHOULD BE DANCING—Bee Gees—RSO (12-inch)
 - GOIN' UP IN SMOKE—Eddie Kendricks—Tama (LP)
 - YOU'RE MY DRIVING WHEEL—Supremes—Motown (LP)
 - WELCOME TO OUR WORLD OF MERRY MUSIC—Mass Production—Cotillion (LP)
 - MIDNIGHT LOVE AFFAIR—Carol Douglas—Midland International (LP)

LOS ANGELES/SAN DIEGO

- This Week**
- CAR WASH—Rose Royce—MCA (LP)
 - FOUR SEASONS OF LOVE—Donna Summer—Oasis (LP all cuts)
 - MAKES YOU BLIND—Glitter Band—Arista (12-inch)
 - ANOTHER STAR/I WISH/SIR DUKE/ISN'T SHE LOVELY—Stevie Wonder—Tama (LP)
 - PETER GUNN—Deodato—MCA (LP)
 - MIDNIGHT LOVE AFFAIR—Carol Douglas—Midland International (LP)
 - MY SWEET SUMMER SUITE/BRAZILIAN LOVE SONG—Love Unlimited Orchestra—20th Century (12-inch/ LP)
 - DADDY KOOL/SUNNY—Boney M—Atco
 - FREE/MENAGE A TROIX/WELCOME TO MY LIFE—Bob Crewe Generation—Elektra (LP)
 - DAZZ—Brick—Bang
 - FREEDOM TO EXPRESS YOURSELF—Denise LaSalle—ABC (LP)
 - DAYLIGHT/SHOULD I STAY/I WON'T LET YOU GO—Vicki Sue Robinson—RCA (LP)
 - DOWN TO LOVE TOWN—Originals—Motown (12-inch)
 - YOU + ME = LOVE—Undisputed Truth—Whitfield (12-inch)
 - I DON'T WANNA LOSE YOUR LOVE—Emotions—Columbia (LP)

PHOENIX

- This Week**
- FOUR SEASONS OF LOVE—Donna Summer—Oasis (LP all cuts)
 - WHACHERSIGN—Pratt & McClain—Warner/Reprise (12-inch)
 - MY SWEET SUMMER SUITE/BRAZILIAN LOVE SONG—Love Unlimited Orchestra—20th Century (12-inch/ LP)
 - GOIN' UP IN SMOKE/MUSIC MAN—Eddie Kendricks—Tama (LP)
 - CAR WASH—Rose Royce—MCA (LP)
 - DAYLIGHT/SHOULD I STAY/I WON'T LET YOU GO—Vicki Sue Robinson—RCA (LP)
 - MAKES YOU BLIND—Glitter Band—Arista (12-inch)
 - HELLO STRANGER—New York Rubber Rock Band—Henry Street
 - YOU'RE MY DRIVING WHEEL—Supremes—Motown (LP)
 - LOVE BUG—Bumblebee Unlimited—Mercury (12-inch)
 - DOWN TO LOVE TOWN—Originals—Motown (12-inch)
 - FREE/MENAGE A TROIX/CHERRY BOY—Bob Crewe Generation—Elektra (LP)
 - MIDNIGHT LOVE AFFAIR/CRIME DON'T PAY—Carol Douglas—Midland International (LP)
 - NIGHT PEOPLE/LIVES DIVIDED BY FANTASTIC FOUR—Westbound (LP)
 - YOU KEEP ME HANGIN' ON/SHOGGIE WANNA BOOGIE—David Mathews with Whirlwind—Kudu (LP)

MONTREAL

- This Week**
- MIDNIGHT LOVE AFFAIR—Carol Douglas—RCA (LP)
 - LOVE BUG—Bumblebee Unlimited—Trans Canada (12-inch)
 - MAKES YOU BLIND—Glitter Band—Capitol
 - MY SWEET SUMMER SUITE—Love Unlimited Orchestra—G.R.T.
 - DOWN TO LOVE TOWN—Originals—Motown (12-inch)
 - IL VEJERO—Lucie Baffoni—RCA
 - NICE & NAASTY—Salsoul Orchestra—RCA (12-inch)
 - DAYLIGHT—Vicki Sue Robinson—RCA (12-inch)
 - I'M CRYING—Mike Harper—RCA
 - KILL THAT ROACH—Miami—RCA
 - A CHACUN SON ENFANCA—Recreation—CBS
 - DISCO TRAIN—Jerry Riv—CBS (12-inch)
 - SURPRISE—Andre Gagnon—London
 - GONNA DO MY BEST TO LOVE YOU—Brian & Brenda—MCA

Studio Track

By JIM McCULLAUGH

LOS ANGELES—Sara Vaughan's working on a new LP for Atlantic at Davlen Studios here which will be all Beatles material. David and Marty Paich are producing while Tom Knox is handling the console. The Volunteers are also starting a new album there for Arista with Jim Mason producing and Knox slated to engineer; Don Costa just produced Dancin' Machine for UA with Umberto Gatica at the board; and Fleetwood Mac, producing themselves with Ken Caillat engineering, did overdubbing for their forthcoming LP.

Producer George Martin continues tracking and overdubbing on Jimmy Webb's upcoming Atlantic LP at Cherokee. John Mills is engineering, assisted by George Tutko. America is slated for Cherokee in December. The studio has also just added their second Triad A console.

Producer Gordon Mills and engineer Greg Venable overdubbed and mixed a new Tom Jones single for Epic at Barnum Recording Studio.

Keith Olsen has been producing Rick Nelson & the Stone Canyon Band's upcoming LP and also Fools Gold's second LP with both Keith and David Devore engineering, all at Sound City.

One Step Up Recording Studios here is changing its focus somewhat and becoming more of a public studio, says co-owner Norman Ratner. It has the only MCI JH-528 mixing console on the West Coast, it claims.

George Daley is wrapping up production of the Richie Walker Band at Sausalito's Record Plant.

* * *

In studio activity elsewhere:

Gordon Payne, a member of Waylon Jennings' band, was working on an LP at Crazy Mama's, Nashville. Jennings contributed to some of the tracks and the LP is in the final mixes stage.

Gregg Diamond and Joe Beck recently finished producing a Gloria Gaynor LP at Big Apple Studios, N.Y., which is now being mixed at Mediasound. Diamond also just finished an album for George McCrae on TK Records.

At CI Recording in N.Y., jazz woodwind guitarist Ken McIntyre has finished an LP engineered by Elvin Campbell and produced by Niles Winther, head of Steeplechase Records in Copenhagen.

Sound Waves

by JOHN WORAM

NEW YORK—With the introduction of the ATR-700 tape recorder at the recent AES convention here, Ampex is now in a position to supply 1/4 inch tape recorders on three levels, according to sales engineer Jim Stephenson.

He points out, however, that production of the popular AC-440 series will continue indefinitely. The company did not show the AG-440 at the convention, leading some observers to conclude that it was being phased out of the Ampex product line. However, Ampex has no such plans, and the machine continues to enjoy a healthy sales position.

On another point, Stephenson reports there have been inquiries about a new 16 or 24-track recorder that would utilize the technology seen in the recently introduced ATR-100 in 1/4 and 1/2-inch tape formats only since the machine's transport system is not suitable for wider width formats. Therefore, 8, 16 and 24-track machines will continue to be produced in the well-known MM-1200 series format.

And, in the magnetic tape department, Ampex's Warren Simmons reports that the company will introduce a top-of-the-line cassette in a private label program, for professional recording studios. The cassettes will carry a label identifying the studio at which they were recorded, rather than the usual manufacturers' identification. According to Simmons, this limited edition series is intended for the studio that requires a top quality cassette for in-house production use, such as reference copying for clients and artists.

At the Agfa-Gevaert booth, the company once again showed its FEM-468 mastertape. According to assistant technical manager Steve Lisi, the tape offers a print through improvement of some 10 dB, and costs about 25% more than competitive brands.

At this time, Agfa does not sell cassettes and other consumer-oriented tape products in this country. However, the company does sell bulk cassette tape for duplicating work, and offers a new longer length reel in bulk quantities. The additional length is made possible by an improvement in hub design.

At Capitol Magnetics, regional sales manager Gene Silvestri notes that the company's Q19 format tape will soon be available in 1 and 2-

inch widths. Capitol has recently completed the installation of a \$1 million EMI flow-coating system at its Glenbrook, Conn., plant. The system will be used for high output, low noise cassette tape and later for Q19 mastering tape.

3M magnetic tape products were not shown at this convention, although the company's model 79 series tape recorders were on display at the Harrison Systems booth.

The very future of traditional tape recording was given another jolt by the presence of a prototype digital tape recorder manufactured by Soundstream Inc. Although not part of the main product exhibition, the machine was described and demonstrated during the technical sessions, where Soundstream chief engineer Richard Warnock presented a paper, "Longitudinal Digital Recording of Audio." Reprints of the paper are available from the AES New York office.

Warnock was assisted in the demonstration by company president Dr. Thomas G. Stockham, who reports that the machine offers a 92 dB signal-to-noise ratio. In standard operating level, the company claims that distortion is unmeasurable. And as other advantages over conventional analog recording, Stockham lists the elimination of modulation noise, print-through, wow and flutter and the reduction of phase and harmonic distribution, as well as cross-talk.

Stockham predicts that the first run of digital recorders may cost about twice as much as equivalent analog machines, although this cost will be offset by the elimination of the need for noise reduction systems.

Furthermore, tape costs may be reduced, since it should be possible to record 16 tracks of audio information on a 1/2-inch-wide tape. Soundstream is ready to accept orders for custom built tape recorders immediately, with limited production runs to begin within the next few years.

Directory Published

NEW YORK—Martin Audio-Video Corp. has just published its first major product directory, a 48-page catalog of more than 300 products from 30 manufacturers of professional equipment.

Martin Audio's Norman Kassel reports this is the first in a series of directories that will eventually cover the complete professional audio/video product line. Subsequent volumes will be released at regular intervals over the coming year.

The directory is available from Martin Audio, 320 W. 46 Street, New York 10036, and its \$2 price will be refunded on any order of \$25 or more.

Start Newsletter

LOS ANGELES—A monthly newsletter called Live Music has been inaugurated by Uni-Sync, Inc., North Hollywood, which will focus on latest developments in the live music industry.

Uni-Sync manufactures professional live music mixing equipment and accessories under the Trouper Series and the publication will be sent free on request to performers, users, educators, engineers, producers, contractors, architects and audio products dealers.

S. C. Shirt Factory Will Become a 4,000-Seat Club

NEW YORK—After six months of successfully revolutionizing the entertainment styles of the young people of Greenville, S.C. the Electric Warehouse discotheque is expanding to nearby Columbia, S.C.

The Columbia club, scheduled for a mid-December opening, will occupy 25,000 square feet of space (almost three times the amount now occupied by the Greenville club) in a 100-year-old shirt manufacturing plant. Like Greenville, the clientele, which will be drawn from colleges and universities in the area, will be in the 18-26 age group.

According to Donald Griffin, president of the Electric Warehouse, the Columbia club will incorporate a record shop and a clothing boutique. Both subsidiary establishments will emphasize disco-related products.

The new club will also feature a 128-foot-long by 10-foot-high neon light panel supplied by Rocktronics of Massachusetts. The sound system will include six 300-watt Crown amplifiers, six 15-inch bass drivers, 12 horns, and eight 18-inch drivers at the low end. The room can accommodate close to 4,000 patrons.

The club will be open six nights a week, Monday through Saturday and will feature special promotions such as karate demonstrations and fashion shows. There will also be special fund-raising shows for nearby colleges including Clemson Univ.

Decor at the new Electric Warehouse is being structured along the same casual lines as used at the

Greenville club where nail kegs and whiskey drums are used as chairs and tables.

Says Griffin: "We intend to develop our new club into the same sort of high energy discotheque as our Greenville room which, in its first six months of operation, attracted more than 50,000 people."

Dance Lessons Now On Disks

NEW YORK—Discotheque fans forced to stand around in tight, inhibited little knots at their favorite discos because they never learned the fine art of doing the Hustle or the Bus Stop can now cast off their inhibitions, thanks to Groove Sound Records which has released the first disco dance lessons on disks.

Titled "Learn To Hustle," the record features step by step instructions for five of the most popular disco dances including the Walk, the Bus Stop and the Hustle. Lessons are conducted by dance instructors, Jeff and Jack Shelley.

Groove Sound is mounting a major promotional push on the record. Using the theme, "Keep America Dancing," the promotion will feature radio spots tied in with a group of special location public dance sessions to be sponsored by record outlets using teams of dancers to demonstrate the steps.

Participating record outlets include the Harmony Hut, N.J., and the Sam Goody chain of record shops.

Disco Mix

• Continued from page 44

"Anyway You Like It," is more of an r&b tune with a much harder sound.

The original "Dream Express" by the Honey Bees from England is being released by Chelsea Records on a 12-inch 45 r.p.m. disco disk. The product on Chelsea's subsidiary label, Roxbury, is fast and sustains its momentum. There are numerous breaks that start off with just the toms and build differently each time. The song has a lot of excitement.

Epic Records has released the new Webster Lewis LP. There are two strong disco cuts in "Saturday Night Steppin' Out" and "On The Town," the title cut. This latter tune sounds a lot like "I've Got You Under My Skin" and both are backed by a full orchestra that at times sounds like the orchestra which backs Gloria Gaynor. The cuts could be defined as Broadway soul.

The Soul Train Gang has a new LP on Soul Train Records and there are a number of good cuts. The television version of "Soul Train Theme" is presented in both vocal and instrumental versions. "Country Girl," features the Philadelphia sound, is melodic, and has a nice, happy, bouncy feel to it. "How Much Longer," is another melodic song with a strong arrangement by Norman Harris. The group is at its best with this cut, displaying a lot of strong harmony. The album was produced by the Harris Machines, and over-all is much stronger than the group's last LP.

West End Records, 254 West 54th St., New York, has released a 12-inch, 33 1/3 r.p.m. disco disk on a group called Sessa Matto. The song, "Sessomatto," originated in the movie, "How Funny Can Sex Be" and was remixed by N.Y. disco deejay Jimmy Stuard and Barry Lederer, with Lew Horowitz engineering.

Its producers have taken a three-minute tape and made a 10-minute song from it without becoming boring.

The song is basic and simple and is built around a simple theme. The rhythm is bass, drums and congas with horns doing a melody line that sometimes sounds like "Old Devil Moon." There are interesting breaks and special effects and there is strong, hip over-all jazz flavor. Several deejays have already received test pressings of the tune and their reaction is strong.

RCA Records has released a new single on the

Trumains titled "Sore Loser." The tune features a strong arrangement by Ron "Have Mercy" Kersey, and a strong vocal sound from the group. Over-all the sound is very Philadelphian, and more than likely was produced there.

Hidden Sign, a new New York label, has released a new single by the Munich Machine titled, "Classically Elsie Parts 1 & 2." The song is better-known as "Fur Elise" by Beethoven. This is the second version that has been modernized. The first was by the Philharmonics, and its 12-inch disk of the song was taken from its Canadian Polydor LP titled, "The Masters in Philadelphia." Capricorn Records has picked up the rights to the tune in this country. Giorgio Moroder has produced the new version of this song which has the unmistakable German sound. The record is one of many that will be released by German-based Say Yes Productions.

Club Reopening

• Continued from page 44

emphasize strobes, spinners and sometimes garish lighting.

Jouissance is a general membership club, open to anyone over 21. It is also a straight discotheque, featuring none of the frills of backgammon rooms, boutiques and record shops found at some other clubs.

It recruits members through a direct mailing program as well as through radio spots on such N.Y. stations as WPIX-FM and WBLS-FM. There are also in-house promotions such as an upcoming party for the casts of such Broadway musicals as "Guys & Dolls," "Me & Bessie" and "Oh, Calcutta," to which club regulars are invited.

The club's deejay is Dave Todd, who is also national disco promotion coordinator for RCA Records. Todd, according to Contini, is allowed a free hand to cater to the broad and diversified musical tastes of the club's audiences.

There is a \$7 admission charge to Jouissance which includes two drinks.

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Rock Singles Best Sellers

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As Of 11/8/76

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

- | | |
|--|---|
| 1 MUSKRAT LOVE—Captain & Tennille—A&M 1870 | 21 NIGHTS ARE FOREVER—England Dan & John Ford Coley—Big Tree 16079 |
| 2 ROCK 'N' ME—Steve Miller—Capitol 4323 | 22 DO YOU FEEL—Peter Frampton—A&M 1867 |
| 3 DISCO DUCK—Rick Dees—RSO 857 | 23 MAGIC MAN—Heart—Mushroom |
| 4 NADIA'S THEME (The Young & The Restless)—Barry DeVorzon & Perry Botkins Jr.—A&M 1856 | 24 A FIFTH OF BEETHOVEN—Walter Murphy & The Big Apple Band—Private Stock 45073 |
| 5 IF YOU LEAVE ME NOW—Chicago—Columbia 3-10390 | 25 LIVIN' THING—Electric Light Orchestra—United Artists 888 |
| 6 THE WRECK OF THE EDMUND FITZGERALD—Gordon Lightfoot—Reprise 3169 | 26 JEANS ON—David Dundas—Chrysalis 2094 |
| 7 I ONLY WANT TO BE WITH YOU—Bay City Rollers—Arista 0205 | 27 YOU MAKE ME FEEL LIKE DANCING—Leo Sayer—Warner Bros. 8283 |
| 8 BETH—Kiss—Casablanca 863 | 28 A LITTLE BIT MORE—Dr. Hook—Capitol 4280 |
| 9 PLAY THAT FUNKY MUSIC—Wild Cherry—Epic 8-50225 | 29 (Shake, Shake Shake) SHAKE YOUR BOOTY—K.C. & The Sunshine Band—TK 1019 |
| 10 LOVE SO RIGHT—Bee Gees—RSO 859 | 30 WHENEVER I'M AWAY FROM YOU—John Travolta—Midland International 10780 |
| 11 TONIGHT'S THE NIGHT (Gonna Be Alright)—Rod Stewart—Warner Bros. 8262 | 31 THAT'LL BE THE DAY—Linda Ronstadt—Asylum 45340 |
| 12 DID YOU BOOGIE (With Your Baby)—Flash Cadillac & The Continental Kids—Private Stock 45079 | 32 STILL THE ONE—Orleans—Asylum |
| 13 FERNANDO—Abba—Atlantic 3346 | 33 DON'T GO BREAKING MY HEART—Elton John & Kiki Dee—Rocket Atlantic 3332 |
| 14 MORE THAN A FEELING—Boston—Epic 8-50266 | 34 SHE'S GONE—Hall & Oates—Atlantic 3332 |
| 15 (Don't Fear) THE REAPER—Blue Oyster Cult—Columbia 3-10384 | 35 LOVE BALLAD—LTD—A&M 1847 |
| 16 YOU ARE THE WOMAN—Firefall—Atlantic 3335 | 36 WHAM BANG SHANG-A-LANG—Silver—Arista 0189 |
| 17 THE RUBBERBAND MAN—Spinners—Atlantic 3355 | 37 YOU DON'T HAVE TO BE A STAR (To Be In My Show)—Marilyn McCoo & Billy Davis Jr.—ABC 12208 |
| 18 LOVE ME—Yvonne Elliman—RSO 858 | 38 I'D REALLY LOVE TO SEE YOU TONIGHT—England Dan & John Ford Coley—Big Tree 16069 |
| 19 STAND TALL—Burton Cummings—Portrait/CBS 7011 | 39 A DOSE OF ROCK & ROLL—Ringo Starr—Atlantic 3361 |
| 20 I NEVER CRY—Alice Cooper—Warner Bros. 8228 | 40 AFTER THE LOVIN'—Engelbert Humperdinck—Epic 8-50270 |

Rock LP Best Sellers

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As Of 11/8/76

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 FLY LIKE AN EAGLE—Steve Miller Band—Capitol 11516 | 22 SPIRIT—John Denver—RCA APL1-1694 |
| 3 SONGS IN THE KEY OF LIFE—Stevie Wonder—Tamil T13-340C2 | 23 FONZIE'S FAVORITES—Abed Music |
| 4 DREAMBOAT ANNIE—Heart—Mushroom MRS 5005 | 24 ALIVE!—Kiss—Casablanca NBLP 7020 |
| 5 CHICAGO X—Columbia PC 34200 | 25 BLUE MOVES—Elton John—MCA/Rocket 2-11004 |
| 6 FLEETWOOD MAC—Reprise MS2225 | 26 FIFTH OF BEETHOVEN—Walter Murphy Band—Private Stock PS2015 |
| 7 THEIR GREATEST HITS 1971-1975—Eagles—Asylum 7E-1052 | 27 ROCKS—Aerosmith—Columbia PC 34165 |
| 8 SPIRIT—Earth, Wind & Fire—Columbia PC 34241 | 28 THE OUTLAWS—Waylon Jennings, Willie Nelson, Jessi Colter & Tompall Glaser—RCA APL1 1321 |
| 9 SONG OF JOY—Captain & Tennille—A&M SP 4570 | 29 HISTORY—AMERICA'S GREATEST HITS—America—Warner Bros. BS 2894 |
| 10 CHILDREN OF THE WORLD—Bee Gees—RSO RS-1-3003 | 30 AGENTS OF FORTUNE—Blue Oyster Cult—Columbia PC 34164 |
| 11 BOSTON—Epic PE 34188 | 31 DON'T STOP BELIEVIN'—Olivia Newton-John—MCA 2223 |
| 12 SUMMERTIME DREAM—Gordon Lightfoot—Reprise MS 2249 | 32 BEAUTIFUL NOISE—Neil Diamond—Columbia PC 33965 |
| 13 A NIGHT ON THE TOWN—Rod Stewart—Warner Bros. BS 2938 | 33 NIGHTS ARE FOREVER—England Dan & John Ford Coley—Big Tree BT 89517 |
| 14 SOUNDTRACK FROM THE FILM THE SONG REMAINS THE SAME—Led Zeppelin—Swan Song SS 2-201 | 34 FREE FOR ALL—Ted Nugent—Epic PE 34121 |
| 15 ONE MORE FOR THE ROAD—Lynyrd Skynyrd—CA 2-6001 | 35 HARD RAIN—Bob Dylan—Columbia PC 34349 |
| 16 SILK DEGREES—Boyz Scaggs—Columbia PC 33920 | 36 PART 3—K.C. & The Sunshine Band—TK 605 |
| 17 THIS ONE'S FOR YOU—Barry Manilow—Arista AL 4090 | 37 NO REASON TO CRY—Eric Clapton—RSO RS-1-3004 |
| 18 HASTEN DOWN THE WIND—Linda Ronstadt—Asylum 7E-1072 | 38 ALICE COOPER GOES TO HELL—Warner Bros. BS 2896 |
| 19 ENDLESS SUMMER—Beach Boys—Capitol SVBO 11307 | 39 WILD CHERRY—Epic PE 34195 |
| 20 DEYSTROYER—Kiss—Casablanca NBLP 7025 | 40 CHICAGO IX CHICAGO'S GREATEST HITS—Columbia PC 33900 |

Johnny Marks On TV Show Junket

NEW YORK—With the holiday season just ahead, Johnny Marks is off again on another junket to promote three television specials for which he wrote both music and lyrics.

He'll hit talk shows and other promotional avenues in 12 cities across

the country this time, in a tour booked by the tv networks.

Marks' "Rudolph The Red-Nosed Reindeer," show with Burl Ives will be aired Dec. 1 by CBS. "Rudolph's Shiny New Year" with Red Skelton by ABC Dec. 10, and "The Tiny Tree" with Roberta Flack and Bobby Ebsen by NBC Dec. 12.

Jukebox Col Accedes To Big Band One-Stop Plea

By ALAN PENCHANSKY

CHICAGO—A major jukebox-oriented one-stop has spurred reissue of 38 big band era singles from Columbia Records.

The vintage reissue package, authored by Music Operators Service, a California one-stop serving 11 Western states, features performers like Frank Sinatra, Harry James, Woody Herman, Gene Krupa and Duke Ellington.

"I've been badgering them for many years to reissue some of these forties things," explains Buddy Robinson, programmer for Music Operators, who selected most of the reissue titles. Robinson says he urged the restoration, "because we consistently sell so much of the forties product that RCA has and the old Decca stuff on MCA."

Before now, the programmer notes, little of Columbia's product from the era has been available to operators. "And it's all great," he enthuses.

Calling response from operators, "tremendous," Robinson explains that he ordered 7,000 pieces in early November and already intends to reorder.

"All the operators love it," he continues. "You get people in every part of the country, adults that are 40 and 50 years old who love this music."

Robinson says he poured over Columbia catalogs "for days" drafting suggestions for the package, including some recouplings, which were adopted by Columbia. Working with him at the label was Clive Jackson, a veteran West Coast salesman.

"We hope that the response to this initial release is so good that Columbia will dig into its archives even more," the programmer states.

Simultaneous with the big band reissues, Columbia has announced a new pricing policy for vintage and "Hall Of Fame" singles. It will offer a standing discount, rather than seasonal pricing programs on such product.

"This allows accounts to take advantage of the reduced price whenever they're ready to run a promotion," explains Jim McGinnis, director of sales and administration.

Among singles offered in Columbia's new forties package are:

Harry James: "Jalousie/Cherry," "Ciriibirin/The Mole," "Flight Of The Bumblebee/Carnival Of Venice" and "Back Beat Boogie/Night Special."

Gene Krupa: "After You've Gone/Dark Eyes," "Let Me Off Uptown/Drumboogie," "Opus One/Disc Jockey Jump" and "Star Burst/Drummin' Man."

Kay Kyser: "Don't Sit Under The Apple Tree/Woody Woodpecker" and "Three Little Fishies/Slow Boat To China."

Woody Herman: "Caldonia/Four Brothers" and "Northwest Passage/Bijou."

Les Brown: "I've Got My Love To Keep Me Warm/Sentimental Journey" and "Twilight Time/Leap Frog."

Frank Sinatra: "I've Got A Crush On You/Birth Of The Blues" and "September Song/Among My Souvenirs."

Also: "Got A Date With An Angel/There's A Small Hotel," Hal Kemp; "Tico Tico/Miami Beach Rhumba," Xavier Cugat; "Nightmare/Night And Day," Artie Shaw;

(Continued on page 69)

Billboard Top 50

Billboard SPECIAL SURVEY For Week Ending 11/20/76

Easy Listening

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These are best selling middle-of-the-road singles compiled from radio station air play listed in rank order.

This Week	Last Week	Weeks on Chart	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)
1	2	9	MUSKRAT LOVE Captain & Tennille, A&M 1870 (Wishbone, ASCAP)
2	1	10	THIS ONE'S FOR YOU Barry Manilow, Arista 0206 (Kamikazi, BMI)
3	4	12	FERNANDO Abba, Atlantic 3346 (Artwork, ASCAP)
4	6	7	SO SAD THE SONG Gladys Knight & The Pips, Buddah 544 (Screen Gems-Columbia, BMI), (Print St., ASCAP)
5	3	11	AFTER THE LOVIN' Engelbert Humperdinck, Epic 8-50270 (Silver Blue, ASCAP/Oceans Blue, BMI)
6	7	7	YOU'RE THE ONE Blood, Sweat & Tears, Columbia 3-10400 (Lady Casey/Patra, BMI)
7	12	6	STAND TALL Burton Cummings, Portrait/CBS 7001 (Shillelagh, BMI)
8	8	11	YOU DON'T HAVE TO BE A STAR (To Be In My Show) Marilyn McCoo & Billy Davis Jr., ABC 12208 (Groovesville, BMI)
9	10	6	NIGHTS ARE FOREVER England Dan & John Ford Coley, Big Tree 16079 (Atlantic) (Dawnbreaker, BMI)
10	13	8	LOVE ME Yvonne Elliman, RSO 858 (Polydor), (Stigwood/Unichappell, BMI)
11	9	10	THE WRECK OF THE EDMUND FITZGERALD Gordon Lightfoot, Reprise 1369 (Warner Bros.) (Moose, CAPAC)
12	5	10	DON'T THINK ... FEEL Neil Diamond, Columbia 3-10405 (Stonebridge, ASCAP)
13	15	5	BREEZIN' George Benson, Warner Bros. 8268 (Unart/Tracebob, BMI)
14	20	4	EVERY FACE TELLS A STORY Olivia Newton-John, MCA 40462 (Chrysalis/Bruce Welch, BMI/Dejamus, ASCAP)
15	16	7	LOVE SO RIGHT Bee Gees, RSO 859 (Polydor) (Casserole/Unichappell, BMI)
16	14	8	BETH Kiss, Casablanca 863 (Cafe Americana/Kiss Songs, ASCAP/All By Myself, BMI)
17	11	11	YOU GOTTA MAKE YOUR OWN SUNSHINE Neil Sedaka, Rocket 40514 (MCA) (Don Kirshner, BMI)
18	40	2	SORRY SEEMS TO BE THE HARDEST WORD Elton John, MCA/Rocket 40645 (Big Pig, ASCAP)
19	26	3	TORN BETWEEN TWO LOVERS Mary MacGregor, Ariola America 7638 (Capitol) (Muscle Shoals, BMI/Silver Dawn, ASCAP)
20	19	13	YOU ARE THE WOMAN Firefall, Atlantic 3335 (Rick Roberts, BMI)
21	29	2	MAKE IT UP TO ME IN LOVE Odia Coates & Paul Anka, Epic 8-50298 (Spanka, BMI)
22	24	6	SING YOUR OWN SONG Mark Lindsay, Greedy 106 (Anheuser, ASCAP)
23	21	7	CALIFORNIA DAY Starland Vocal Band, Windsong 10785 (RCA) (Cherry Lane, ASCAP)
24	27	5	GROOVY PEOPLE Lou Rawls, Philadelphia International 2604 (Epic) (Mighty Three, BMI)
25	25	8	DO ME WRONG Johnny Mathis, Columbia 310404 (Edwin H. Morris & Co./Zapata, ASCAP)
26	28	6	I NEVER CRY Alice Cooper, Warner Bros. 8228 (Ezra/Early Frost, BMI)
27	30	4	WHENEVER I'M AWAY FROM YOU John Travolta, Midland International 10780 (RCA) (Midsong, ASCAP)
28	23	14	THE END IS NOT IN SIGHT (The Cowboy Tune) Amazing Rhythm Aces, ABC 12202 (Fourth Floor, ASCAP)
29	36	3	SLOW DANCING Funky Kings, Arista 0209 (Jazzbird/Benchmark, ASCAP)
30	35	9	MY SWEET SUMMER SUITE The Love Unlimited Orchestra, 20th Century 2301 (Sa-Vette/January, BMI)
31	31	15	IF YOU LEAVE ME NOW Chicago, Columbia 3-10390 (Big Elk/Polish Prince, ASCAP)
32	32	13	NADIA'S THEME (The Young & The Restless) Barry DeVorzon & Perry Botkins Jr., A&M 1856 (Screen Gems-Columbia, BMI)
33	17	12	LIKE A SAD SONG John Denver, RCA 10774 (Cherry Lane, ASCAP)
34	NEW ENTRY		FLIGHT '76 Walter Murphy Band, Private Stock 45123 (RFT/Don Kirshner, BMI)
35	45	2	GLADIOLA Helen Reddy, Capitol 4350 (Koppelman-Bandier, BMI)
36	37	8	I TAKE A LOT OF PRIDE IN WHAT I AM Paul Delicato, Artists Of America 127 (Blue Book Music, BMI)
37	18	12	I GOT TO KNOW Starbuck, Private Stock 45014 (Brother Bills, ASCAP)
38	22	11	THINGS Anne Murray, Capitol 4329 (Hudson Bay, BMI)
39	33	8	MR. MELODY Natalie Cole, Capitol 4238 (Jay's Enterprises/Chappell, ASCAP)
40	NEW ENTRY		STEAL HER AWAY John Davidson, 20th Century 2313 (Featherbed/Unichappell, BMI)
41	43	3	ARIA Ackerbilly, Pye 71078 (Easy Listening, ASCAP)
42	44	2	NEVER IN MY LIFE Babyface, A&I 1009 (Tektra, BMI)
43	47	2	DISCONCERTO Symphonic 2000, Mercury 73854 (Phonogram) (MRC, BMI)
44	42	4	TONIGHT'S THE NIGHT (Gonna Be Alright) Rod Stewart, Warner Bros. 8262
45	34	9	HERE'S SOME LOVE Tanya Tucker, MCA 40598 (Screen Gems-Columbia, BMI)
46	46	2	NADIA'S THEME (Soundtrack From "The Young & The Restless") Sound Of Sunshine, PIP 6527 (Screen Gems-Columbia, BMI)
47	38	6	EVERY NOW AND THEN Mac Davis, Columbia 3-10418 (Screen Gems-Columbia/Song Painter, BMI)
48	48	2	LONELY PEOPLE Joe Miller, Polydor 14350 (Arthur Aaron & Assoc./Joe Miller, ASCAP)
49	NEW ENTRY		YOU MAKE ME FEEL LIKE DANCING Leo Sayer, Warner Bros. 8283 (Braitree/Lanna Manner, BMI/Chrysalis, ASCAP)
50	NEW ENTRY		LONG, LONG TIME Larry Santos, Casablanca 869 (MCA, ASCAP)

NOVEMBER 20, 1976, BILLBOARD

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WRITER'S CRAMP—All those pens are needed as Sherrill Milnes, left, and Beverly Sills sign photos and albums at an in-store promotion at Towers Records in San Francisco. Event was staged to plug the new Angel album of Massenet's "Thais," in which both singers star. At right is Raoul Montano, Angel general manager. Some 700 fans got those treasured signatures.

LONDON OR DECCA?

Importer Grabs Sales Jumping Release Date

By ALAN PENCHANSKY

CHICAGO—Suspicion among some consumers that London LPs are not identical to British Decca pressings of the same titles continues to be exploited here by Laury's Discount Records, a twin-outlet classical and import specialty house that makes a practice of anticipating London releases with imported Decca pressings.

In October, for example, the Laury's outlets, one in Evanston, the other in Chicago's Loop, were featuring Decca's five-record, Solti-conducted "Meistersinger" at just over \$8 per disk. This much-awaited boxed opera, bearing the London logo, is only now beginning to move out to dealers.

Jon Schulman, general manager of Laury's, explains that the chain is in the practice of importing a wide variety of foreign titles, many of which later appear on domestic labels.

But it is the Decca, Solti-conducted LPs, particularly those recorded with this city's orchestra, that have stolen the greatest domestic thunder—often at prices nearly twice that of the domestically-controlled issue.

Schulman says his clientele appreciates the early availability of the recordings. But, he says, they also prefer what he describes as the superiority of the Decca pressings.

"We go to almost any length to provide our customers with the quality they demand. He states. "They're willing to pay more money to get a better disk."

However, the existence of any quality differential between Decca and London pressings (also imported from England) is hotly denied by London executives.

Schulman, on the other hand says he has had the opportunity to A-B comparison the sister pressings on identical turntables.

This claim is characterized as "sheer fiction" by John Harper,

Consumer Catalog Issued By Nonesuch

NEW YORK—Nonesuch Records has published a new consumer catalog for distribution through retail outlets. The 36-page brochure breaks down and cross references titles by composer, diverse collections, and numerical listings.

Space is provided on the back cover for store imprints.

London director of classical sales. He stresses that London masters and pressings are identical. It is one and the same record."

Harper charges that some entrepreneurs "have created a myth" about the superiority of disks bearing the Decca logo. "Quality aside, it would make no sense to undergo the expense of producing and inventorying separate masters and pressings," he says.

Stan Meyers, London branch manager in this city, admits, however, that the label's classical marketing effort has been affected by Laury's import policy. In particular, he notes, it hurt "advertising and promotion plans" for the complete Beethoven Symphonies set, with Solti conducting the Chicago Symphony, that London released a year ago.

That boxed set, in the Decca edition, sold "a number of hundreds of copies at a premium price," Schulman remembers.

He says Laury's first scooped London in 1973 with the Solti-led

(Continued on page 65)

Bernstein Adds Angel To String Of Label Deals

NEW YORK—Leonard Bernstein has signed an agreement to record a series of albums for EMI-Angel, relaxing even further Columbia Records' hold on its once exclusive artist.

Only last month an announcement by Deutsche Grammophon disclosed that Bernstein had been signed to a contract calling for an extensive series of recordings with top European and American orchestras (Billboard, Oct. 30).

First sessions for EMI will be held shortly and will present Bernstein at the helm of the Orchestre National de France. One of the recordings scheduled is a pairing of the Schumann Cello Concerto and Bloch's "Schelomo," with Mstislav Rostropovich as soloist.

At Columbia, Marvin Saines, vice president in charge of Masterworks, says the label is looking forward to a continuation of its "long relationship" with Bernstein. However, he would not disclose the extent of future recordings to be made with the conductor.

SEON BOWS

Long Discount Is Feature Of ABC Dealer Campaign

By IS HOROWITZ

NEW YORK—ABC Records is counting on a strong assist from a dealer discount plan exceeding the normal spread on \$6.98 product to help establish its new ABC Classics line.

First shipments of the line, based largely on material secured under license from Seon Musikfilm in Germany, began moving out to the trade last week.

The records are being offered at a discount structure normally given for \$5.98 albums. Dealers may either pocket the larger profit per sale or cut suggested lists to store levels that will provide greater consumer purchase incentives, notes Kathryn King, ABC director of classical a&r.

Ten albums, plus a sampler, make up the initial release, a collection devoted to renaissance, baroque and early classic repertoire, all recorded with great attention to performance practices of the periods covered.

The sampler, containing excerpts from all albums in the release, lists at \$1.98, and is being offered to retailers at 75 cents. In some cases it will be shrink-wrapped as a sales unit together with an album of German Christmas music of the 15th and 16th centuries. ABC views the latter album as the strongest potential seller in the initial release.

King describes the double-set format as a limited edition, to be made available only in selected territories. It will sell for the price of a single record.

She also says that samplers will become a regular facet of the label's merchandising program. They will come out "at least quarterly," highlighting titles issued during those time spans.

ABC's contract with Seon calls for 25 disks to be released in the first year of the agreement, with 60 due over the next three years.

A large art poster duplicating the design on the Christmas album cover will be a feature of the introductory drive, King says. The label is also mapping a radio campaign built around 60-second spots on key stations in major markets. Some national print advertising has already been placed and local ad allowances are structured into dealer purchases.

Seon artists who tour in the U.S. will be given promotional support by ABC, says King. Due shortly is recorder player Frans Bruggen. The harpsichordist Gustav Leonhardt has a tour projected for next year, and negotiations are underway to bring over the Quartetto Esterhazy. All these artists are represented in the first ABC Classics release.

TICKET TAB HITS HIGH

NEW YORK—There's plenty of consumer money around if the attraction is right, a series of concerts here demonstrates as it sets a new dollar record for non-benefit classical events.

Top price for single performances by Herbert von Karajan and the Berlin Philharmonic at Carnegie Hall last week and this range from \$20 to \$35 a ticket, and all five dates are sold out. Higher prices are for concerts in which the orchestra is joined by the Vienna Singverein and solo singers.

This Week	Last Report	Weeks on Chart	TITLE, Artist, Label & Number
1	12	6	CARUSO: A Legendary Performer RCA Red Seal CRM1-1749
2	1	42	JEAN-PIERRE RAMPAL & CLAUDE BOLLING: Suite for Flute & Jazz Piano Columbia M 33233
3	20	6	GERSHWIN: Rhapsody In Blue Gershwin, Columbia Jazz Band GERSHWIN: An American In Paris New York Philharmonic Orchestra (Thomas), Columbia M 34205
4	3	60	PACHELBEL KANON: The Record That Made It Famous And Other Baroque Favorites Stuttgart Chamber Orchestra (Munchinger), London CS 6206
5	NEW ENTRY		THE HOROWITZ CONCERTS 1975/1976 RCA Red Seal ARL1-1766
6	15	6	BIZET: Carmen Trojanos, Domingo, London Philharmonic Orchestra (Solti), London OSA 13115
7	17	6	LAZAR BERMAN PLAYS BEETHOVEN Columbia M 34218
8	9	56	LUCIANO PAVAROTTI: The World's Favorite Tenor Arias London OS 26384
9	32	6	MASSENET: Thais Sills, Milnes, New Philharmonia (Maazel), Angel S 3832 (Capitol)
10	NEW ENTRY		BOLLING: Concerto for Classic Guitar and Jazz Piano Lagoya, RCA FRL1-0149
11	5	10	HOLST: The Planets Philadelphia Orchestra (Ormandy), RCA Red Seal ARL1-1797
12	16	10	VAUDEVILLE: Songs Of The Great Ladies Of The Musical Stage Morris, Bolcom, Nonesuch H 71330 (Elektra)
13	2	60	BEETHOVEN: Symphony No. 5 Vienna Philharmonic Orchestra (Kleiber), DGG 2535.016 (Polydor)
14	10	29	PAVAROTTI IN CONCERT London OS 26391
15	6	20	WATTS BY GEORGE Andre Watts Plays George Gershwin, Columbia M 34221
16	8	51	BEETHOVEN: NINE SYMPHONIES Chicago Symphony Orchestra (Solti), London CSP 9
17	28	6	VERDI: Macbeth Verrett, Cappuccilli, Domingo, Ghiaurov, La Scala Chorus & Orchestra (Abbado), DGG 2709.062
18	NEW ENTRY		BEETHOVEN: 7th Symphony Vienna Philharmonic Orchestra (Kleiber), DGG 2530.706 (Polydor)
19	14	15	ALICIA de LARROCHA: Mostly Mozart Vol. 2 London CS 7008
20	4	47	BEVERLY SILLS: Music Of Victor Herbert Angel S 37160 (Capitol)
21	38	6	BRAHMS: Piano Concerto #1 Rubinstein, Israel Philharmonic Orchestra (Mehta), London CS 7018
22	13	10	GO FOR BAROQUE Paillard Chamber Orchestra, RCA Victrola AVM1-1687
23	25	6	OBSESSION/ORIGINAL SOUNDTRACK RECORDING National Philharmonic Orchestra (Herrmann), Phase 4 SPC 21160 (London)
24	30	10	VIVALDI: Four Seasons I Musici, Philips 6500.017 (Phonogram)
25	NEW ENTRY		MAHLER: Das Lied Von Der Erde Baker, King, Concertgebouw Orchestra (Haitink), Philips 6500.831 (Phonogram)
26	11	34	GERSHWIN: Porgy And Bess Cleveland Orchestra & Chorus (Maazel), London OSA 13116
27	29	20	SAINT-SAENS: Symphony #3 Chicago Symphony Orchestra (Barenboim), DGG 2530.619 (Polydor)
28	NEW ENTRY		GERSHWIN: Porgy & Bess Charles, Laine, RCA CPL2-1831
29	22	24	LUCIANO PAVAROTTI: Primo Tenore London OS 26192
30	NEW ENTRY		MASSENET: Esclarmonde Sutherland, National Philharmonic Orchestra (Bonyng), London OSA 13118
31	NEW ENTRY		TCHAIKOVSKY: The Nutcracker (Complete) Concertgebouw Orchestra (Dorati) Philips 6747.257 (Phonogram)
32	NEW ENTRY		PAVAROTTI: O Holy Night National Philharmonic Orchestra (Adler), London OS 26473
33	33	6	INSTRUMENTS OF THE MIDDLE AGES & RENAISSANCE Early Music Consort Of London (Munrow), Angel SBZ 3810 (Capitol)
34	21	129	SNOWFLAKES ARE DANCING: The Newest Sounds of Debussy Isao Tomita, RCA Red Seal ARL1-0488
35	NEW ENTRY		RESPHIGI: Ancient Airs and Dances L.A. Chamber Orchestra (Marriner) Angel S 37301 (Capitol)
36	7	15	VERDI: Luisa Miller Pavarotti, Caballe, Milnes, National Philharmonic Orchestra (Maag), London OSA 13114
37	NEW ENTRY		BERLIOZ: Symphonie Fantastique Orchestra National de l'ORTF (Martinon) Angel S 37138 (Capitol)
38	18	24	RACHMANINOFF: 24 Preludes (Complete) Ashkenazy, London CSA 2241
39	NEW ENTRY		RACHMANINOFF: Isle Of The Dead Previn, Angel S 37158 (Capitol)
40	19	24	BERLIOZ: Harold In Italy Imai, London Symphony Orchestra (Davis), Philips 9500.026 (Phonogram)

the youngest son of a famous family
is today the biggest independent
record company in italy

18

1958 - 1976

DISCHI RICORDI

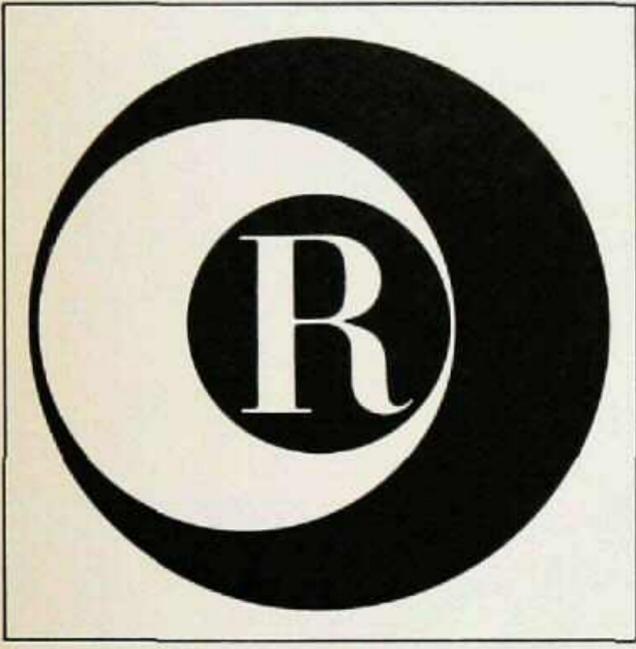
Milano - Italy

It All Began When Giovanni Ricordi Had A Brilliant Idea Back In 1808!...

The success of Dischi Ricordi S.p.A. since it was added to the Ricordi group in 1958 has been such that the group currently derives 30% of its \$30 million annual turnover from record and tape sales.

The philosophy of the group is to go into greater depth in the three traditional businesses in which it is involved—music, printing and record shops—but not to diversify into other areas. Furthermore, all expansion projects are financed from within the group.

The group's printing interests go back to 1808 when Giovanni Ricordi, a gifted engraver, founded the company on the strength of a brilliant idea. In those days there was no copyright law and music publishing was simply a matter of printing and selling sheet music.



Dischi Ricordi's logo.

Says Ricordi managing director Guido Rignano: "Ricordi had the great idea of buying up all the orchestral scores of La Scala and making printed copies of the scores available to theaters all over Italy on a rental basis."

"The group is still involved in this activity today and we hire out sheet music to theaters and concert halls all over the world. We have huge stocks of printed music covering all Italian operas, numerous foreign operas, concerti, symphonies and chamber music."

In its early years the Ricordi company rapidly became a focal point of all music life in Italy, publishing the works of such celebrated composers as Rossini, Verdi, Donizetti, Puccini and Respighi. Today Ricordi is just as actively involved with many leading Italian contemporary composers.

"In a century and a half," says Rignano, "Ricordi has participated in all aspects of music publishing, has made a major contribution to the framing of Italy's copyright law, was a founder of the Italian performing right society, SIAE, and was one of the first shareholders in Italian radio." (Italian radio is now government controlled.)

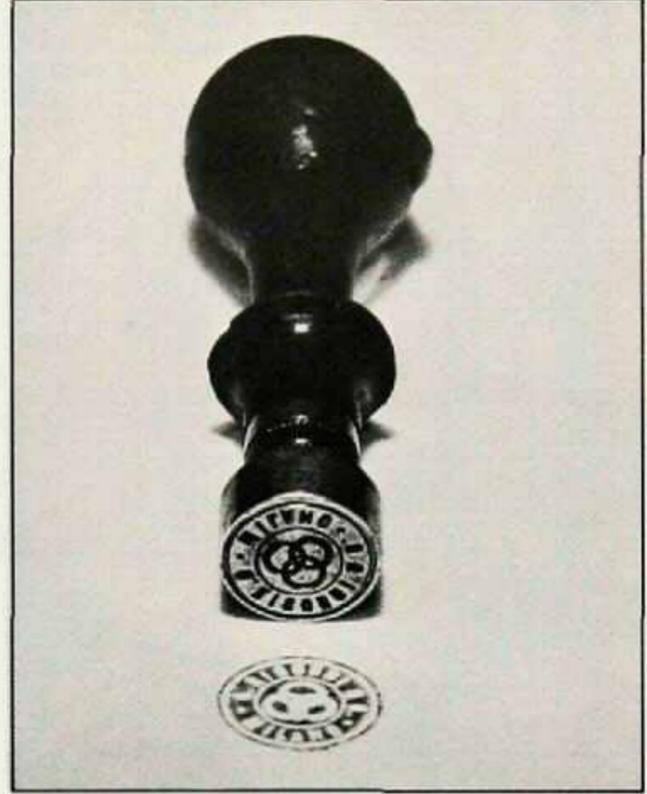
Among Ricordi's current activity as a major publisher of se-



Carlo Origoni, president, G. Ricordi & Co.

How Became

For more than a century Ricordi had been using the trade mark of three interlinked rings arranged in a triangle. But when Dischi Ricordi was formed in 1958 and it was proposed to use the sign as a record logo, inquiries revealed that the trade mark had never been registered. "We also found," recalls Guido Rignano, "that an identical trade mark had been registered by the huge German industrial combine of Krupp. "We had some civilized discussions with Krupp at the end of which they agreed to allow us to continue using the sign on our sheet music. But for the record label we had to modify the logo—and the three rings became rearranged into three concentric circles."

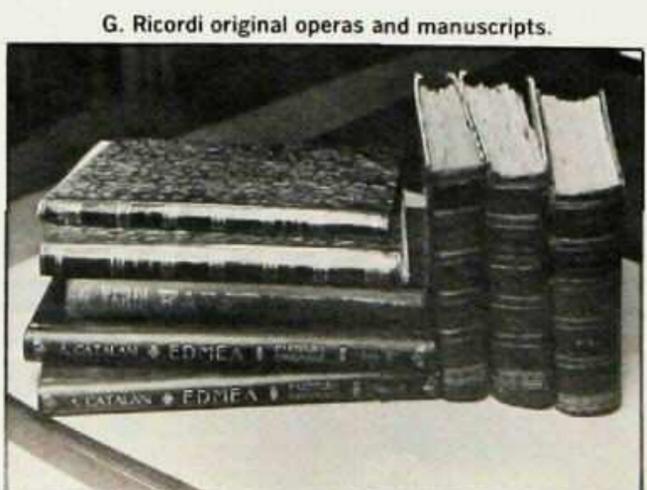


G. Ricordi original trademark.

rious music is a revised edition of the immense chamber music repertoire of Vivaldi and the issuing of revised editions of other compositions of Vivaldi and certain 19th century operas.

Ricordi's revised edition of Rossini's "Barber Of Seville" is now in general use throughout the world. The company was also responsible for the revised edition of Rossini's "Cinderella" which was performed by La Scala at the Washington Opera house as part of the U.S. Bicentennial celebrations.

Since Giovanni Ricordi was an engraver, it was logical that the company, as it developed, should become increasingly active as a printing house. As the music business evolved, so the music publishing operation of Ricordi drew more and more of its income from performance fees and grand rights rather than from the sale or rental of printed music.



G. Ricordi original operas and manuscripts.

involved in areas other than music. It began printing posters for opera performances and famous painters were commissioned for this purpose. In this way Ricordi developed a custom publicity service for the music business.

Today the printing factory, an entirely separate company, specializes in the production of high quality art books, including such works as "The Collection of Berenson." It also has an international reputation for modern art reproductions, wall decorations, posters, classical paintings on cloth and for reproductions of old publicity posters.

Two years ago the Ricordi printing division held an exhibition at the Metropolitan Museum in New York with great success.

Today the printing of music is a relatively small part of the printing division's activities. Custom printing for other companies produces 50% of the company's turnover and among the major customers is the publisher of the world famous Encyclopedia Treccani.

As the business of renting music to theaters grew over the years, the depots where the music was housed inevitably evolved into music shops and formed the basis of Ricordi's present-day chain of 20 large music stores throughout Italy.

These stores sell recorded music, sheet music musical instruments, including pianos, and audio equipment. Ricordi plans to open other stores, including one in Bologna, but, says Rignano, "the scientific planning of expansion of our retail chain is extremely difficult because of complications over local planning permission, union troubles and opposition from competitors."

One particularly flourishing aspect of the stores' activities is the rental of pianos. There are currently 3,000 pianos in Italy on hire from Ricordi.

With the post-war pop music boom it was a logical step for the great music publishing house of Ricordi to become involved in publishing contemporary popular music.

Says Rignano: "Although we had an immense number of popular copyrights such as 'La Cumparsita' and dozens of favorite Neapolitan songs, it was not until the early fifties, with the new wave of Italian songwriters and the acquisition of sub-publishing rights of foreign catalogs, that we really became involved in pop publishing."

Notwithstanding the growing importance of pop music publishing, there has also been continuous expansion in the areas of serious and educational music publishing.

"There has been considerable international growth," says Rignano, "and today we control important publishing activities in various countries. In particular we have a predominant position in Latin America. We have also established music publishing operations in Germany, the U.K., France and Canada. As part of this international expansion, we have developed good contacts with the East European countries and in Italy we currently subpublish a great deal of repertoire from the Soviet Union, Czechoslovakia and Hungary."

The two other important divisions of the Ricordi group presided over by Guido Rignano are the duplicating plant, used only for Ricordi-owned and represented labels, which has a production capacity of one and one-half million cassettes a year, and the three recording studios, one of them equipped with a 24-track CADAC installation, which have been designed to the most exacting, high-level specifications. These studios offer custom recording facilities.

Says Rignano: "We have not invested in a pressing plant because the pressing capacity in Italy is already greater than the industry's requirements. We prefer to concentrate our efforts and resources on the creative side."

"Furthermore we have an excellent, long-standing relationship with Ambrosio, an independent pressing company based just outside Milan. This company has good management, high technical efficiency and great security. I signed the deal with Ambrosio 15 years ago and the company is now responsible for 80% of our pressing."



Gianni Babini, president, Dischi Ricordi S.p.A.

1958-1976 DISCHI RICORDI COMES OF AGE

An 18-Year-Old Company With A Century And A Half Of Tradition Behind It

Dischi Ricordi, the record company founded 18 years ago as a logical extension of the music activities of one of the oldest and most respected independent music groups in Europe, celebrates its coming-of-age this year secure in the knowledge that it stands today as one of the most dynamic, vital and creative record operations in Italy.

Guido Rignano, the Ricordi group managing director, says: "The company has extraordinary vitality. In a relatively short period it has attained the highest level in every department—technical resources, buildings and equipment, studio technique, creative ideas, sales organization and business efficiency. The company enjoys an excellent reputation both domestically and internationally and has cordial and productive relationships with all its business partners, both licensees and licensors."

Although Dischi Ricordi, the newest-born of the Ricordi family of companies, is the affiliate of a group which has a history going back to the beginning of the 19th century, there is absolutely nothing backward-looking about Dischi Ricordi's philosophy. In fact it has been a persistent characteristic of the company that it has always been in the vanguard of musical trends and developments and has regularly set the pace with creative innovation.

Lucio Salvini, general manager of Dischi Ricordi, recalls: "When the record company was first founded in 1958, its first releases were opera recordings—a natural enough beginning in view of the group's deep involvement with operatic music stretching back over a century and a half."

Those first operas included a uniquely memorable La Scala recording by Maria Callas of Luigi Cherubini's "Medea."

But it was the firm intention of Dischi Ricordi to become a broadly-based record company with a wide-ranging repertoire covering all segments of the musical spectrum.

Says Salvini: "Our entry into the field of recording coincided with significant changes in the style and lyric content of Italian popular songs. A new wave of singer-songwriters was emerging, producing songs with significant and socially important lyrics. Dischi Ricordi was instrumental in achieving exposure on record for many of these new talents, talents which became part of Italian pop music history."

There has always been a strong tradition of freedom of artistic and intellectual expression in the house of Ricordi. The record company's receptiveness to the new generation of singer-songwriters—at a time when many of their songs were banned by the Italian state radio—naturally resulted in something of a procession of these artists to the Ricordi building in search of recording contracts.

"Because we gave these artists their first chance," Salvini says, "the word spread to other artists in the same movement who were attracted by the possibility of being given total freedom—something which perhaps was not so easily found at that time among the other companies. The Ricordi group has always been in sympathy with liberal ideas ever since its foundation."

In support of this, Rignano recalls that towards the end of the fascist dictatorship in Italy, Mussolini, who had a mania that everything of importance should be located in Rome, ordered the company to transfer its headquarters there from Milan. But the Ricordi building remains solidly in Milan just off the famous Piazza del Duomo 31 years after Mussolini himself went to another place.

Through those singer-songwriters of the late fifties—artists like Gino Paoli, Giorgio Gaber, Inzo Jannacci, Luigi Tenco, Umberto Bindi and Sergio Endrigo—Dischi Ricordi's impact on the Italian music scene was substantial and it set a prestigious pattern for the years to come.

"Before the advent of the new wave of singer-songwriters," says Salvini, "Italian pop music was dominated by songs with banal and sentimental lyrics. In some ways it was comparable with the state of the British pop scene before the advent of the Beatles. The commission which judges the suitability of songs for broadcasting over the state radio was used to songs whose lyrics depicted a romantic dream world where problems did not exist."

"When the new singers came along, their down-to-earth lyrics, portraying real-life situations with pain and anger and jealousy and injustice, created considerable problems for the commission. Some of Gino Paoli's records were banned from the radio because it was alleged that he sang out of tune."

"But what was really happening was that there was a conflict between the new generation of songwriters: depicting life as it really was and the writers who were still producing sentimental pictures of a totally artificial world. Furthermore, the new songs were often musically unconventional and their singers often possessed voices which were far removed from the richly melodic Neapolitan tradition."

One of the first Italian singers of protest songs was Ornella Vanoni and Ricordi also had tremendous success with Milva and Wilma Goich. Milva was successful both domestically and internationally and she won a reputation as one of the few

(Continued on page DR-7)



Guido Rignano, managing director, Ricordi group of companies.

Records Made By Specialists Should Be Sold By Specialists

"Our next three-year plan," says Ricordi group managing director Guido Rignano, "provides for continuous expansion in the realm of software, with the greatest growth coming from record and tape sales and music publishing. We also plan to add to our chain of retail stores."

Since 1960 when Rignano joined the group, the sales of the record division has increased by 3,000%—and with Ricordi's creative and commercial flair plus the enthusiastic team spirit which pervades the record and music publishing divisions, Rignano is anticipating sustained growth over the years to come, despite the depressed state of the Italian economy.

With a background in finance and international trade—he has a degree in economics—Rignano's initial involvement with Ricordi was exclusively in the financial area. In 1962 he became general manager and in 1964 managing director of the group, presiding over all divisions.

Each division has a general manager and this post, insofar as the record and pop publishing divisions are concerned, is held by Lucio Salvini. Each division also has a financial administrator, each of whom reports to the group's financial controller who, in turn, reports to Rignano.

This means that the general managers are responsible for every department in their division except accounting—but they have to work strictly within agreed budgets.

Rignano is president of the Italian association of record producers (AFI) and is also a member of the board of directors of SIAE. His main activity with the AFI has been the development of a scheme to tackle the alarming piracy problem in Italy, and the initiation of negotiations with the large number of unofficial, free radio stations for the payment of neighboring rights to record companies.

"Piracy in Italy has assumed dramatic proportions," says Rignano, "and we have organized a special office to co-ordinate the fight against piracy."

"As far as the free radio stations are concerned, Italy's ratification of the Rome Convention last year means that by law these stations must pay 2% of their income to record producers. But the problem is how to police this situation—there are literally hundreds of these stations and many of them are back-room operations with no income."

As managing director of Dischi Ricordi, Guido Rignano has as one of his major preoccupations the responsibility of maintaining a constantly growing pattern of record sales. But with the great creative inspiration of Ricordi's own producers and those of its represented labels, plus a highly efficient force of 60 sales representatives, the task of ensuring continuing expansion is not as onerous as it might otherwise be.

"We are most emphatic in our belief that it is wrong to have different teams of salesmen selling different groups of labels. To send three or four salesmen from one company into the same shop, one after the other, is confusing for the retailer," says Rignano.

"We have seen the Italian record market develop to a point where it became necessary either to reduce a salesman's range of repertoire or to reduce his territory. We preferred to take the latter course because we want our salesmen to be involved in all the product we distribute. Furthermore, with a limited number of outlets on which to call, a salesman can develop a much more fruitful rapport with the dealers he serves."

"Other factors mitigating against too wide a territory are the high cost of traveling and the disruption of home life. The life of a salesman is a hard one and our philosophy is that he should be free to go home to his family after a hard day's work rather than be forced to stop overnight in hotels."

One new development on the sales front is the creation of a special sales force to service non-traditional outlets such as photographic stores, bookstalls, motels and gas stations.

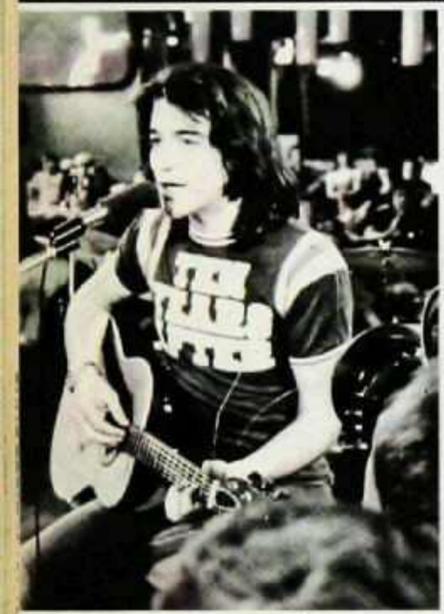
"We believe," says Rignano, "that our salesmen must specialize in recorded music—so we don't ask them to sell anything else. There are too many people involved in the production of a record not to have that record handled at sales level by experts at their job. We want our salesmen to think purely and solely in terms of recorded music—that is our philosophy and our success over the years has totally vindicated it."



Ricordi's building Via Berchet, 2.

being with you "makes" a difference to us

® DISCHI RICORDI S.p.A.



LUPI



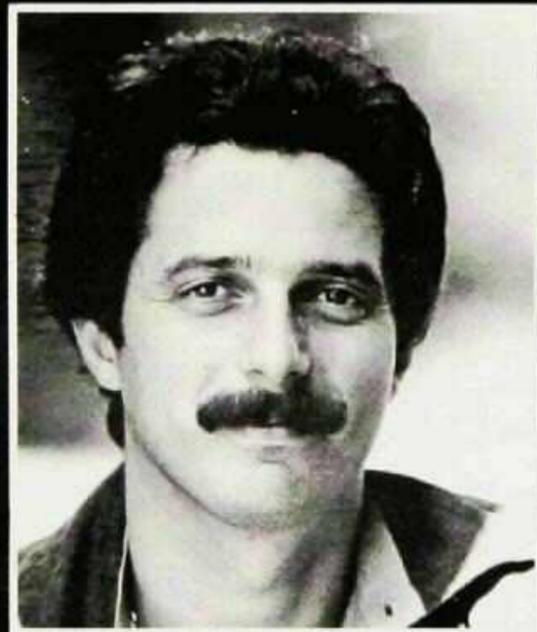
SERGIO ENDRIGO



GIANNA NANNINI



ATTY PRAVO



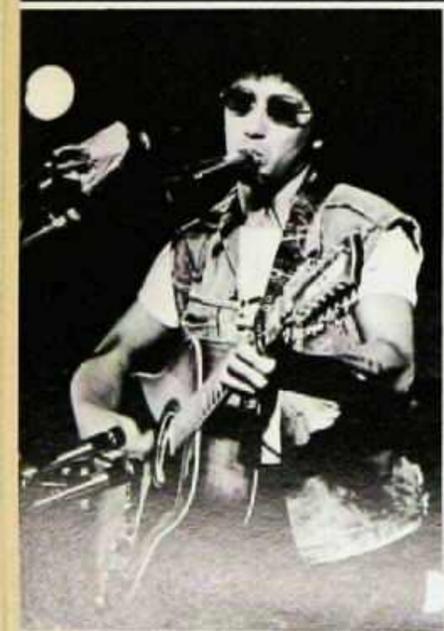
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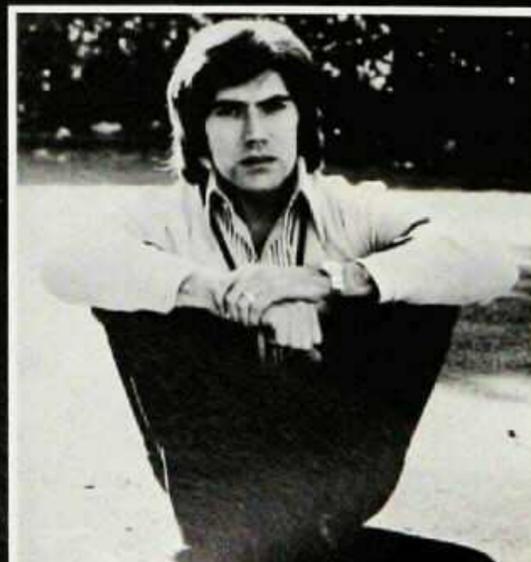
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ROARDO BERNATO



GENOVA & STEFFAN

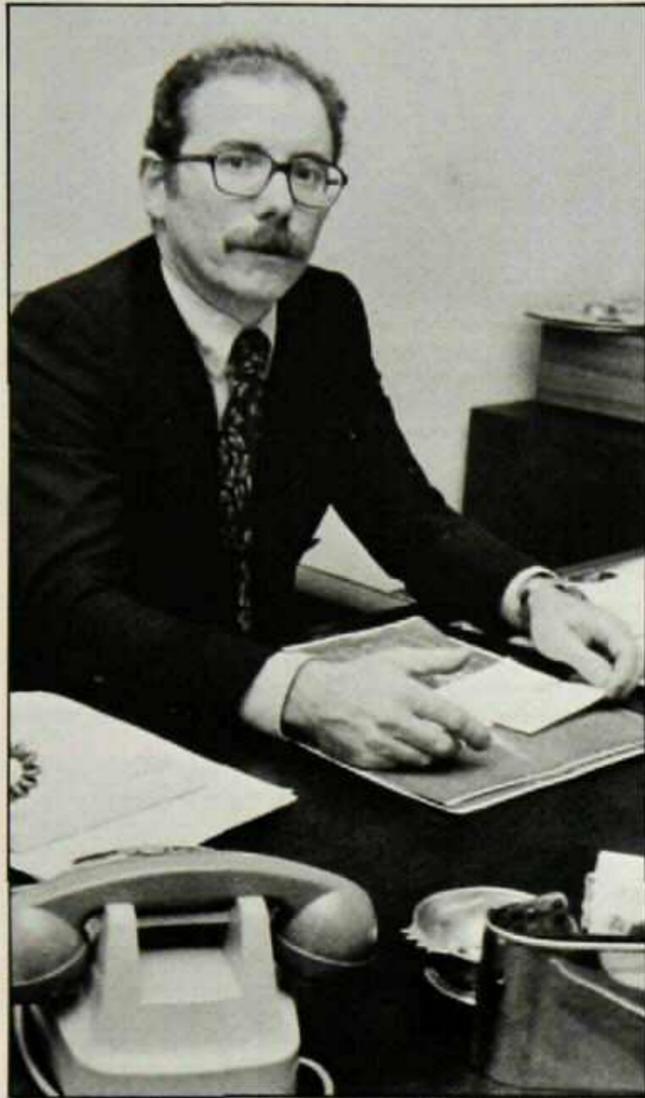


MAL



EL TIGRE

How Ricordi Preserves The Vital Independence Of Record And Publishing Divisions



Lucio Salvini, general manager, Dischi Ricordi S.p.A.

Lucio Salvini, 39-year-old general manager of Dischi Ricordi and of the popular publishing division, came to the company as press manager in 1962 after working as a journalist for five years, mainly as a foreign correspondent.

In his journalistic career, as well as writing for various newspapers and magazines, he also wrote a children's book and a television play.

After joining Ricordi he took on responsibility for publicity and then became head of promotion. He later took on the additional responsibility of catalog acquisition and for the last four and a half years has been general manager of Dischi Ricordi, reporting to Guido Rignano. He has been head of the pop publishing division for the last two and a half years.

"We have always made a point of keeping the record and publishing companies completely independent," says Salvini. "Our publishing division has to work with all record labels and must be free to offer songs to the artists to whom they are best suited."

The popular publishing division of Ricordi was set up in the early fifties and at that time the company signed a number of gifted Italian writers including Renato Carosone and Carlo Donida.

Ricordi's distinguished reputation as a publisher meant that soon after it became involved in popular music, it was much sought after by foreign publishers offering sub-publishing deals.

"One of the first foreign catalogs we acquired," says Salvini, "was that of Warner Bros., which we have now represented in Italy for more than 25 years."

When Dischi Ricordi was founded in 1958, it meant an immediate growth in the publishing division because so many of the artists signed to the label wrote their own songs.

Salvini is opposed to the idea of a publisher being simply a royalty collector. "We are totally against this," he says, "first because of our long tradition in creative publishing and secondly because friendly competition among record and publishing companies is desirable."

The independence of record division and publishing division is even carried to the point where a singer-songwriter signed by the publishing division will have a perfect right to sign with another record label.

Says Salvini: "We find more and more that artists want to sing their own so the publisher today has increasing opportunities to become a producer."

"If I sign a songwriter and he wants to record his own songs, then I, as his publisher, am in the best position to produce him and not necessarily for the Ricordi label. I consider it pointless to keep an artist on our label if we haven't the facility to promote him properly. I feel he should be allowed to sign with another label."

"This is a business where the most successful people are the ones who make the fewest mistakes and it is our considered view that maintaining this strict independence between record company and publishing company gives our publishing division far greater credibility with small record labels. Otherwise, when it comes to promoting our songs to small labels, they would be tempted to assume that all they were hearing were songs which had been rejected by Dischi Ricordi."

Salvini says that one of the big problems facing the publisher in Italy today is the fact it is almost impossible to have a song recorded by a major artist unless a co-publishing deal is signed with that artist's publishing company. "In Italy today, this is the rule rather than the exception and you have to be in a strong position indeed to be able to avoid such co-publishing arrangements."

The sheet music market in Italy is limited but substantial sales are obtained in the case of big hit songs. Another factor which keeps sales at a minimum is the fact it has been the practice for years in Italy for publishers to send out free of charge—or for a nominal fee—lead sheets of popular songs. Publishers obtain a large part of their income from performance fees, so this orchestral service is regarded as a good investment.

The folk market is also relatively small and song albums which do sell tend to be those containing an anthology of the songs of important songwriters, rather than albums of hits by various composers. Ricordi has produced folios of the music of all of its major singer-songwriters.

As has been noted elsewhere, Dischi Ricordi has always had an impressive roster of artists who write their own material and there seems to be no shortage of up-and-coming talent in this area. Where Salvini does see a shortage, however, is in the ranks of talented producers.

"Once upon a time all record companies had a&r managers who selected the songs for an artist, commissioned arrangements and then supervised the recording. Then, as the record market grew substantially in the late sixties, the independent producer came more and more into the picture. In some cases producers were also the arrangers. So, many companies decided that this was the way to diversify production, by giving a certain independence to the producer."

"This trend has developed significantly over the years, but the trouble is that we just don't have enough good producers. The industry suffers from a shortage of gifted people who can produce in the Anglo-American tradition."

Another problem for the artist in Italy is a severe shortage of managers as opposed to impresarios or booking agents. "There are few personal managers," says Salvini, "who take a close interest in the artist and provide the vital link between the creative and the industrial sides of the music business. The result is that the artists have to manage themselves, and this is not always satisfactory."

However, the evolution of the Italian record market does have a particularly encouraging aspect as far as Salvini is concerned, and that is the distinct improvement in album sales.

Says Salvini: "I think album sales in Italy will soon approach those of other comparable European countries. Certainly it has always been Dischi Ricordi's policy to build album artists who can live and prosper in the record market without having to depend on hit singles and without being vulnerable to the danger of losing his or her reputation on the basis of one flop single."

Just as Ricordi operates an extremely enlightened policy in strictly preserving the mutual independence of its record and popular publishing divisions, so does Dischi Ricordi apply an astute and equitable philosophy when it comes to reconciling the interests of its own productions with those of the labels it represents.

"We recognize," says Salvini, "that there is a danger of a conflict of interests within the company because of our joint roles as a major distribution and service company and as a strong, creative independent production company."

"For example, three of the domestic labels we represent—Carosello, Ariston, Produttori Associati—have jazz repertoire and we also represent such foreign jazz labels as Black Lion, Enja, ECM, Mainstream and Horizon. In these circumstances we exercise the utmost care to avoid simultaneous release of competitive product."

"In general it is our policy never to release similar product from different labels concurrently. And, if a licensor planned to bring out a series similar to one which we had had in mind, then we would abandon our plans in favor of the licensor."

"Furthermore, we give a guarantee to our licensors not to compete for the acquisition of artists and our experience over the last five years is that there have been no conflicts of interest in this respect."

"Again, if an artist were to leave the Carosello label, for example, and we felt that he would be right for Dischi Ricordi, we would never sign him without the prior consent of Carosello."

"Business interests originally brought us and our partners together; but the relationship that has been built up goes much deeper than that and involves a high degree of mutual trust, respect and understanding."

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Success With A Wide Range Of Product

Heading up the Dischi Ricordi international department is 30-year old Luigi Mantovani who first entered the record business in 1965 in the classical department of Phonogram, later moving to the position of sales and marketing manager and then becoming label manager for the Polydor and Philips pop catalogs.

Mantovani joined Ricordi as label manager for foreign catalogs in 1970 and was appointed international manager last year.

With 30% of Dischi Ricordi's sales coming from international product, the 26 foreign labels represented by the company in Italy are of great importance and the international department under Mantovani is constantly seeking ways to secure increased sales of foreign product by means of dynamic promotion campaigns, repackaging and the creation of special series of releases with a unifying theme.

A recent example is a jazz marketing campaign for a series called "Jazz Idea" which consists of repackaged material from the Black Lion, Freedom and Mainstream catalogs. Thus far Ricordi has repackaged 20 Black Lion and Freedom albums for 15 Mainstream albums for this series and an additional 15 will be released before the end of the year.

Says Mantovani: "We tied in with the Umbria Jazz Festival—a free festival which attracts more than 50,000 people—and we found that there are a lot of young people interested in jazz, particularly in the freer forms as represented on the Freedom label."

The albums in the "Jazz Idea" series are retailed in the mid-price bracket (about \$4.20).

Ricordi also handles the highly regarded ECM label, importing finished product from Germany under a three-year deal. The entire catalog has been made available and one of the best-selling items is Keith Jarrett's "Arbour Zena."

Through Virgin in the U.K., Ricordi is also handling albums on the JCOA label, featuring the Jazz Composers' Orchestra, Carla Bley and Don Cherry, and through Sonet of Sweden, Ricordi has made available LPs by Albert Ayler and, in the Giants of Jazz series, albums by Dizzy Gillespie, Sonny Stitt, Al Cohn and Zoot Sims.

"The jazz market," says Mantovani, "is relatively static in Italy. In fact, the interest has probably declined slightly since Archie Shepp attracted 6,000 people to a concert in Milan two years ago. There was also a good response to appearances by Gato Barbieri, Sam Rivers, Charlie Haden, Don Cherry and Keith Jarrett."

One of the major American labels represented by Dischi Ricordi is A&M and the company has been successful primarily with product by Burt Bacharach, Rick Wakeman, Carole King and Joe Cocker. "Dynamite" by Bazuka was the A&M best selling single last year and stayed in the top 20 for two months. Ricordi took over representation of the A&M label in 1970. Mantovani plans to begin releasing product on A&M's jazz label Horizon, starting with the new Charlie Haden album. Through A&M, Ricordi distributes Ode. They also distribute Dark Horse.

Mantovani summarizes activity on other licensed labels as follows:

Buddah: The major breakthrough on this label has been that of Andrea True who consolidated her record success with an appearance at the important Venice Festival in October. Ricordi also had considerable success with Trampms.

Andrea True, Trampms and Bazuka, together with Betty Davis on Island and Merry Clayton on Ode, were featured in a high-powered Ricordi campaign called "Special Sound" with considerable success.

Island: "This," says Mantovani, "is one of the most important of the U.K. labels we represent and I am fortunate to have had a ten-year connection with the label, starting in my Phonogram days."

Ricordi acquired representation of Island in 1971 and has achieved highly satisfactory results with the label. Especially strong have been sales of product by Cat Stevens, Traffic, King Crimson and Emerson, Lake & Palmer.

This year, in a joint promotion with Lee Cooper jeans, Ricordi mounted a special campaign for reggae called "Reggae Jamaica Soul." This featured singles and albums by Island's Bob Marley and the Wailers, Zap Pow and Toots & The Maytals; Transatlantic's Greyhound; Virgin's Mighty Diamonds and a 3,000 lire sampler called "This Is Reggae Music."

There was heavy promotion on independent radio and in discotheques and a full range of stickers, posters, leaflets and T-shirts. Results, says Mantovani, have been extremely encouraging.

Chrysalis: Ricordi became licensee of Chrysalis in 1974 and enjoyed immediate success with Jethro Tull and Gentle Giant.

"But a major problem in the promotion of product by these acts," says Mantovani, "is the collapse of the Italian concert scene because of riots and vandalism by political extremists."

"Jethro Tull concerts used to attract between 20,000 and 30,000 people and its appearances were a tremendous stimu-

rights you have to show that your company is better equipped and better connected than the competing companies."

Somalvico presides over a staff of six in a department which is constantly expanding and which promotes some of the most important American and British catalogs.

"We have to concentrate, of course, on copyrights which we feel have a good chance of succeeding in our territory and not necessarily the songs that personally appeal to us. The days of the cover version are virtually over so we must think in terms of promoting the original recording in Italy in conjunction with the record company."

The international publishing operation operates entirely independent of the record division except, of course, when Ricordi has the record as well as the publishing of a particular song.

"Of course," says Somalvico, "if the record division is chasing a big international record, I will try to get the publishing as well for Italy."

One important element in Ricordi's subpublishing activity is the printing of lead sheets of foreign hit material. Income from sheet music sales in Italy is still low compared with that from performance fees and mechanical rights but, says Somalvico, "if we don't publish the sheet music of big international hits we face competition from imported sheets and folios."

Big international hits can generate substantial performance fees in Italy; it often happens that a song which produces two million lire in mechanical royalties will yield 10 times that amount from performance fees.

When it comes to the other side of the international publishing coin—that is promoting Italian copyrights abroad—Somalvico admits that it is harder today to break Italian songs in foreign territories because they don't seem to have the same international appeal currently as they did in the days of "Ciao Ciao Bambino" and "Volare."

"We have an increasing number of Italian songwriters producing songs for us and we are managing to get them adapted into English and placed in America or the U.K. even when there is no record in Italy."

The pop publishing division of Ricordi boasts something like 12,000 copyrights currently and they include some of the biggest Italian hits ever written.

"Al Di La," written in 1961 by the celebrated team of Mogol and Donida was a big hit for Emilio Pericoli in the U.S.A. in 1962 when it was on the Hot 100 chart for 14 weeks and reached the No. 6 spot. It was also the winning song of the 1961 San Remo Festival.

Mogol and Donida were responsible for a number of other international hits including "Uno Dei Tanti" (adapted by Lieber & Stoller to become "I Who Have Nothing") and "Gli Occhi Miei," the English version of which was "Help Yourself."

Another successful songwriting team is Albertelli and Riccardi whose "Vado Via," written for Drupi, sold more than a million. The English version achieved 14 U.S. and U.K. recordings.



Ricordi's International Dept. From left to right: Angelo Vaggi, label manager; Luigi Mantovani, international manager; Gianfrance Dedevis, label manager. Not shown, Riri Contiero, who handles the export and licensee office under the supervision of Mimma Guastoni.

lus to album sales; but since their personal appearances stopped, sales have gone considerably down.

"The same is true of other major acts."

Another group from Chrysalis popular in Italy is Procol Harum and Ricordi is currently engaged in special promotion activity for Lee Garrett.

Manticore: Emerson, Lake & Palmer are still big in Italy and Ricordi is anxiously awaiting the appearance of a new album. Meanwhile the company is scoring heavily with Banco, "come in un'ultima cena."

Virgin: Since acquiring this label in 1973, Ricordi has achieved excellent sales results with Tubular Bells and Tangerine Dream and is currently promoting the label's reggae repertoire. A big break for Tangerine Dream is the fact that Italian television wants the group to record the soundtrack for a film and a television series based on the life of St. Francis of Assisi.

Bronze: Ricordi has an exclusive representation deal with Bronze for three years and the band currently making the biggest impact is Osibisa, whose "Sunshine Day" single made the Italian charts. The company has also had great success with Colosseum and Uriah Heep.

Transatlantic: Ricordi signed with Transatlantic four months ago and has already involved Greyhound in its reggae campaign. They also released all the Pentangle albums, never issued before.

Pye: The biggest seller on the Pye label is Jimmy James who recently took first place in the Disco Mare event, a competition involving jukeboxes and discotheques. "Jimmy James records the kind of singles which sell well in Italy," says Mantovani, "and we are also getting good results from Johnny Wakelin's 'In Zaire.' Also the Brotherhood of Man has been topping the charts with its Eurovision tune."

Barclay/Riviera: One of the biggest stars from the Barclay/Riviera roster is Charles Aznavour whose recordings in Italian always sell well. His album "E Fu Subito" was a best-seller.

In the singles market Afric Simone held the No. 1 spot with "Ramaya" for several weeks and Bobo Step has sold well.

Ricordi has also released Barclay's House Of Blues series. "Although it is music with a limited appeal," says Mantovani, "it is good product and excellently packaged and presented."

A successful operation for marketing foreign as well as domestic repertoire has been the creation of the "Orizzonte" (Horizon) mid-price series of albums selling at 3,000 lire. "The concept here," says Mantovani, "is top quality product with original art work made available at a modest price. And the idea has been successful."

Included in the series are hit compilations of I Dik Dik, Equipe 84, Milva, Lucio Battisti, Drupi, Mia Martini, Banco, Edoardo Bennato from the domestic roster and albums by Burt Bacharach, Elton John, Herb Alpert, Spencer Davis, Ike & Tina Turner, Colosseum, Carpenters, Amazing Blondel, Quincy Jones, Liza Minnelli, the Troggs and Lovin' Spoonful.

Despite the astonishingly wide range of repertoire handled by the international department, Mantovani and his team have achieved considerable penetration in all segments of the musical spectrum, showing that the Italian market is more receptive to music of foreign origin than is sometimes supposed.

When it comes to breaking Italian artists abroad, however, Mantovani admits that there are many difficulties.

Ricordi's greatest success internationally has been achieved with Drupi who has achieved good sales in France, Spain, the U.K., Germany and South America.

There has been considerable foreign interest in the Naples jazz-rock group Napoli Centrale which appeared in the Montreux Jazz Festival this year.

"At present," says Mantovani, "the major difficulty in breaking Italian artists abroad is that few of them sing in English. However, we have great hopes that Edoardo Bennato—who is a kind of contemporary Woody Guthrie and who can sing in English—will be able to break into the European and U.S. markets. He has already scored in the Italian charts with 'Torre Di Babele'."

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Vittorio Somalvico, international publishing division manager.

Setting The Pace In Subpublishing

Total familiarity with the music in all the represented foreign catalogs and an informed awareness of the material best suited to the Italian market are the key factors in Ricordi's success as a subpublisher of leading foreign catalogs.

Heading up the international publishing division is Vittorio Somalvico, who joined Ricordi two years ago after 11 years with other companies including CBS.

"International publishing today," says Somalvico, "is one of the most exciting areas of the music business. It involves a great deal of travel, an enormous amount of listening to music and the development and maintenance of good personal relationships with writers and publishers around the world."

Somalvico spends three-quarters of his time acquiring foreign copyrights for Italy and this, he says, requires receptive ears and speed of action.

"It is a competitive business and speed is essential. I listen constantly to the radio, read all the trade papers and use the telephone endlessly. To acquire attractive and lucrative copy-

Ricordi Unveils New Brandenburg Recording

Specialization In Shops

When Dischi Ricordi S.p.A. was founded in 1958, its first productions were opera recordings. Since those early days, although the company has released recordings of serious music on licensed labels, it has initiated no productions of its own.

Now, however, in the year of its majority, Ricordi is returning to serious music production with a number of original recordings of important works.

Last month Ricordi introduced a new recording of the Brandenburg Concertos by La Scala Orchestra conducted by Claudio Abbado and this recording was presented at a special concert at La Scala to commemorate the 100th anniversary of the leading Italian newspaper "Corriere della Sera."

The Abbado recording is the first in a new program of serious music recordings planned by Ricordi.

J.S. BACH 6 Brandenburg Concertos Conducted by C. ABBADO

J.S. BACH 6 Brandenburg Concertos Conducted by C. ABBADO

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WEBERN/SCHOENBERG Performed by QUINTETTO ITALIANO



Renzo Benini, sales manager.

"While specialized shops are increasing in number, a diminution of general retailers is taking place, as the expansion of available catalogs creates space problems for many outlets which cannot count on an adequate area. In such a situation, instead of creating various sales echelons, we decided to reduce each salesman's area and therefore the number of shops he has to visit, in order to improve the service." Renzo Benini, 51, Dischi Ricordi's sales manager (he joined the firm 20 years ago as a salesman and a jazz expert), outlined the company's policy.

At present, Ricordi employs around 60 salesmen, divided into two groups, one for traditional outlets, the other for tapes only in non-traditional outlets like gasoline stations. The average number of outlets visited by a salesman is 40-50 in five days. Incentives are based on sales competitions with attractive prizes. In 1974, 25 salesmen and their wives were sent to the U.S. on a 10-day tour; in 1975, eight salesmen were offered a trip to Bangkok. At present, the salesmen are divided into 10 competing teams, each composed of personnel from various parts of Italy so that chances are equal (Northern Italy is a much larger market than the South).

Occasionally, the salesmen carry the goods with them but in most cases they take orders. Retailers may also telephone directly to Ricordi's head office. Shipments from the warehouses (situated in Milan, Rome and Palermo) are effected through all channels, according to need and circumstances. Air-freight is generally used towards Sardinia.

All kinds of incentives are used for retailers ("there is no rule, as no rule could be valid more than 15 days," says Benini). Special campaigns, discounts, stickers, posters, press advertisements and so on. No distinction is made between large and small outlets as to discounts, though certain promotional campaigns are structured according to the retailer's various size categories. In such cases, discounts are usually proportioned to avoid any disadvantage for smaller outlets.

The Italian market's trend is towards LPs. States Benini: "The cassette has partly substituted the single, reaching a wide circulation especially in the South of Italy; but the album is a much more satisfactory product for the consumer. We have noticed that while the LP is subjected to seasonal trends, the cassette enjoys a short, summer life. As of Aug. 31, 1976, our sales were 43% albums, 23% singles, 34% tapes."

DANIELE CAROLI

Dischi Ricordi

• Continued from page DR-3

popular singers maintaining the great tradition of Italian bel canto.

The next great landmark in the history of Dischi Ricordi was in 1964, when it became the first Italian company to sell more than a million copies of a single. The single was "Una Lacrima Sul Viso" and the artist was Bobby Solo.

The song was an entry in the San Remo Song Festival of that year but on the first evening of the Festival, Bobby Solo was taken ill with a throat infection and was unable to sing. However, he went on stage and mimed to the record—and the jury voted him into first place.

When it was discovered that Solo had mimed the song, the other competitors protested and the Festival organizers offered Ricordi a choice of options—either to have Solo give a live performance on the final night of the contest or withdraw him from the competition. Ricordi decided to withdraw their artist and Gigliola Cinquetti went on to win the event with the huge hit, "Non Ho L'Eta."

Nevertheless, Solo's song proved even bigger. "Two weeks before the San Remo Festival," Rignano remembers, "we were getting 50,000 orders a day—sensational sales for those days. We had to have police on duty at the warehouse to control the crowds of retailers who were trying to keep pace with the demand. Retailers were coming from as far as Bari and Sicily to get stocks of the single. And on one occasion when Bobby Solo and I were in a record store, we were almost torn to pieces by a boisterous crowd of delirious youngsters. That was the most fantastically successful single in Italian pop music history."

And it was a fantastic achievement for a record company that was a little more than five years old.

In the latter half of the sixties, there was another dramatic change in Italian pop music tastes—and once again Ricordi was ready for it. The powerful international repercussions of the Beatle revolution in Britain affected Italy, as everywhere else, and Ricordi was quick to anticipate the local spin-off effect of the Beatles' impact.

Whereas the emphasis in the past had always been on the solo singer, the Liverpool explosion had ushered in the era of the group—and Dischi Ricordi had some of the best: Equipe 84, I Dik Dik, Ribelli and Quelli, the leading Italian pop group which eventually became PFM.

Ricordi was also the first company to have this new music stream represented in the classical framework of the San Remo Song Festival when the British group the Yardbirds took part in the event in 1967—and it was a tumultuous and contentious debut. Compere Mike Bongiorno dubbed the Yardbirds "i capelloni"—the long-haired ones—and this became the generic term for the hirsute practitioners of the new rock music. Italy was initially severely shocked by i capelloni and the Yardbirds were banned from appearing on television.

Another major development at this time was the signing of Lucio Battisti as a songwriter. He was to prove an important addition to the Dischi Ricordi talent roster, not only as a writer but also as a singer. Through Battisti, who wrote simple, evocative songs of everyday life to which ordinary people could relate, and who sang them with an unorthodox but particularly touching voice, Dischi Ricordi once again broke new creative ground.

Battisti was a man with a new message and a new means of communicating it and he produced a truly remarkable series of No. 1 records. He was also the first Italian artist to achieve album sales on a scale that approached those of other Western European countries, Italy at that time being a market which was totally dominated by the single. (Single sales in Italy around 1967 and 1968 accounted for 85% in value of the

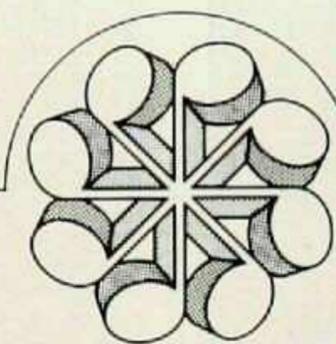
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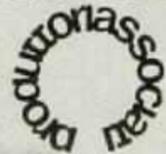
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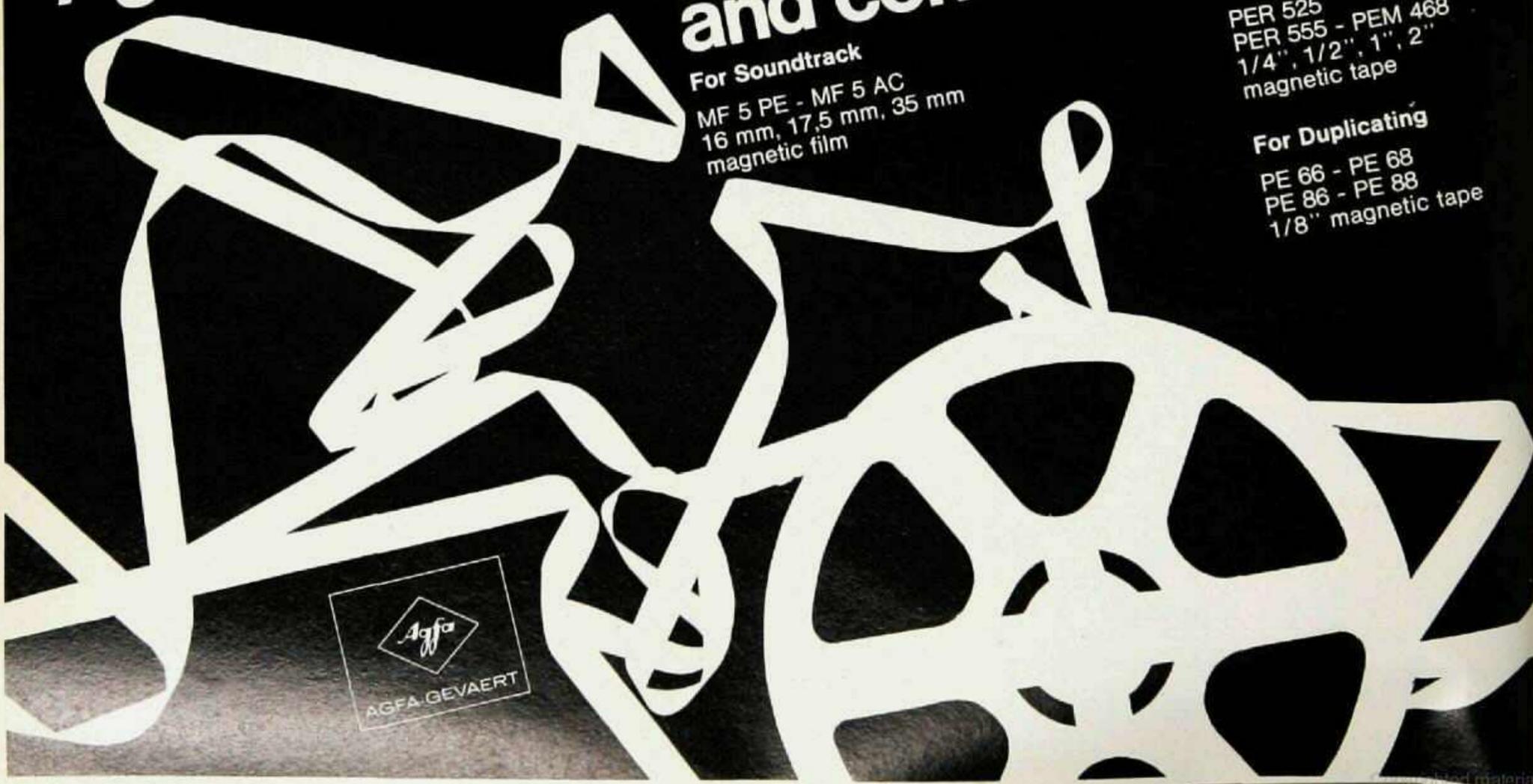
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The Recording Studio

"In 1958, Ricordi's first recording studio was set up in the company's office building at Via Berchet," explains Walter Paternani, technical manager and chief engineer at Ricordi's present studio. "When we started we only had an Ampex mono recorder; later, we added our own home-built consoles with more and more tracks and were among the first in Italy to employ a 3M 8-track machine. In 1974 we eventually moved to the Via Barletta studios which are composed of three recording rooms, plus the copying/editing and the duplicating departments."

Studio A, the largest, can be used for orchestras up to 70 members. The equipment includes Studer 16-track recorders and a Siemens 24-input board with all the necessary filters and compressors. Studio B is designed for group recordings, with highly refined equipment including Studer 24-track recorders and a brand-new Cadac 24-track 32-input console, plus two racks of up-to-date filters, compressors and expan-



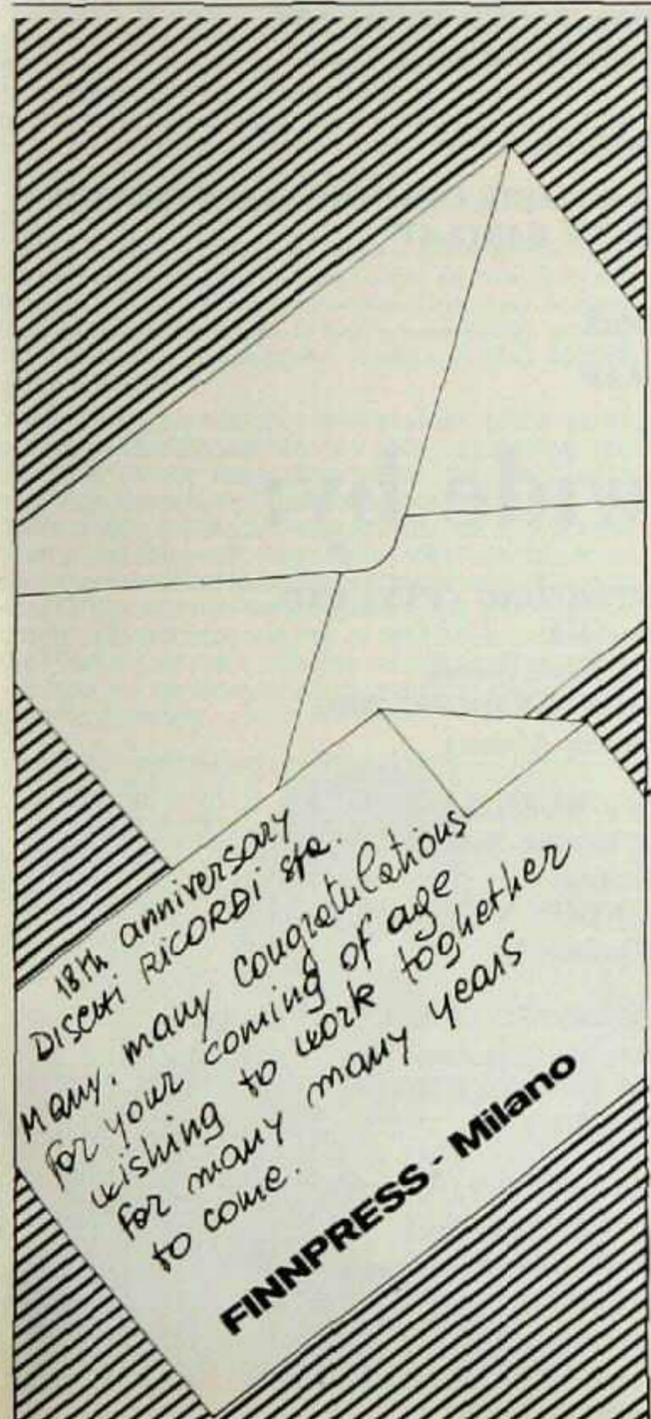
Walter Paternani, chief engineer, Ricordi's recording studio.



Recording studio.



Giuseppe Maurelli, administrative manager.



ders. Studio C, the smallest, is used for demo-tapes and for small group recordings; it employs a 16-track Ricordi board and Studer 16-track recorders. The copying/editing department, whose machinery includes a Studer 8-track recorder, is available for cutting and to make tape copies and masters for cassette duplication. Dischi Ricordi's and artists of other companies, both Italian and foreign, have worked in the studios. The list comprises Italian rock groups such as PFM, Banco and Maxophone, singers like Drupi, Edoardo Bennato and Milva, foreign musicians like Derek Bailey, Gerry Mulligan and Nicky Hopkins (the British pianist was featured as guest star on an album by the LaBionda brothers), classical musicians such as Sylvano Bussetti and Claudio Abbado and Italian jazzmen such as Giorgio Gaslini. Ricordi studios employ five sound engineers.

DANIELE CAROLI



Recording studio.

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Continued from page DR-7

total record market.) In those days a successful album would sell 10,000 copies; Battisti was the first Italian artist to achieve sales in excess of 100,000 with one album.

As pop music evolved and developed in the late sixties and early seventies, so Ricordi maintained its enviable track record in anticipating trends and spearheading its introduction to the Italian music scene. Ricordi was the first Italian company to enter the field of progressive rock, inaugurating the movement through the excellent Italian group Banco in 1971.

At the same time the company was consolidating its position as a builder of outstanding solo talent. Mia Martini, for example, won the Venice Song Festival, twice won the Festivalbar Contest—the national competition in which 24 specially selected records are put into each of the country's 30,000 jukeboxes and are voted on by the public—and was voted Italy's No. 1 female singer in the "Musica e Dischi" poll.

Another massive solo success was that of Drupi who made an impressive international impact with a song written by Enrico Riccardi and Luigi Albertelli—"Vado Via."

Salvini takes up the story:

"The Drupi story is an illustration of something that happens so often in our business. This artist recorded for several companies over a period of five or six years without success, then he came to us and we entered him in the San Remo Festival with 'Vado Via.' The song got the lowest number of points on the first night and thus failed to reach the final. As a matter of fact, 'Vado Via' never became a hit in Italy—but it made the charts in many other countries.

"It was only the second song, sung in Italian, to make the Billboard Hot 100—the first, of course, was Domenico Modugno's 'Volare.' It made the No. 2 spot in the British top 50 and was No. 1 in France throughout the summer of 1973. It sold 250,000 copies in the U.K., 600,000 in France and a total of more than one million worldwide. It was a big success in Japan.

"In the U.S. the song was released by A&M and it was to a large extent due to the intensive promotional drive of that company that the record broke in America. When it became a regional hit in Cincinnati, A&M took a full-page advertisement in Billboard showing Cincinnati's tallest building flying the Italian flag, with the caption: 'Cincinnati, capital of Italy.' That helped to bring the record to national attention."

Since then Drupi has made the Italian chart with every subsequent release and is today one of Ricordi's most important artists.

The talented Sergio Endrigo, who made his recording debut with Ricordi, is now back with the label and is adding a new gloss to an already glittering reputation by writing and producing children's songs for a record and book package in association with Gianni Rodari. Apart from his outstanding compositional abilities, Endrigo has a talent for investing his children's songs with educational lyrics, specifically aimed at children in the four to eight age group.

One of Endrigo's biggest recent successes was "Ci Vuole Un Fiore."

About a year-and-a-half ago Ricordi added British singer Mal to its artist roster and his debut single, an old song written by one of Italy's most celebrated writers, Carlo Bixio, and originally performed by Vittorio Di Sica, was an instant success. Titled "Parlami D'Amore Mariu," it sold more than 400,000 copies in Italy.

Maintaining the Ricordi tradition of songs of social significance currently is Edoardo Bennato who is one of Italy's most important "protest" singers. Says Salvini: "Bennato's recordings—he is now working on his fourth album—are a good illustration of Ricordi's production philosophy. We are not interested in run-of-the-mill, middle-of-the-road material and we always try to establish artists who will last, who can prosper as artists in their own right without having to rely on hit singles."

It is also Ricordi's policy to keep its artist roster and releases to a minimum, so that a maximum amount of effort, energy and ingenuity can be expended on promoting the artist and his or her repertoire.



Ricordi's press and promo team. From left to right: Daniela Besana, Luciano Giacotto, Fatma Ruffini.

"We concentrate on a small, carefully selected group of artists in whose potential we believe and then we do all we can to develop and get recognition for their talent. Three new artists whom we are convinced have a big future are Corrado Castellari, Gianna Nannini and Andrea Mingardi.

"And last but not least, we have recently signed the popular female singer Patti Pravo, one of Italy's most accomplished and established talents."

Talent is the most important asset of any record company, but hand in hand with Dischi Ricordi's growth and development in the artistic field have gone comparable development and expansion in other essential departments—the sales division, promotion services, duplicating plant, recording studio, retail stores and of course publishing, in which Ricordi has been an illustrious name for decades.

This structured growth as a vertically integrated music company has enabled Ricordi to offer highly integrated and efficient services to third party labels.

Says Guido Rignano: "We saw the market evolving into two complementary sections; the large manufacturing companies producing their own product, and the small and medium-sized companies which would concentrate their energies entirely on the creative side, leaving the pressing and distribution to the larger companies.

"With escalating costs and the present economic problems, small and medium companies could well find that operating as a complete producing, manufacturing and distributing company would impose an intolerable financial burden.

"It is our view that the small and medium-sized companies should only involve themselves in the creative areas of production and promotion; so we offer all services, from master

tape to sale, to companies smaller than ourselves and the results have been extremely satisfactory. In fact this policy has made us the No. 1 independent distribution chain in Italy and we represent a number of important companies, including Produttori Associati, a company which now has its own outlet in the U.S., Carosello; Ariston; Cinevox; Intingo and Dischi Erre."

Rignano adds: "In developing our record division, we have learned a tremendous amount from the American industry about motivation and team spirit. This American expertise has produced impressive results in terms of sales and efficiency."

Produttori Associati is an extremely active company which, like Dischi Ricordi, believes in concentrating on a small number of artists. The company has unrivalled creative flair and has easily the highest average sale per title of any record label in Italy.

Among artists recording for the label are Santo and Johnny, Casadei, Alunni del Sole and Johnny Sax.

Carosello's artists include Giorgio Gaber, Albatros, Tony Santagata and Topo Gigio, plus one of the most internationally celebrated of all Italian singers, Domenico Modugno. Three months after signing the contract with Carosello, Ricordi achieved the highest sale of a single in 1975 with Modugno's "Piange Il Telefono."

Ariston's roster includes Matia Bazar and Luciano Rossi and Cinevox specializes in soundtracks, its latest production being the music from the Visconti movie, "The Innocent." Also featured on Cinevox is Goblin. "Profondo Rosso," their latest album, is the best-selling record of the past year. Other



Ricordi's Rome promo and a&r branch office. From left to right: Mirella Panfili, Pietro Santarelli, Maria Grazia Damiani, Rita Tocchi, Gabriele Varano, Gianni Sanjust, Maurizio Catalano.

important independent labels distributed are: Disco piu', Real Music, Arion.

Ricordi also distributes on non record outlet Decca tapes.

Ricordi's efficiency and experience in all facets of the record industry have been much sought after as a licensee for foreign labels. Says Salvini: "The way in which Dischi Ricordi has been built makes us the logical counterpart for a foreign label. We have a good organization and we are the largest independent company acting in a market where all the big record operations are branches of multi-national groups such as Polydor, EMI, CBS and RCA.

"It is frequently the case that foreign companies don't particularly wish to be represented in Italy by their competitors."

Ricordi signed a deal with CBS in the fall of 1962 and continued to represent the American company in Italy until four years later when the CBS-Sugar group was founded. There were also licensing deals with MGM and WEA.

"In both these cases," says Salvini, "Ricordi was selected because of its complete independence and its international outlook. Nationalism has no place in our business."

Today Ricordi represents many important labels, including A&M, Alshire, Ariola America, Buddah, Capricorn, Kama Sutra, Mainstream, Ode, Specialty and Vanguard from the U.S.; Black Lion, Bronze, Chrysalis, DJM, Dark Horse, Island, Manticore, Pye, Transatlantic and Virgin from the U.K.; Barclay and Riviera from France; ECM from Germany; Hispavox from Spain and Sonet from Sweden.

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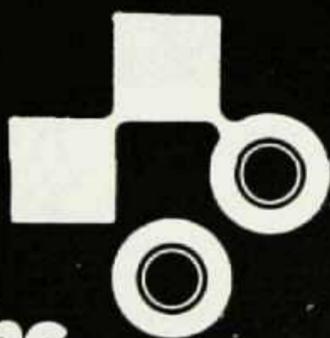
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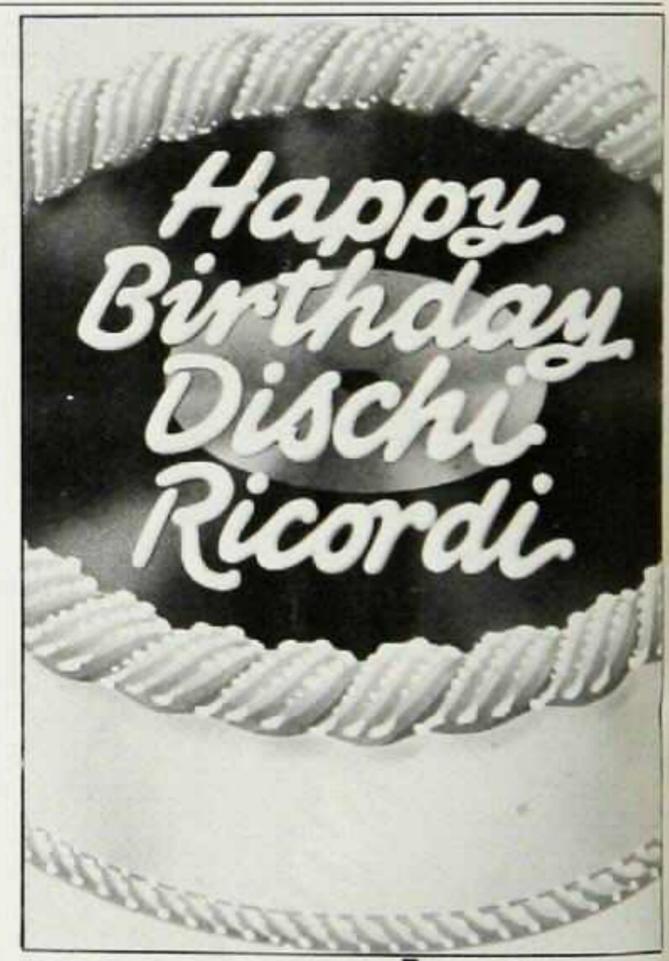


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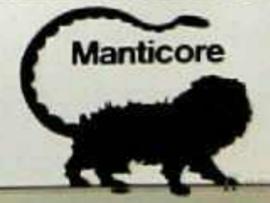
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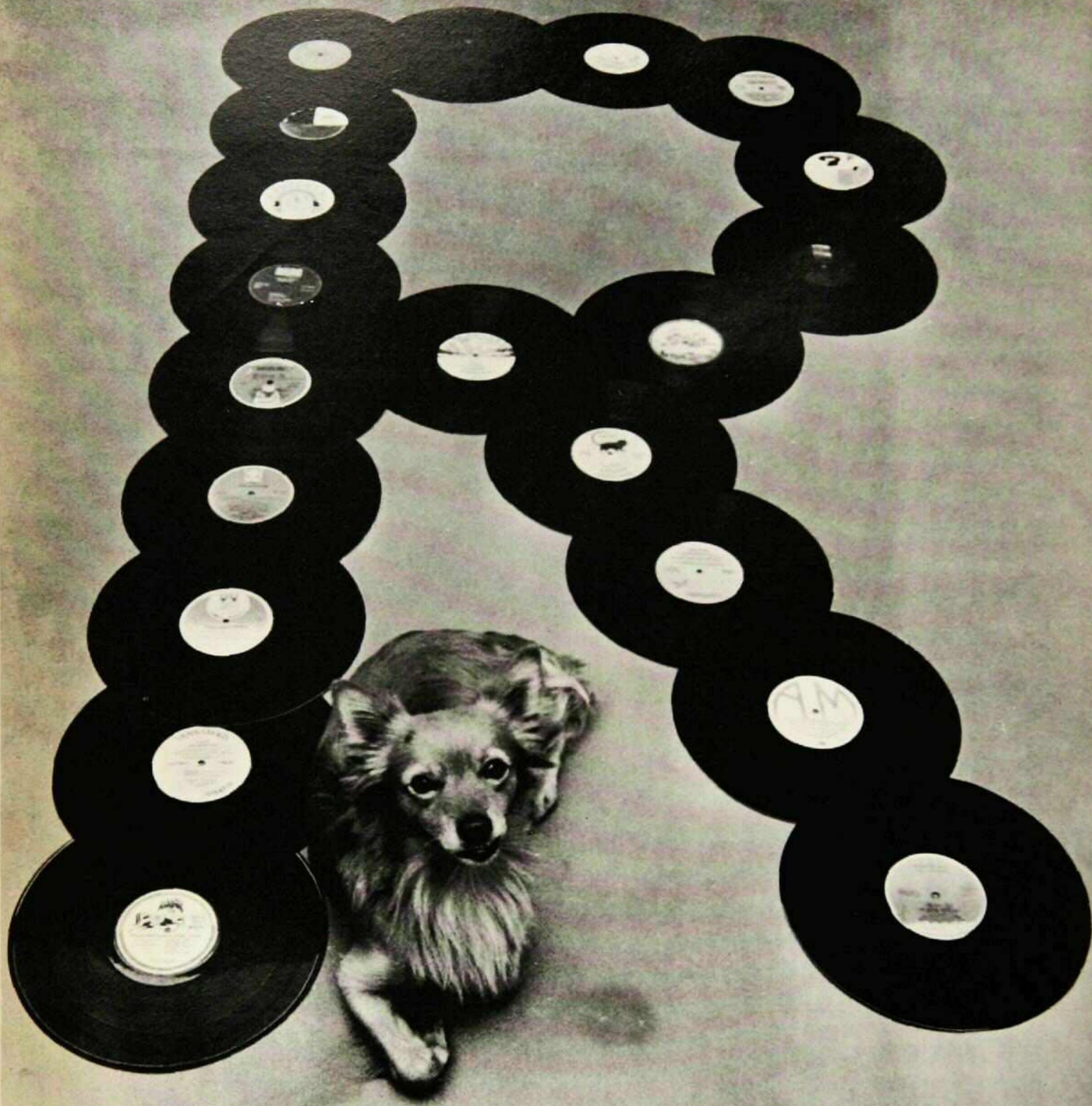
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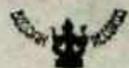
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NO. 1 HI FI BUFF—Not only will Jimmy Carter be the first chief executive since John Kennedy with pop music taste, but he's also an audio buff. As Georgia governor in 1972, he's seen presenting a proclamation for a state-wide High Fidelity Week in conjunction with the Rogers-produced Atlanta HiFi Show to Paul Hayden, chairman of the rep committee. He then bought his own set of components—for cash—which he'll bring to the White House.

Pa. Expo Could Spur College Hi Fi Course

• Continued from page 1

giano notes, "exactly the type of educational involvement we are looking for on a long-term basis."

The entire idea was an outgrowth of the instructor's home equipment course that involves two hour lectures and a two-hour lab every week, geared to making students aware of intelligent approaches to consumer buying.

Viggiano has already had preliminary talks with Jack Wayman, EIA/CEG senior vice president; Gene Koschella, director, industry development, and Bill Kucera, com-

munications director, on expanding the concept to the national level, but through an organized curriculum, since a hi fi expo is not practical for every campus.

He is to meet with Koschella and Kucera of the EIA/CEG, sponsor of the Winter and Summer CES, next month to explore development of a curriculum for a course in consumer electronics on the university level, probably for credit as a free elective.

Viggiano emphasizes it must be a certified-type program, aimed at the

(Continued on page 52)

YEN IMPACT?

New Importer Study Group

LOS ANGELES—A manufacturer-based group called Assn. of Electronic Importers has been formed here which will study financial problems common to its members.

First order of business, according to Robert Woolheater, treasurer and controller for the Craig Corp., and president of the newly formed trade group is the yen, and how its fluctuations affect importers.

To date members of the group include representatives of TEAC, Pioneer Electronics of America, Kraco, Sony Corp., Akai, Lloyd's, Sanyo, as well as Craig. Annual dues are set at \$500 and the group hopes to attract

members of East Coast as well as Midwest firms into its fold which share import considerations.

Other areas of interest to be explored in future months, according to Woolheater, include taxation, regulations, customs, duty assessments and warranties.

The association also hopes to maintain a working relationship with the different federal and state governmental agencies individual members interface with, adds Woolheater.

Marty Hoover, Soundesign Western's controller, is vice president of the group. Charles Snyder also is a vice president.



SCHOOL FOR QUAD—Booker T. Gibson has been "enhancing" his music appreciation course at Valley Stream (N.Y.) South High School (grades 7-8) with 4-channel information. He first used his own Lafayette SQ full logic system, which the company installed and demonstrated, and the jazz pianist/classical buff notes the students' reaction to quad was so favorable that the school bought its own similar system.

FCC View Is More Combo 40-Channels

By MILDRED HALL

WASHINGTON—Only a modest number of combination units are among the first 25 of the new 40-channel CB transceiver models which passed FCC laboratory tests—but the combination auto in-dash types are expected to increase in number, FCC engineers say.

FCC laboratory engineers could not break out the 40-channel models tested which are part of a combination. But one FCC spokesman says General Motors and the Japanese firms are building the combination type in increasing numbers. The Matsushita (Panasonic) CR-B4700 EU approved model was mentioned as one of those in combination.

The FCC's recent announcement of type acceptance for the 25 40-channel models says others also submitted for testing before Nov. 1, 1976, will be announced in the coming weeks. The commission says it will mail certificates of compliance on all accepted models by the latter part of December.

The effective date is Jan. 1, 1977, when the expanded 40-channel CB service becomes available to the public. Marketing and importation of any 40-channel transceiver is prohibited prior to that date, whether or not it has passed FCC certification and compliance tests (Billboard, Aug. 7).

Manufacturers or brand names of

(Continued on page 50)

L.A.'s PARIS ELECTRONICS 'Pro Shop' Next For Progressive Chain?

By JIM McCULLAUGH

LOS ANGELES—Two years ago Eli Harary fashioned a uniquely conceived audio retailing operation here called Paris Electronics. Since then it's become almost legendary among audiophiles and more attractive to an ever expanding base of serious component buyers increasingly jaded by price in promotion crazy Southern California.

Harary figures he's transcended the market by at least one to two years, particularly now in the post air trade era.

In addition, he expects to keep expanding his influential chain—now at three units—and is considering a Paris professional shop to cater to the exploding semi-professional recording market.

"The real interest I had," recalls the 26-year old businessman, "was to sell people really high-end equipment. Simply because if you are going to spend your money on anything cheaper, it's going to cost you twice as much in the long run."

The Paris genesis is almost as unconventional as its merchandising philosophy. In April 1974, Harary debuted his modest 800-square foot shop at the back of his father's downtown Paris decorators' linen shop.

His first task was to convince manufacturers to put their products "in the back of a linen store" and to prove his thorough product knowledgeability which he did "because

I've been into music and hi fi all my life."

Initially he gravitated to such lines as ESS and Crown and things began to roll from there. The store introduced Yamaha into L.A. and did the same thing six months later with Sonab. Among other prime lines now are Bang & Olufsen, Nakamichi, Otari, Tandberg, Klipsch, BGW, Senheiser, Sony V-FET—some of the most esoteric, state of the art gear available "that allows us to express our quality attitudes."

Today, Paris is firmly ensconced at the high end of the audio spectrum and is in an enviable position of being able to "test market manufacturers."

"Our thing was not to carry what everyone else was carrying," he states, "so we started pioneering on our own. That included new products and we were also one of the first stores here to get involved with the comparison of phono cartridges. In short, we began taking approaches most of the industry couldn't care less about."

Harary's philosophy also included treating customers the way he would like to be treated. Paris still takes the equipment into the purchaser's home to set up and is replete with numerous other personal touches and follow up.

He describes his clientele this way: "We want to appeal to two

(Continued on page 50)

PHILA. HOTEL DRAW

'Stereo Discounters' Expo a Hit

By MAURIE ORODENKER

Special event highlights included a WMMR drawing for 100 free T-shirts, with free coffee at its booth; Ampex soliciting entries for its national gold award sweepstakes for an \$11,000 gold Corvette; Pioneer's multimedia sound and light show; Projecti-Vision's large-screen projection tv display; a \$1,000 Pioneer stereo system giveaway; free stack-pack cassette storage units to the first 1,000 visitors from Capitol Magnetics; free cleaning and inspection of cartridges by Stanton Magnetics, and Maxell's tape clinic and cleaning demonstrations.

Major interest was in the four-day-only show specials, with one rep noting, "the prices are ridiculous. It's almost like giving the stuff away, but

that's what they wanted." And the heavy opening night crowds prompted Paul to observe "we did more business in four hours than some of our stores do in three days."

A sampling of the specials included the \$599.95 nationally advertised Marantz 2270 AM/FM stereo receiver at \$287; Synergistic's \$475 model S-71 speaker at \$339; Sankyo Seiki's \$200 model STD-1510 Dolby cassette deck at \$129; J.I.L.'s in-dash AM/FM/8-track model 846 at \$99 and model 604 cassette unit at \$89; 23-channel Sharp CB-800 or Royce 1-653B transceivers at \$88 each, and Garrard's \$109.95 model 125-SB turntable with dust cover at \$56.

Only a few new items were shown,

(Continued on page 51)

DEALER AID

JVC Concert Guide Promo

NEW YORK—JVC America, the hi fi/home entertainment arm of Victor of Japan in the U.S., is launching the "JVC Music Concert Guide" promotion as a monthly highlight of touring top performing artists.

The full-color, multi-page pamphlet includes information by state for concert dates and locations, in addition to FM radio broadcasts of interest to the hi fi buyer. Each edition also will include background data on new artists provided by ABC Records and CBS Records, both co-sponsors of the JVC Campus Lifestyles U.S.A. promotion which kicked off at Hofstra College here last month.

Participating dealers get counter holders and store streamers to make the availability of the guide known to customers. It carries a nominal 30-cent price, but most dealers will use them as traffic-building giveaways, according to Harry Elias, vice president sales.

"Hopefully the concert guide program will be another hit with our dealers," he comments. "They have been enthusiastic about our other traffic-generating promotions, including the radio/mini-television name contest, our advertising efforts utilizing local dealer tags and the Campus Lifestyles program that just began in the East."

CES: Winter Space SRO; Summer Schedule Settled

NEW YORK—The EIA/CEG, which took over management of the Winter and Summer CES effective with the upcoming Jan. 13-16 Chicago run, is in the enviable position of an SRO Winter event, and 50% of available space for next Summer CES applied for already.

Dates and locations for future Summer events were finalized by the EIA/CEG board, with the move from Chicago to Las Vegas now in 1980, rather than 1978 as previously announced, then changed (Billboard, Oct. 16, Nov. 6).

This Winter CES run at the Conrad Hilton has 325 exhibitors assigned and a waiting list of more than three dozen firms, reports show manager Bill Glasgow. This may necessitate use of the adjacent Blackstone, which has at least 27 standby exhibit spaces available, but he is waiting on receipt of final payments for reserved space before opening up the new area.

For the first time in its five-year-history, the Winter CES will use all available exhibit space in the Hilton, including the North Hall and Lobby foyer. With groupings by equipment category, more than 100 CB and accessories exhibits are in the East Hall, Lower Lobby, and the fifth floor is reserved for audio components firms' demonstration and hospitality.

The 1977 Summer CES also is shaping up as the biggest in its 11-

year run, with more than 400,000 net square feet of space at McCormick Place and nearby McCormick Inn, which will host a separate audio only exposition. Space assignments already are being made for the June 5-8 event.

Although the EIA/CEG board had approved a 1978 shift to Las Vegas, dovetailing with NEWCOM, senior vice president Jack Wayman explains that when the advisory board representing 27 exhibitors locked into the situation, the Convention Center preferred an early June run and the key hotel commitments were unavailable.

At the same time, he says Chicago Mayor Richard Daley worked with McCormick Place management to clear the desired early June dates for 1978. As a result, the board approved Thursday-Sunday, June 8-11, 1978, and Sunday-Wednesday, June 3-6, 1979 in Chicago, and Tuesday-Friday, May 13-16, 1980 in Las Vegas, when it will follow NEWCOM, as had been planned for 1978.

Both ERA and NEDA, the national rep and distributor groups which co-sponsor NEWCOM with the EIA distributor parts division, are disappointed at the postponement of the move by CES.

They are resigned to the two-year delay in implementing a long-sought plan to tighten the key show schedule, and spokesmen for both again express approval of the shift.



Billboard photo by Jim McCullaugh
Eli Harary: The progressive owner of Paris Electronics adjusts controls while matching high end separates, tape equipment and turntable to speakers in the sound room of his downtown L.A. shop, one of three in chain.

Harary Spicing L.A. Hi Fi

• Continued from page 49

types of customers. First, the critical music listener who knows what good music is supposed to sound like. Second, the person who doesn't want to get run through the mill of the chains here who slap something together at a price."

"We even let people take equipment home for a few days," he adds, "so they didn't have to commit to it right away in the store."

While in the same backyard as Pacific Stereo, Federated, University Stereo, and other behemoths, Harary hardly considers them competition.

"We only compete with them in certain instances with certain customers. Unless a consumer is solely interested in price, chances are he'll buy here. There's a lot more to buying a \$1,000 hi fi system than how much you are buying it for," he says.

"You really don't compete against these giants. You find your own niche and develop your market from there. The thing to remember is that buying something from me can be different than buying it from them. It depends on your presentation and the phrase I use most closely with the Paris philosophy, the esteem value of the product."

Paris advertising is also unconventional. Harary eschews the popular L.A. Times Sunday Calendar section, prime media for most of the chains and vows he will never advertise there again. His program now is "ads in New West and L.A. Magazines which are shocking. People are being knocked out by the fact that we literally say 'if you want to buy a cheap music system, go down the street'. So far the response has been unbelievable."

Early next year the offbeat, downtown store will be shuttered as the Paris flagship store moves into a new spot nearby five times larger which will be a 50-ft. front store with an all glass front, 40-ft. high. Inside will feature rosewood paneling and a spiral staircase ascending to the mezzanine. The other two stores are located in the San Fernando Valley as well as Orange County. Harary says he bases expansion by finding the right person, then opening the store.

This exclusive profile concludes next week with a look at Harary's philosophy that has made Stevie Wonder his biggest customer, and his outspoken opinions on the future of audio retailing.

FCC: More 40-Channel Combos

• Continued from page 49

the first 25 accepted models are: Alpine Electronics; Boman Industries; Channel Master; Commando Communications; General Electric; Hy-Gain de Puerto Rico; Kraco Enterprises; Lafayette Radio & Electronics; Matsushita Communications Industrial Co. (Panasonic); Midland International; Pathcom, Pace Communications Division; Pearce-Simpson; Pioneer Electronics Corp.; Radio Shack; RCA Corp.; Regency Electronics; Sears, Roebuck & Co.; Sharp Electronics; Teaberry Electronics; Toyota Motor Sales U.S.A.

All had one model approved, except for Radio Shack with three, and Kraco, Sears and Teaberry with two each.

In the period from Sept. 10 to Nov. 1, a total of 485 CB units were submitted in time to meet the FCC "guarantee" of either approval for Jan. 1 sale, or notification that the unit had failed the testing and had to be resubmitted.

An FCC spokesman notes that the commission hopes to test additional CB units submitted in the first two weeks of November, emphasizing that the Jan. 1 guarantee does not apply to those late filings.



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- 8-Track Car Stereo SL-450**
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- Cassette Car Stereo with AM/FM Stereo Radio DP-460**
- Easy in-dash installation in any 12V negative ground auto
 - DIN Standard and adjustable shafts between 130-160mm
 - Automatic and Manual tape EJECT and FF/REWIND system
 - Mono/Stereo changing switch
 - Power and Stereo indicator lamp equipped



- Cassette Auto Reverse Car Stereo DP-470**
- Tape reverses automatically also when using FF/REWIND
 - AM/FM/FM stereo radio receiver
 - Anti-rolling system and slip mechanism for stable performance
 - One button stops and ejects cassette turns power off
 - Fits in dash of any 12V negative ground car, with control shafts adjustable between 130mm and 160mm

Design and specifications subject to change without prior notice

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Stereo Discounters Has 'Hit'

• Continued from page 49

with the emphasis on clearing out existing merchandise before the influx of new equipment for the big holiday buying season. Clarion showed its new in-dash AM/FM/MPX/CB five-pushbutton combination at \$255; Dynaco called attention to its two new octave equalizers at \$249 (SE-10) and \$349 (SE-10E) and Audiovox revealed it will have three new 40-channel CB combos early next year.

Dave Sykes, head of the Audiovox automotive speaker division, notes the new modular 40-channel CB controls will be in the microphone, connected by an under-dash cord to the in-dash radio, giving the appearance of an ordinary car stereo unit as an anti-theft measure. He anticipates they will be priced as high as \$425 for the top-line AM/FM/MPX/CB with 8-track or cassette.

In the accessories area, Nortronics offered its new Tape Mates kit with a nationally advertised value of \$34.95, including a demagnetizer, splicer, tabs and head-cleaner.

Show exhibitors, virtually all with low-priced specials, included Royce, Sharp, J.I.L., Hy-Gain, Courier and Midland CBs and Tennelec scanners; Wollensak, Dokorder, Sankyo, Technics, Sony, Akai, Bigston, Pioneer and Kenwood tape decks; Sherwood, TEAC, Panasonic, Sansui, Marantz, Akai, Rotel, Pioneer and Kenwood receivers; BSR, Garrard, Thorens, Dual, Technics, Kenwood, Sansui, Empire and B.I.C. turntables; Craig, Sony, Pioneer, J.I.L., Audiovox and Clarion car stereo, and Jensen auto speakers.

Also, Electro-Voice, Synergistics, Studio Concept, Acoustic Research, K.L.H., Fairfax, Empire, Dynaco, Rectilinear, Jensen, Windsor and Pioneer speakers; TDK, Scotch, Maxell, BASF, Ampex and Capitol blank tapes; Pickering, Empire, Stanton, Audio-Technics and ADC cartridges; and accessories ranging from Nortronics, and Recoton's "Clean Sound" disk cleaner, to Hear Muffs and Koss headphones.

Every line available at the 13 Stereo Discounters was put on sale. Paul is responsible for outlets in suburban King of Prussia and Feasterville, Pa.; Cherry Hill, N.J., and Wilmington, Del. The chain has two new stores upstate in York and Harrisburg, Pa., with the other seven in the Baltimore, Washington area.

New stores are in the firm's expansion plans and new lines are constantly being added—Rectilinear is the newest, but software except for blank tape doesn't figure in Stereo Discounters future, notes Smith.

"Musical records and tapes are a

German Visonik Speakers In U.S.

LOS ANGELES—The Visonik lines of loudspeakers, including both the David series and Visonik VL series, are now available in the U.S. from Visonik of America, Inc.

The David line consists of five different systems, models 30, 50, 60, 80, and 100, and will range in price from \$95.50 to \$259 each.

The VL series consists of models VL300, VL400, VL500, and VL700, and will range from \$69 to \$167 each.

Visonik loudspeakers are manufactured in Berlin by Heco-Henkel & Co.

Having just established its American headquarters in Oakland, Calif., the German firm is in the process of building a representative and dealer network throughout the U.S.

specialized business and we don't know enough about them to do the kind of selling job that characterizes our stores," he admits. "The way we're set up, we'll stick with the stereo hardware and all the accessories this takes in."

Radio Shack CB Song Search In Final Go-Round

FORT WORTH — The top 10 finalists in the nationwide 1976 Realistic \$100,000 CB Song Search sponsored by Radio Shack are in the final round of judging. Each has earned \$1,000 in the preliminaries and \$2,000 in the semifinals, with \$5,000 more to third place, \$10,000

to the runner-up and \$15,000 to the winning tune.

The judging panel includes Geri Ann Atherton, 1976 truckers' "queen of the road," Charlie Douglas of WWL radio, 1976 truckers' "deejay of the year"; composer/producer Danny Wolfe, music

star Gary U.S. Bonds, and country performer Tommy Overstreet.

Kicked off via the 5,000-plus Radio Shack stores across the country, the CB Song Search brought in thousands of entries and provided the chain with its most productive promotion ever, a spokesman notes.

Soul trio in Studio A. Beethoven's 5th in B. Rock concert in the park.



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The best multi-channel audio recorder in the world is also the most versatile. It handles 16-inch reels of two-inch tape for 16 or 24 channel work, and does a beautiful job with an 8-track head and one-inch tape. It'll give you the flexibility to record a vocal quartet one day, and a full orchestral ensemble the next.

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Pa. School 'CES' Looking To Expand Ideas

• Continued from page 49

18-35 age group that is the biggest majority of stereo/hi fi purchasers. It would involve guest lecturers and wide use of visuals and product mock-ups.

A number of elements combined to get a 33% increase in attendance this year, he notes, with a gain in community participation of about 25% of total attendance.

• Terry Fibich and Bob Maguire of Bose had 30-minute sessions on speakers for 25 guests at a time, and

gave away a pair of 301 model speakers at the end of the show.

• Dynaco, represented by Bob Tucker, Jim Elliot and Gary McGaffie, had a coed build an SCA-80 integrated amplifier kit during the show, an impressive demonstration.

• Opus One of Pittsburgh, with owner Tassos Spanos on hand, produced a simulcast using an Advent 750A Video-Beam projection television system and time-delay recordings of Andre Previn, Van Cliburn

and the Pittsburgh-Dallas Super Bowl 10 classic.

• George Saddler of Fuji Photo Film's audiotape division conducted a series of clinics on head cleaning and cassette comparisons.

• JVC America, represented by Stuart Wein and Yale Stogel of the Stogel Agency, its ad firm, had its 4-channel van on hand for continuous demonstrations of new quadraphonic effects.

Viggiano credits Lee Pasahoff and Art Solomon of Cleveland's Astro Sales rep firm for bringing in rack displays for both the U.S. Pioneer and Pioneer Electronics of America lines, and Ken and Chuck Cooper of Pittsburgh's Cooper Associates, who repped the Onkyo, Dual and Fuji audio lines at the show. Also on hand were Tom Aird, factory rep for U.S. Pioneer, and Richard Shanin, representing Rectilinear and JVC.

In addition to Opus One, other retailers participating, all of whom talked on various audio-oriented topics, included Ron Secznar of Muntz Stereo; Dick Vitale of Record Shop, the newest local outlet; and Keith Hart of Indiana Audio, all in Indiana, and Ralph Abraham Jr. of Sound Shack in nearby Natrona Heights.

Plans already are underway for a third annual Indiana Univ. of Pennsylvania Hi-Fi/Stereo Expo next fall, Viggiano confirms, with some pressure from participants to extend the run to two days. However, he's inclined to stick to a one-day run, believing the importance and novelty of the event makes it a special feature on campus.

"I've created a monster," he observes wryly, "even better than the recent Pittsburgh show held at the Civic Arena there. It's hard to let the students down, and as long as we get this growing support from the manufacturers, retailers, rep firms and community, we'll continue with the event."

He is just as optimistic over development of a consumer electronics curriculum, and hopes to see this move along with EIA/CEG assistance this coming year.

Superscope Gets Four Sony Decks & Auto Cassette

LOS ANGELES—Superscope will distribute four new Sony cassette tape decks featuring Dolby in the U.S. as well as a new Sony in-dash car cassette player with AM/FM multiplex.

Two of the decks will be top load models, TC-118DS and TC-135SD, while the other two are front load models, TC-186DS and TC-206SD.

Each of the four models is powered by a serve-control motor and all are equipped with standard Dolby and Dolby FM and Ferrichrome tape equalization.

The auto stereo unit, model TC-24TA, features automatic shut-off in all modes, locking fast forward, manual eject and volume, tone and stereo balance controls.

Superscope will continue to distribute Sony model tape recorders that include stereo cartridge, reel-to-reel and stereo cassette decks as well as Sony car stereo in the U.S. until Dec. 31, 1979 when its longterm agreement comes to an end. At that time Sony itself will distribute all its products in the U.S.

APAA DEBUT

CBer Pace Into Car Stereo

LOS ANGELES—Pathcom, Inc., one of the largest U.S. manufacturers of CB products marketing the Pace line, is making a major thrust into car stereo.

Ready to ship in March will be under-dash 8-track and cassette players as well as in-dash AM/FM/CB and in-dash AM/FM/CB with cassette combination units. Retail prices on the line will range from \$39.95 to \$398.95.

The new line of Pace car stereo was debuted at the recent APAA show in Las Vegas and highlights an increasing trend for CB manufacturers to broaden into autosound. Hy-Gain also debuted a car stereo line at APAA (Billboard, Oct. 23).

"Reaction to the line was very good," indicates a Pace spokesman, who adds that branching into autosound was only a logical extension for the company.

"There are also similar parts in both CB and car stereo," he adds "which makes production easier. In addition, we can capitalize on our established distribution network which is already reaching a consumer interested in this type of product."

"After all, it's all going into the same place, the car, and the combination transceivers, radio, and tape configurations have a very bright future."

Preview/78 June In L.A.

LOS ANGELES—Preview/78, the West Coast's version of CES, has been confirmed for a June 26-28 run next year at the L.A. Convention Center.

Herman Platt, president of the Platt Music Co. which operates the 25 Southern California May Co. department store electronics, appliance, and record and tape concessions, the chairman of the show's advisory committee, indicates expanded plans are being readied for this second installment.

"We're planning for over 100,000 square feet of exhibit space," says Platt, "plus as many extra features as

we can incorporate such as 30 private conference centers."

The first Preview show was held last July 11-13 at the Hyatt Hotel at the L.A. Airport and attracted over 107 exhibitors representing some 250 manufacturers in the areas of audio, home electronics products, car stereo, CB, as well as appliances.

Some 3,000 buyers also attended the event which was met with some mixed criticism (Billboard, July 31).

There was very little in the way of new product of merchandising programs since it came on the heels of June CES with some exhibitors indicating they were disappointed in the relatively small dealer turnout.

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NEW ACE CRUSADE

Return Music To The Fans Is Plea

by SALLY HINKLE

NASHVILLE—The Assn. of Country Entertainers is taking a hard look at today's country music industry and what it believes is needed to improve it. In celebration of the association's second anniversary, it has decided to take the first steps towards solving the problems by demanding "a return of the music to the fans."

At a luncheon meeting Thursday (4) at Nashville's Four Star building, Barbara Mandrell, Assn. of Country Entertainers' vice president, noted that problems have reached crisis proportions.

"We have learned that country music fans are darned unhappy and the time has come to get us on the course they want. The association doesn't object to newcomers—young or old, individuals or groups—or to innovations in sound or style.

"Nor does it want to deny a fair chance in the marketplace to any product or performance, new or traditional. It only asks for a sincere understanding and respect of country music. If it's honest and uncontrived, it'll be obnoxious to performers and country fans alike."

But is the country fan getting a chance to decide what is good or bad, and is the country music industry being given its chance to develop according to the laws of the free market? These country entertainers feel that product wanted by the consumer is not being marketed and that exposure of available product is severely restricted, or denied outright. Product not wanted by the consumer is being pushed at him and he's being told he likes it, claims the association.

In efforts to "bring the music back," the group is asking for broadcasters and advertising time buyers to take another look at "country music demographics, modes of presentations compatible with the listener and his circumstances further expansion of the tight playlist format with full voice given to all viewpoints, responses from the public that must be encouraged along with closer relationships with advertising departments of all print media."

The Assn. of Country Entertainers looks upon this as its responsibility and plans to make the industry aware of its viewpoint.

European Pubs Seek New Ties

NASHVILLE—Encouraged over progress made through meetings with Nashville publishers and producers, officials of United European Publishers plan more forays into Nashville in efforts to gain more catalogs and copyrights for European exploitation.

Buoyed by meetings or conversations with such Nashville music leaders as Billy Sherrill, Shelby Singleton, Ray Stevens, Ben Peters, Bob Montgomery and Kenny O'Dell, the European group plans further trips to Nashville, both as individuals and as a group—similar to the organization's Nashville meet prior to country music week.

NEW RELEASES FOR 1977

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NOVEMBER 20, 1976, BILLBOARD



HARTFORD A HIT—John Hartford co-hosts and performs at a recent WSM "Midnight Jamboree" show held at the Ernest Tubbs Record Store in Nashville as Skeeter Davis, left, waits her turn. Hartford is also set for an Exit/In performance Monday (15). The artist and composer of "Gentle On My Mind" has just released a new LP on Flying Fish Records while Davis has moved from RCA to Mercury Records.

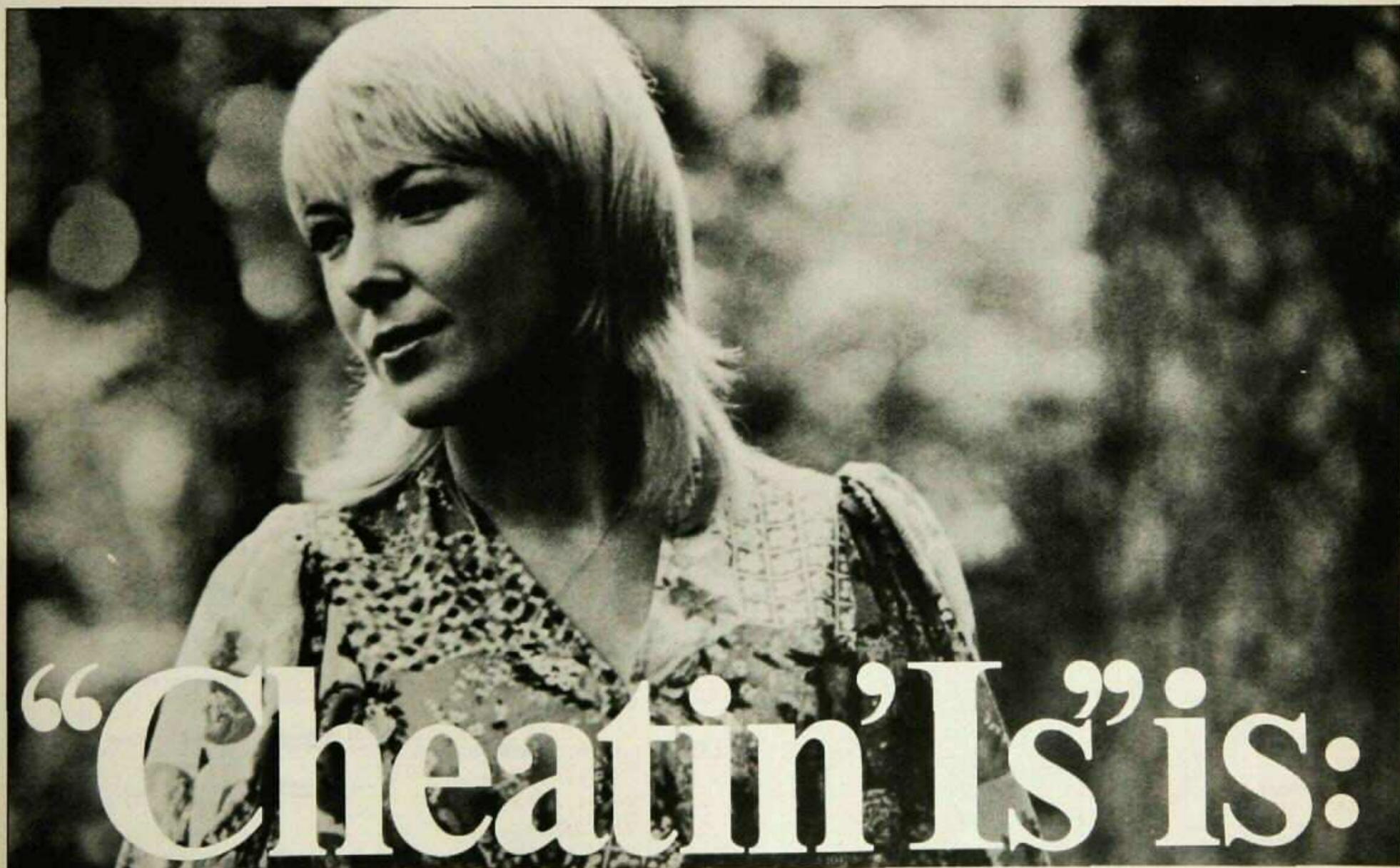
Industry-Oriented Event Termed Success In U.K.

NASHVILLE—For the first time, Great Britain's Country Music Awards were geared completely toward the industry with Waylon Jennings, Willie Nelson, Jessi Colter, Tompall Glaser, Dolly Parton and Don Williams among the recipients at the awards dinner held Nov. 2 at London's Grosvenor House Hotel.

More than 300 guests from the music industry and media viewed

the ceremonies as Tammy Wynette presented awards in the following categories: album of the year—"Wanted: The Outlaws," Waylon Jennings, Willie Nelson, Jessi Colter and Tompall Glaser, RCA; single of the year—"Jolene," Dolly Parton, RCA and "I Recall A Gypsy Woman," Don Williams, ABC/Anchor; and songwriter of the year—Dolly Parton, Carlin Music.

(Continued on page 56)



"Cheatin' Is" is:

One of the fastest breaking singles of the week. The biggest record of Barbara Fairchild's career. A highlight of the superb "Mississippi"* album.
Barbara Fairchild, on Columbia Records.

*Also available on tape.

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Nashville Scene

By PAT NELSON

"Outlaw Blues" and a new LP have Steve Fromholz jetting back and forth between Texas and L.A. these days. "Outlaw Blues" is a new film being shot in Texas starring Peter Fonda and Susan St. James and introducing Fromholz Warner Bros. is distributing with a May 1977 release scheduled. His new LP consisting of mostly original tunes will be out early next year on Capitol Records.

Dr. Hook has been recording in Nashville this month between television appearances on "Tony Orlando's Rainbow Hour," "Don Kirshner's Rock Concert" and "The Merv Griffin Show." Hook has become one of Capitol's biggest international stars with extensive sales and top charted records around the world. The newest album, "A Little Bit More," outsold the last Elton John LP in Scandinavia and went gold in the U.K., according to Capitol officials who indicate the group has been asked to accompany Van Morrison on his next album.

Epic's Sterling Whipple, along with Doc and Rock, performed Nov. 4 at the Tennessee Woman's Prison with Tree staffer, Early Williams, emceeing. Rounder Records is releasing its first album with Wilma Lee and Stony Cooper, veterans of nearly 40 years in country and bluegrass music.

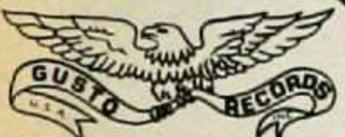
Faron Young has just completed a "Me And My RC" commercial produced by Kelo Herston. The "Wheeling Jamboree, USA" has added Tommy Wills to its regular member roster.

Roy Clark was voted best country guitarist in Guitar Player Magazine's readers poll. Clark is headlining at the Frontier Hotel in Las Vegas.

Merle Haggard has reportedly been approached to star in a film biography of the late Bob Wills, who, before his death, requested that Haggard play his part if a film were ever made.

Country music goes to Holland via VARA in Hilversum, Holland which features "Nashville," a radio program that has brought one-hour interview/entertainment shows to the Dutch with artists including Emmylou Harris, Willie Nelson, Kinky Friedman, Freddy Fender, Jerry Jeff Walker and Byron Berline.

Margo Smith helped put Western New York's Kidney Foundation Telethon over the \$6,000 mark at the benefit production coordinated with WWOL in Buffalo, N.Y. Ronnie Milsap embossed his hand and boot print in the "celebrity sidewalk" at Peaches Record Store in Dallas during Ronnie Milsap Day festivities.



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Billboard Hot Country Singles

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This Week			Last Week			Weeks on Chart			★ 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	1	11	SOMEBODY SOMEWHERE—Loretta Lynn (L.J. Dillon, MCA 40607 (Coal Miners, BMI))	34	37	7	EVERY NOW AND THEN—Mac Davis (M. Davis), Columbia 3-10418 (Screen Gems/Song Painter, BMI)	69	48	9	ROSIE (Do You Wanna Talk It Over)—Red Stagall (S. Throckmorton, ABC/Dot 17653 (Airbond, BMI))
2	2	10	LIVING IT DOWN—Freddy Fender (B. Peters), ABC/Dot 17652 (Ben Peters/Crazy Cajun, BMI)	★ 35	45	4	EVERY FACE TELLS A STORY—Olivia Newton-John (M. Allison, P. Silb, D. Black), MCA 40642 (Chrysalis/Bruce Welch, BMI/DeJamus, ASCAP)	★ 70	81	2	WHEN LEA JANE SANG—Porter Wagoner (P. Wagoner), RCA 10803 (Owens, BMI)
3	4	11	I'M GONNA LOVE YOU—Dave & Sugar (B. Knight), RCA 10768 (Dunbar/Westgate, BMI)	★ 36	47	4	STATUES WITHOUT HEARTS—Larry Gatlin (L. Gatlin), Monument 201 (First Generation, BMI)	71	77	5	LAY DOWN—Charly McLain (R. Scaife, D. Hogan), Epic 8-50285 (Partner, BMI)
★ 4	5	11	9,999,999 TEARS—Dickey Lee (R. Bailey), RCA 10764 (Lowery, BMI)	37	19	13	COME ON IN—Sonny James (S. James-C. Smith), Columbia 3-10392 (Marson, BMI)	★ 72	NEW ENTRY	YOUR PLACE OR MINE—Gary Stewart (R. Bourke, C. Anderson, M. Anderson), RCA 10833 (Chappell, ASCAP/Unichappell, BMI)	
★ 5	7	8	GOOD WOMAN BLUES—Mel Tillis (K. McDuffie), MCA 40627 (Sawgrass, BMI)	38	40	7	WOMAN DON'T TRY TO SING MY SONG—Cal Smith (D. Wayne), MCA 40618 (Tree, BMI)	★ 73	84	2	I JUST CAN'T (Turn My Habit Into Love)—Kenny Starr (M. Snoterman), MCA 40637 (Royal Oak, ASCAP)
★ 6	3	12	HER NAME IS . . .—George Jones (B. Braddock), Epic 8-50271 (Tree, BMI)	★ 39	54	3	TWO DOLLARS IN THE JUKEBOX—Eddie Rabbitt (E. Rabbitt), Elektra 45357 (Briar Patch, BMI)	★ 74	85	2	WOMAN STEALER—Bobby G. Rice (G.S. Paxton, S. Paxton, G. Paxton), GRT 084 (White Tornado, BMI)
★ 7	8	8	THINKIN' OF A RENDEZVOUS—Johnny Duncan (S. Throckmorton, B. Braddock), Columbia 3-10417 (Tree, BMI)	★ 40	50	5	LOOKING OUT MY WINDOW THROUGH THE PAIN—Mel Street (J. Sweets), GRT 083 (Chess, ASCAP)	75	83	3	SHE'S FREE BUT SHE'S NOT EASY—Jim Glaser (J. Glaser, J. Payne), MCA 40636 (Imry/Clancy, BMI)
★ 8	8	10	SHOW ME A MAN—T.G. Sheppard (S. Whipple), Hitville 6040 (Mutton, Tree, BMI)	★ 41	51	5	DON'T BE ANGRY—Donna Fargo (W. Jackson), ABC/Dot 17660 (Acuff-Rose, BMI)	★ 75	NEW ENTRY	ARE YOU READY FOR THE COUNTRY—Waylon Jennings (N. Young), RCA 10842 (Silver Fiddle, BMI)	
★ 9	9	7	HILLBILLY HEART—Johnny Rodriguez (D. Penn, J. Christopher), Mercury 73855 (Phonogram) (Dan Penn/Easy Nine, BMI)	42	42	5	IT'S ALL OVER—Johnny Cash (J. Cash), Columbia 3-10424 (House Of Cash, BMI)	★ 76	NEW ENTRY	SING A SAD SONG—Wynn Stewart (W. Stewart), Playboy 6091 (Four Star, BMI)	
★ 10	10	8	THANK GOD I'VE GOT YOU—Stallier Brothers (D. Reid), Mercury 73846 (Phonogram), (American Cowboy, BMI)	43	22	13	I DON'T WANNA TALK IT OVER ANYMORE—Connie Smith (E. Raven), Columbia 3-10393 (Milese, ASCAP)	★ 77	NEW ENTRY	OLD TIME FEELING—Johnny Cash & June Carter Cash (T. Janz, W. Jennings), Columbia 3-10435 (Almo, ASCAP/Danor, BMI)	
★ 11	7	8	TAKE MY BREATH AWAY—Margo Smith (M. Smith, N.D. Wilson), Warner Bros. 8261 (Jeddi/AI Gallico, BMI)	44	31	11	THINGS—Anne Murray (B. Danie), Capitol 4329 (Hudson Bay, BMI)	★ 78	NEW ENTRY	I'M SORRY—Connie Calo (R. Sell, D. Nibritten), Capitol 4345 (Champion, BMI)	
★ 12	6	6	SHE NEVER KNEW ME—Don Williams (B. McDill, W. Holyfield), ABC/Dot 17656 (Hall-Clement/Maplehill/Vogue, BMI)	45	33	12	I NEVER SAID IT WOULD BE EASY—Jacky Ward (J. Foster, B. Rice), Mercury 73826 (Phonogram) (Jack & Bill, ASCAP)	★ 79	86	3	WHY DON'T YOU LOVE ME—Hank Williams (H. Williams), MGM 14849 (Fred Rose, BMI)
★ 13	6	6	LAWDY MISS CLAWDY—Mickey Gilley (L. Price), Playboy 6089 (Venice, BMI)	46	36	9	FOR LOVE'S OWN SAKE—Ed Bruce (C. Kelly, J. Didier), United Artists 862 (Bobby Goldsboro, ASCAP)	★ 80	61	7	WIGGLE WIGGLE—Ronnie Sessions (L. Martine), MCA 40624 (Ahab, BMI)
★ 14	6	11	CHEROKEE MAIDEN/WHAT HAVE YOU GOT PLANNED TONIGHT DIANA—Merle Haggard (C. Walker/D. Kirby), Capitol 4326 (Chappell, ASCAP/Tree, BMI)	47	39	11	SOMEDAY SOON—Kathy Barnes (J. Tyson), Republic/IRDA 293 (Warner Bros., ASCAP)	★ 81	NEW ENTRY	SAYING HELLO, SAYING I LOVE YOU, SAYING GOODBYE—Jim Ed Brown & Helen Cornelius (J. Barry, D. Hoffmeier, B. Burg), RCA 10822 (Don Kirshner, BMI/Kirshner Songs, ASCAP)	
★ 15	6	6	SWEET DREAMS—Emmylou Harris (D. Gibson), Reprise 1371 (Warner Bros.) (Acuff-Rose, BMI)	48	53	5	I CAN SEE ME LOVIN' YOU AGAIN—Johnny Paycheck (J. Foster, B. Rice), Epic 8-50291 (Jack & Bill, ASCAP)	★ 82	NEW ENTRY	REMEMBERING—Jerry Reed (J.R. Hubbard), RCA 10784 (Vector, BMI)	
★ 16	6	6	FOX ON THE RUN—Tom T. Hall (T. Hazzard), Mercury 73850 (Phonogram) (Dick James, BMI)	★ 49	59	5	PUT ME BACK IN YOUR WORLD—Eddy Arnold (L. Mann), RCA 10794 (Basket, ASCAP)	83	57	7	HER BODY COULDN'T KEEP YOU (Off My Mind)—Gene Watson (R. Giff), Capitol 4331 (Blue Echo, ASCAP)
★ 17	18	7	DROPKICK ME, JESUS—Bobby Bare (P. Craft), RCA 10290 (Black Sheep, BMI)	★ 50	63	3	A LITTLE AT A TIME—Sunday Sharpe (J. Foster, B. Rice), Playboy 6090 (Jack & Bill, ASCAP)	★ 83	NEW ENTRY	MY BETTER HALF—Del Reeves (B. Braddock), United Artists 885 (Tree, BMI)	
★ 18	6	6	BABY BOY—Mary Kay Place as Loretta Haggard (M.K. Place), Columbia 3-10422 (Sook, ASCAP)	★ 51	62	4	CHEATIN' IS—Barbara Fairchild (R. Van Hoy), Columbia 3-10423 (Tree, BMI)	★ 84	52	9	MAHOGANY BRIDGE—David Rogers (R. Klang, D. Pimmer), IRDA/Republic 311 (Singletree, BMI)
★ 19	12	12	AMONG MY SOUVENIRS—Marty Robbins (B. Leslie, H. Nicholls), Columbia 3-10396 (Chappell, ASCAP)	★ 52	55	7	THE WRECK OF THE EDMUND FITZGERALD—Gordon Lightfoot (G. Lightfoot), Reprise 1369 (Warner Bros.) (Moose, CAPAC)	★ 85	NEW ENTRY	ORDINARY MAN—Dale McBride (J. Ruthven), Con-Brio 114 (NSD) (Con-Brio/Blue Branch, BMI)	
★ 20	17	14	YOU AND ME—Tammy Wynette (B. Sherrill, G. Richey), Epic 8-50264 (Alger, BMI)	★ 53	41	8	I'VE TAKEN—Jeanne Pruett (J. Pruett, W. Hayes), MCA 40605 (Jeanne Pruett/Weeping Willow, BMI)	★ 86	89	3	STEELIN' FEELIN'—Mike Lunsford (J. Coleman, M. Lytle), Starday 146 (Gusto) (Power Play, BMI)
★ 21	5	5	BROKEN DOWN IN TINY PIECES—Billy "Crash" Craddock (J. Adnan), ABC/Dot 17659 (Pick-A-Hit, BMI)	★ 54	64	4	SHE TOOK MORE THAN HER SHARE—Moe Bandy (S.D. Shaler), Columbia 3-10428 (Acuff-Rose, BMI)	★ 87	NEW ENTRY	HEY DAISY (Where Have All The Good Times Gone)—Tom Brash (J. Beland), Farr 012 (Fiddleback/Creature Comfort, BMI)	
★ 22	7	7	LAURA (What's He Got That I Ain't Got?)—Kenny Rogers (L. Ashley, M. Singleton), United Artists 868 (AI Gallico, BMI)	★ 55	67	4	HANGIN' ON—Vern Gosdin (B. Mize, I. Allen), Elektra 45353 (Alamo, BMI)	★ 88	NEW ENTRY	POOR WILTED ROSE—Ann J. Merton (A.J. Merton), Prairie Dust 7606 (NSD)	
★ 23	16	13	A WHOLE LOTTA THINGS TO SING ABOUT—Charley Pride (B. Peters), RCA 10757 (Pi-Gem, BMI)	★ 56	56	7	ROOM 269—Freddy Weller (F. Weller), Columbia 3-10411 (Roadmaster, BMI)	★ 89	NEW ENTRY	HONKY TONK FOOL—Ben Reace (M. Blackford, R. Mainegra), Polydor 14356 (United Artists, ASCAP/Unart, BMI)	
★ 24	26	9	COME ON DOWN (To Our Favorite Forget-About-Her Place)—David Houston (B. Sherrill, N. Wilson), Epic 8-50275 (Alger, BMI)	★ 57	72	3	I'M ALL WRAPPED UP IN YOU—Don Gibson (D. Gibson), ABC/Hickory 54001 (Acuff-Rose, BMI)	★ 90	97	3	STEPPIN' OUT TONIGHT—Lari Parker (L. Parker), Con-Brio 113 (NSD) (Wilox, ASCAP)
★ 25	25	9	WILLIE, WAYLON AND ME—David Allan Coe (D. Coe), Columbia 3-10395 (ShowFor, BMI)	★ 58	58	5	DADDY, HOW'M I DOING—Rick Smith (H. Coleman), Cin-Ray 114 (Country Pickers/Cambria Pines, BMI)	★ 91	98	2	MEMORY GO ROUND—R.H. Blackwood & The Blackwood Singers (G.S. Paxton), Capitol 4346 (Pax House, BMI)
★ 26	9	5	NEVER DID LIKE WHISKEY—Billie Jo Spears (K. O'Dell), United Artists 880 (Hungry Mountain, BMI)	★ 59	70	3	LOVE IS ONLY LOVE (When Shared By Two)—Johnny Carver (J. Carver, R. Chance), ABC/Dot 17661 (ABC/Dunhill, BMI)	★ 92	95	2	SAY YOU LOVE ME—Linda K. Lanco (C. McVie), Gar-Pak 087 (GRT) (Gentoo, BMI)
★ 27	4	4	EVERYTHING I OWN—Joe Stampley (D. Gates), ABC/Dot 17654 (Colgems/EMI, ASCAP)	★ 60	60	6	CLEAN YOUR OWN TABLES—Vernon Oxford (C. Taylor), RCA 10787 (Blackwood/Back Road, BMI)	★ 93	96	2	EVERYTHING'S COMING UP LOVE—Sherry Bryce (S. Bryce), MCA 40630 (Sawgrass, BMI)
★ 28	23	9	SWEET TALKIN' MAN—Lynn Anderson (J. Cunningham), Columbia 3-10401 (Starship, ASCAP)	★ 61	46	12	I THOUGHT I HEARD YOU CALLING MY NAME—Jessi Colter (L. Emerson), Capitol 4325 (Golden West Melodies, BMI)	★ 94	99	2	HOT AND STILL HEATIN'—Jerry Jaye (R. Scaife, D. Hogan), Hi 2318 (London) (Partner/Julep, BMI)
★ 29	29	8	YOUNG GIRL—Tommy Overstreet (J. Fuller), ABC/Dot 17657 (Warner/Tamerlane, BMI)	★ 62	NEW ENTRY	2	MY GOOD THING'S GONE—Narvel Felts (J. Elgin, T. Fuller), ABC/Dot 17664 (Narvel The Marvel, BMI/Dnitaway, ASCAP)	★ 95	NEW ENTRY	MILES AND MILES OF TEXAS—Asleep At The Wheel (T. Camfield, D. Johnson), Capitol 4357 (Brazeo Valley, BMI)	
★ 30	30	8	LOVE IT AWAY—Mary Lou Turner (L. Darrell), MCA 40620 (Excellorec, BMI)	★ 63	78	3	(One More Year Of) DADDY'S LITTLE GIRL—Ivy Sawyer (H. Smith), Capitol 4344 (Horse Hairs, BMI)	★ 96	NEW ENTRY	THE GREATEST SHOW ON EARTH—Little David Wilkins (D. Wilkins, T. Marshall), MCA 40646 (Forest Hills, BMI/Ash Valley, ASCAP)	
★ 31	34	7	(The Worst You Ever Gave Me Was) THE BEST I EVER HAD—Faron Young (D. Rice, R. Rice), Mercury 73847 (Mandy, ASCAP)	★ 64	65	6	I'VE RODE WITH THE BEST—Jim Ed Brown (M. Howland, B.S. Graham), RCA 10786 (Show Biz, BMI)	★ 97	NEW ENTRY	REDNECK ROCK—Bill Black Combo (B. Tucker, L. Rogers), Hi 2317 (London) (Bill Black/Fr, ASCAP)	
★ 32	35	9	IT HURTS TO KNOW THE FEELING'S GONE—Billy Mize (D. Owens, W. Robb), Zodiac 1011 (Belinda, BMI)	★ 65	44	14	THAT LOOK IN HER EYES—Freddie Hart & The Heartbeats (B. Peters), Capitol 4313 (Ben Peters, BMI)	★ 98	NEW ENTRY	SAVE THE LAST DANCE—Bessie Linday (D. Pottus, M. Schuman), Phono 2633 (NSD) (Rumblero Progressive, BMI)	
★ 33	49	3	YOU NEVER MISS A REAL GOOD THING (Till He Says Goodbye)—Crystal Gayle (B. McDill), United Artists 833 (Hall-Clement, BMI)	★ 66	82	2	TAKIN' WHAT I CAN GET—Brenda Lee (J. Cunningham), MCA 40640 (Natural Songs, ASCAP)	★ 99	NEW ENTRY		
				★ 67	79	2	WHEN IT'S JUST YOU AND ME—Dottie West (K. O'Dell), United Artists 898 (House Of Gold, BMI)	100	100	2	

NOVEMBER 20, 1976, BILLBOARD

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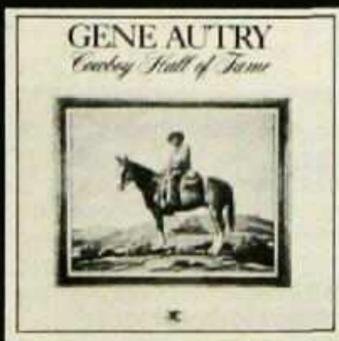


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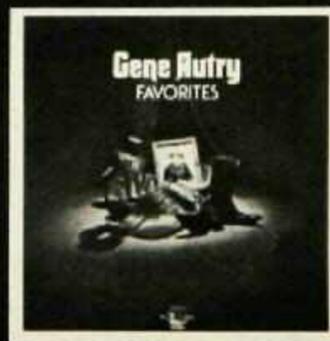
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Hot Country LPs

Billboard SPECIAL SURVEY
For Week Ending 11/20/76

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This Week	Last Week	Weeks on Chart	TITLE—Artist, Label & Number (Distributing Label)
1	3	6	THE TROUBLEMAKER—Willie Nelson, Lane Star KC 34112 (Columbia)
2	2	8	HERE'S SOME LOVE—Tanya Tucker, MCA 2213
3	4	11	ALL I CAN DO—Dolly Parton, RCA APL1 1565
★	6	10	DAVE & SUGAR, RCA APL1 1818
★	7	6	YOU AND ME—Tammy Wynette, Epic KE 34289
6	1	12	EL PASO CITY—Marty Robbins, Columbia KC-34303
★	9	4	SOMEBODY SOMEWHERE—Loretta Lynn, MCA 2228
8	5	12	GOLDEN RING—George Jones & Tammy Wynette, Epic KE-34291
9	10	5	IF YOU'RE EVER IN TEXAS—Freddie Fender, ABC/Dot D05D 2061
10	11	6	ALONE AGAIN—George Jones, Epic KE 34290
11	8	19	ARE YOU READY FOR THE COUNTRY—Waylon Jennings, RCA APL1-1816
12	12	8	PEANUTS AND DIAMONDS AND OTHER JEWELS—Bill Anderson, MCA 2222
13	14	5	REFLECTING—Johnny Rodriguez, Mercury SRM-1-1110 (Phonogram)
14	16	5	MAGNIFICENT MUSIC MACHINE—Tom T. Hall, Mercury SRM-1-1111 (Phonogram)
★	21	4	TONIGHT! AT THE CAPRI LOUNGE—Mary Kay Place (As Loretta Hagers), Columbia PC 34353
16	18	6	SOLITARY MAN—T.G. Shepard, Hitville H6-40451 (Motown)
17	20	6	HERE I AM DRUNK AGAIN—Moe Bandy, Columbia KC 34285
18	19	5	COUNTRY CLASS—Jerry Lee Lewis, Mercury SRM-1-1109 (Phonogram)
19	13	12	HASTEN DOWN THE WIND—Linda Ronstadt, Asylum 7E-1072
20	15	11	CRYSTAL—Crystal Gayle, United Artists UA LA614-G
★	30	2	THE BEST OF CHARLEY PRIDE, Vol. III, RCA APL1-2023
22	22	25	20-20 VISION—Ronnie Milsap, RCA APL1 1666
23	17	16	DIAMOND IN THE ROUGH—Jessi Colter, Capitol ST 11543
24	25	11	SPIRIT—John Denver, RCA APL1 1694
25	28	4	LOVE REVIVAL—Mel Tillis, MCA 2204
26	27	5	KEEPING IN TOUCH—Anne Murray, Capitol ST 11559
27	23	21	UNITED TALENT—Loretta Lynn & Conway Twitty, MCA 2209
28	24	18	TEDDY BEAR—Red Sovine, Starday SD 968 (Gusto)
29	29	4	THE WINNER AND OTHER LOSERS—Bobby Bare, RCA APL1 1786
30	26	6	WHEN SOMETHING IS WRONG WITH MY BABY—Sonny James, Columbia KC 34305
31	32	4	DOIN' WHAT I FEEL—Narvel Felts, ABC/Dot D05D 2065
32	34	3	TEN SONGS ABOUT HER—Joe Stampley, Epic KE 34356
33	31	4	LOVIN' SOMEBODY—La Costa, Capitol ST 11569
34	33	43	ELITE HOTEL—Emmylou Harris, Reprise 2236 (Warner Bros.)
35	35	12	24 GREATEST HITS—Hank Williams, Sr., MGM SE 4755 (Polydor)
36	40	7	HOMEMADE LOVE—Tom Bresh, Fair FL-1000
★	NEW ENTRY		THE BEST OF GLEN CAMPBELL, Capitol ST 11577
38	39	3	I DON'T WANT TO TALK IT OVER ANYMORE—Connie Smith, Columbia KC 34270
★	NEW ENTRY		DON'T STOP BELIEVIN'—Olivia Newton-John, MCA 2223
40	36	42	WANTED: The Outlaws—Waylon Jennings, Willie Nelson, Jessi Colter, Tompall Glaser, RCA APL1-1321
41	44	3	GREATEST HITS, Vol. II—Lynn Anderson, Columbia KC 34308
42	42	3	BLACK HAT SALOON—Rusty Wier, Columbia PC 34319
43	NEW ENTRY		HANK N' ME—Ray Price, ABC/Dot D05D 2062
44	NEW ENTRY		11 MONTHS AND 29 DAYS—Johnny Paycheck, Epic KE 33943
45	46	3	THAT LOOK IN HER EYES—Freddie Hart & The Heartbeats, Capitol ST 11568
46	49	51	SOMEBODY LOVES YOU—Crystal Gayle, United Artists UA-LA 543-G
47	47	2	THE BEST OF RAY PRICE, Columbia KC 34150
48	NEW ENTRY		TEXAS COOKIN'—Guy Clark, RCA APL1 1944
49	50	2	HER WAY—Sammi Smith, Zodiac 5004
50	43	10	EDDY—Eddy Arnold, RCA APL1-1817

NOVEMBER 20, 1976, BILLBOARD

A Bluegrass Show Entertains Jaycees

NASHVILLE—A worldwide meeting of Jaycees received a taste of country and bluegrass music in St. Louis Monday (8).

Opryland's country and bluegrass show from the park's Folk Music Theatre performed before the world

meeting of the Jaycees at the International 31st World Congress—the first international Jaycee meeting to be held in the U.S.

The country music show consists of Mack Magaha, banjoist Mark Barnott and Russ and Becky Jeffers.

Country Mart Revives Pop Hits

• Continued from page 1

the sounds of today's modern country, instrumentally, and if it was a hit once, you know it could be a hit again."

Many members of the ABC/Dot roster, like Freddy Fender, Billy "Crash" Craddock and Narvel Felts, have had chart success with pop standards and Foglesong says there are several reasons behind this.

He points out that Johnny Morris, who produces Felts, was once a rock deejay and that Craddock's career was launched with such songs as "Candida" and "Knock Three Times" by Tony Orlando & Dawn.

Wesley Rose, president of Acuff-Rose Publications in Nashville, says when anybody goes into the studio to record, the biggest gamble is whether a song is really that great.

"When you cut standards, you know it's that great—so it's one less worry," he states. "At our office, all of our men are instructed to show 50% catalog standards and 50% new material."

According to Rose, with the standards you get a new audience that probably never heard the song because of its age and you also get the audience that heard it and has some memories about it and wants to get a new rendition.

He says the trend will get even stronger because he notices other publishing companies are starting to pitch their standards.

Another successful publisher of pop tunes turned country is Screen Gems - EMI / Colgems - EMI. Paul Tannen, general manager of the company's Nashville operation, says his company always tries to pitch the best song it can find—and a lot of times it's an old song.

Industry-Oriented Event

• Continued from page 53

Country music DJ of the year—David Allan, "Country Club," BBC Radio Z and Tony Adamson, "Country Pic," BBC Radio Oxford; country music journalist of the year—Tony Byworth; journalist of the year for the national press—Peter Elliott of the Times and Bob Hart of the Sun; marketing campaign of the year for a major record company—RCA Records for John Denver campaign; and marketing campaign for an independent record company—Westwood Records for production of British country recordings.

Promoter of the year—Mervyn Conn, Mervyn Conn Organization; country music venue of the year—the Ponderosa, Hampshire; and founder chairman's award for outstanding services to country music—Douglas Hespe, BBC television.

Preceding the presentations Tony Byworth, the association's 1976 chairman, noted the various U.S. and U.K. record successes of the past

A Sound Seminar Set For Nashville

NASHVILLE—A seminar on "Providing Better Sound" aimed at sound technicians for country music acts will be held Dec. 7-8 in Nashville.

The second annual Shure Country Music Soundmen's Seminar, staged by Shure Brothers of Evanston, Ill., will feature lectures and demonstrations by Shure technical personnel, individual and group problem solving sessions and informal question and answer periods.

For details, contact Norm Hesslink, Shure Brothers, 222 Hartrey Ave., Evanston, Ill. 60204, phone 312-866-2530.

"Often you get lucky and the artist picks it up off somebody's album and they want to go in and do a song by Bread or Mac Davis, and because of this we are conscious of our catalog and are constantly pitching the songs," Tannen says.

He has been pitching pop product in Nashville for more than 10 years and notes a change in the situation.

"Very few people were interested in doing standards back then," he says. "Certain big producers wouldn't even consider a song unless it was brand new, and those same producers today are some of the ones who are cutting the old hits—I think everybody's come around."

According to Tanner, Nashville producers are much more alert to new and old pop songs now. He says they are looking very hard for songs and if they feel they can have a hit with an old song—whether it's country or pop—they'll cut it.

"We've had a lot of success that way," he says.

Sometimes songs are presented to producers in their original state, and they are not re-demoed.

"A lot of producers like to hear the old cuts and the way they were done, so if we're pitching 'Will You Still Love Me Tomorrow,' we'll use the Shirelles' version," he says.

"The song has to hold up and so we may have suggestions for altering the lyric of leaving out a verse to make a song more popular.

"It takes creative publishing to work and pull out the songs that are pitchable today.

Other publishers also enjoying success with this "revival" include Tree International, Warner Bros., Al Gallico, Combine and Cedarwood.

months and announced that membership had increased steadily throughout the year. "In the following months, country music will enjoy even greater successes," said Byworth. "There are a number of artists about to break into the British pop charts. At this same time, with this increased interest in country music, the CMA (U.K.) will also gain additional strength."

Changes At Austin Club

NASHVILLE — Hank Alrich, unanimously elected as president of Armadillo Productions, Inc. by the stockholders, plans some new directions for the Armadillo World Headquarters.

"I intend to subject the business of the corporation to an intensive analysis which will likely result in changes in personnel, alterations of procedure and redirection of our entertainment format toward a higher percentage of quality local and regional Texas performers," comments Alrich.

Among the November acts slated for the popular Austin club are Roy Buchanan, Graham Parker, Balcones Fault, Lynyrd Skynyrd, Paul Butterfield, Hot Tuna and the Nitty Gritty Dirt Band.

A musician, Alrich became involved with the Armadillo as an initial investor and has served on its board of directors since 1974. He has directed the development of Onion Audio, a recording studio located in the Armadillo World Headquarters, and will now focus his attention on the administration and management of the Texas club.

Among the songs which have enjoyed revitalized country interest during the past six months are "Under Your Spell Again" by Barbara Fairchild on Columbia (originally recorded by Johnny Rivers), "I Kissed You" by Connie Smith on Columbia (Everly Bros.), "That'll Be The Day" by Linda Ronstadt and Pure Prairie League, on Elektra and RCA (the Crickets), "Johnny One Time" by Jessica James on MCA (Brenda Lee), "One Night" by Roy Head on ABC/Dot (Elvis Presley), "My Prayer" by Narvel Felts on ABC/Dot (the Platters) and "Woman" by David Wills on Epic (Peter & Gordon).

Other tunes revived are "Vaya Con Dios" by Freddy Fender on ABC/Dot (the Drifters), "Here Comes That Rainy Day Feeling Again" by Connie Cato on Capitol (the Fortunes), "Don't Pull Your Love/Then You Can Tell Me Good-bye" by Glen Campbell on Capitol (Hamilton, Joe Frank & Reynolds/the Casinos), "Young Girl" by Tommy Overstreet on ABC/Dot (Gary Puckett & the Union Gap), "Solitary Man" by T. G. Shepard on Hitville (Neil Diamond) and "Things" by Anne Murray on Capitol (Bobby Darin).

Also "Lawdy Miss Clawdy" by Mickey Gilley on Playboy (Gary Stites), "Sweet Dreams" by Emmylou Harris on Reprise (Don Gibson), "Everything I Own" by Joe Stampley on ABC/Dot (Bread), "Save The Last Dance For Me" by Bernie Lindsey on Phono (the Drifters), "You'll Lose A Good Thing" by Freddy Fender on ABC/Dot (Barbara Lynn), "Twilight Time" by Carl Mann on ABC/Dot (the Platters), "Nothing Can Take The Place Of You" by Asleep At The Wheel on Capitol (Brook Benton), "Suspicious Minds" by Waylon and Jessi on RCA (Elvis Presley) and "Baby Love" by Joni Lee on MCA (the Supremes).

Also: "Together Again" by Emmylou Harris on Reprise (Ray Charles & Buck Owens), "All These Things" by Joe Stampley on ABC/Dot (the Uniques), "When A Man Loves A Woman" by John Wesley Ryles on Music Mill/IRDA (Percy Sledge), "Try A Little Tenderness" by Billy Thundercloud & the Chieftones on Polydor (Otis Redding), "Misty Blue" by Billie Joe Spears on United Artists (Joe Simon), "Red Sails In The Sunset" by Johnny Lee on GRT (the Platters), "So Sad (To Watch Good Love Go)" by Connie Smith on Columbia (Everly Brothers), "Someday Soon" by Kathy Barnes on Republic/IRDA (Judy Collins) and others.

Additional tunes falling into this revival category include: "Bring It On Home To Me" by Mickey Gilley on Playboy (Sam Cooke), "You're The Reason I'm Living" by Price Mitchell on GRT (Bobby Darin), "When Something Is Wrong With My Baby" by Sonny James on Columbia (Sam & Dave), "Angel Of The Morning" by Melba Montgomery on United Artists (Merrilee Rush), "Route 66" by Asleep At The Wheel on Capitol (Julie London), "Teardrops In My Heart" by Rex Allen Jr. on Warner Bros. (Teresa Brewer), "Gone At Last" by Johnny Paycheck on Epic (Paul Simon), "Come On Over" by Olivia Newton-John on MCA (the Bee Gees), "50 Ways To Leave Your Lover" by Bob Yarborough on Music Mill/IRDA (Paul Simon), "You Are So Beautiful" by Ray Stevens on Warner Bros. (Joe Raposo), "Delight" by ABC.

Photo: Lindsey (NSD)

Billboard Hot Soul Singles

Billboard SPECIAL SURVEY For Week Ending 11/20/76

Soul Sauce

War Moves To Broaden Endeavors

By JEAN WILLIAMS

LOS ANGELES—War plans to expand its career in the entertainment industry beyond recording, according to Lonnie Jordan, a member of the group.

In addition to group members recording solo LPs, Harold Brown, drummer of the ensemble, has filmed a documentary of the group with plans to sell it as a feature film, short film clips or as a television documentary.

The film depicts the group in various aspects of its private and public life plus its onstage performances.

Lee Oskar, harmonica player, is a photographer with plans to become heavily involved in designing album covers. Oskar designed the cover of his own solo LP "Lee Oskar."

B.B. Dickerson, bassist and percussionist, is also a concert promoter and Jordan and Howard Scott, guitarist, are producers.

Jordan, who plays keyboards, timbales, percussion and sings, has completed his first solo LP on United Artists with a concept totally divorced from that of the group's, he says.

In addition to offering more vocals, Jordan has combined Latin/MOR/r&b and pop in an attempt to appeal to a mass audience.

With War he notes he uses a low range vocal style as opposed to his solo LP "Different Moods Of Me" where he exhibits a strong vocal range.

The LP will not be released until January 1977, but Jordan is back in the studio recording his second solo album.

He explains that each member of the seven-man group plans to record individual albums, Oskar being the first to do so. The group is recording its new LP and recently completed an LP with Eric Burdon.

Jordan says that although the group is recording individually with hopes of gaining success as single performers, this action is only to expand the talents of the group and will not result in group members accepting solo engagements.

"If our individual records move into favorable slots on the charts and we are in demand as single acts, we will not accept any date unless the promoter will agree to take the entire group," he offers.

The group has been signed to United Artists Records seven years with nine albums. The group's contract with United Artists expires shortly, Jordan indicates that when its contract is up, it will not re-sign with UA.

Jordan, who produced the group with Scott, has formed River Of Jordan Production Co. "Different Moods Of Me," co-written by Deborah Pratt and Susan Buckner with Jordan, is the firm's first production property.

In addition to producing himself and the group, he is looking to produce other acts for his firm including Linda Creed, formerly of the Thom Bell/Linda Creed songwriting team. Creed plans to record her first solo vocal LP shortly, he says.

Jordan performs all vocals on his album plus he plays all instruments which includes bass, drums, guitar and keyboards.

Jazz/r&b/pop singer Marlena Shaw has signed to Columbia Rec-

(Continued on page 58)

NOVEMBER 20, 1976, BILLBOARD

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	YOU DON'T HAVE TO BE A STAR (To Be In My Show)—Marilyn McCoo & Billy Davis Jr. (J. Dean, J. Glover, ABC 12208 (Groovesville, BMI))	35	37	6	GREY RAINY DAYS—Lannie Jordan (L. Jordan, S. Buckner, D. Pratt, J. Goldstein, United Artists 873 (Far Out/River Jordan, ASCAP))	69	77	5	EVERYTHING IS BEAUTIFUL TO ME—Jimmy Castor Bunch (E. Henderson Jr., Atlantic 3362 (Jimpve, BMI))
★	4	6	ENJOY YOURSELF—The Jacksons (K. Gamble, L. Huff, Epic 8 50789 (Mighty Three, BMI))	36	36	8	DISCO BODY (Shake It To The East, Shake It To The West)—Jackie Moore (C. Reid, Kayette 5127 (TK) (Sherlyn, BMI))	★	70	NEW ENTRY	SATURDAY NITE—Earth, Wind & Fire (M. White, A. McKay, P. Bailey, Columbia 3-10439 (Sagfire, BMI))
3	1	13	LOVE BALLAD—LTD (S. Scarborough, A&M 1847 (Unichappell, BMI))	★	46	4	DON'T MAKE ME WAIT TOO LONG—Barry White (B. White, 20th Century 2309 (Sa Vette/January, BMI))	71	72	6	FIND 'EM, FOOL 'EM & FORGET 'EM—Dobie Gray (G. Jackson, R. Hall, Capricorn 0259 (Warner Bros.) (Fame, BMI))
★	13	5	KEEP ME CRYIN'—Al Green (W. Mitchell, A. Green, Hi 2319 (London) (Jec/A Green, BMI))	38	8	12	MESSAGE IN OUR MUSIC—D'Jays (K. Gamble, L. Huff, Philadelphia International 3601 (Epic) (Mighty Three, BMI))	★	72	NEW ENTRY	HOME IS WHERE THE HEART IS—Bobby Womack & Brotherhood (P. Mitchell, Columbia 3-10437 (Muscle Shoals Sound, BMI))
★	11	7	DAZZ—Bric (R. Ransom, R. Hargo, E. Irons, Bang 727 (Web W) (Silver Cloud/Trolley, ASCAP))	★	53	4	SUPERMAN LOVER—Johnny Guitar Watson (J. Watson, DJM 1019 (Vri-John, BMI))	73	76	4	GREEDY (For Your Love)—Donny Gerrard (H.G. Marx, R. Buchanan, Greedy 107 (Joyfully Sad, BMI))
6	6	14	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))	40	45	11	BLESS MY SOUL—Skip Mahoney & The Casuals (J. Purdie, S. Mahoney, Abel 9466 (Nashboro) (Escallore/Skipson, BMI))	★	74	NEW ENTRY	WORN OUT BROKEN HEART—Loretta Holloway (S. Dees, S. Drayton, Gold Mine 4000 (Caytronics))
★	10	7	HOT LINE—Sylvers (K. St. Lewis, F. Perren, Capitol 4336 (Bull Pen/Perren-Vibes, ASCAP))	★	51	4	WHO ARE YOU—Temptations (D. English, G. Leonard, O. Williams, B. Wright, Gordy 7152 (Motown) (Jobete, ASCAP))	★	75	NEW ENTRY	WHISPERING/CHERCHEZ LA FEMME/SE SI BON—Dr. Buzzard's Original Savannah Band (Schoenberg, Coburn, Reese, S. Browder Jr., A. Darnell, RCA 10827 (Fisher/Miller, ASCAP/Pink Pelican, BMI))
8	9	12	CATFISH—Four Tops (L. Payton, F. Bridges, M. Farow, ABC 12214 (ABC/Dunhill & Rail, BMI))	★	54	3	FAR EAST MISSISSIPPI—Ohio Players (W. Beck, J. Williams, M. Jones, M. Pierce, R. Middlebrooks, C. Satchell, L. Bonner, Mercury 73860 (Phonogram) (Play One, ASCAP))	★	76	NEW ENTRY	AIN'T NUTHIN' SPOOKY—Rudy Love & The Love Family (R. Love, Calla 112 (ATV) (JAMF/Luv-Fam, BMI))
9	3	12	THE RUBBERBAND MAN—Spinners (L. Creed, T. Bell, Atlantic 3355 (Mighty Three, BMI))	43	38	9	FUNKY MUSIC (Is A Part Of Me)/SECOND TIME AROUND—Luther (I. Vandross, Cotillion 45-442 5 (Atlantic) (Evee DeKay, ASCAP))	77	NEW ENTRY	PARTY NIGHT—Curtis Mayfield (C. Mayfield, Curtom 0211 (Warner Bros.) (Maryfield, BMI))	
★	27	7	CAR WASH—Rae Royce (N. Whitfield, MCA 40615 (Duchess, BMI))	44	19	14	THE BEST DISCO IN TOWN (Medley)—Ritchie Family (J. Morali, R. Rome, H. Belolo, P. Hurtt, Marlin 3306 (TK) (Can't Stop, BMI))	78	58	6	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))
11	7	12	JUST TO BE CLOSE TO YOU—Commodores (L. Richie, Commodores, Motown 1402 (Jobete/Commodores Entertainment, ASCAP))	45	44	13	I'D RATHER BE WITH YOU—Bootsy's Rubber Band (W. Collins, G. Clinton, G. Cooper, Warner Bros. 8246 (Backstage, BMI))	★	79	NEW ENTRY	BODY ENGLISH—King Floyd (B. Marchant, Chimneyville 10212 (TK) (Tree, BMI))
★	16	6	DO IT TO MY MIND—Johnny Bristol (J. Bristol, Atlantic 3368 (Bushka, ASCAP))	★	71	3	DO THAT STUFF—Parliament (G. Clinton, Schacher, Wornell, Casablanca 871 (Rick's/Malibu, BMI))	80	86	3	IF I DIDN'T MEAN YOU WELL—Bill Withers (B. Withers, Columbia 3-10420 (Golden Withers, BMI))
13	12	7	SO SAD THE SONG—Claudia Knight & The Pips (M. Mazer, G. Goffin, Buddah 544 (Screen-Gems Columbia, BMI/Print St., ASCAP))	47	49	5	I REFUSE TO LOSE—James Brown (D. Brown, D. Brown, Y. Brown, Polydor 14354 (Dynamole/Belinda, BMI))	81	83	2	GUITAR MAN—Albert King (B. Confrere, Cherry, Utopia 10770 (RCA) (Uronna/Montage, BMI))
14	5	13	YOU ARE MY STARSHIP—Norman Connors (M. Henderson, Buddah 542 (Electrocard, ASCAP))	★	82	2	FREE—Deniece Williams (D. Williams, H. Redd, N. Watts, S. Greene, Columbia 3-10429 (Kee-Drick, BMI))	★	84	NEW ENTRY	OOH CHA—Soul Train Gang (Akers, Bellmon, Drayton, Turner, Soul Train 10792 (RCA) (Hip Top/Writers, BMI))
★	20	8	DISCO DUCK (Part 1)—Rick Dees & His Cast Of Idiots (R. Dees, RSO 857 (Polydor) (Statree, BMI))	49	34	15	A FIFTH OF BEETHOVEN—Walter Murphy & The Big Apple Band (W. Murphy, Private Stock 45073 (RTT, BMI))	★	85	NEW ENTRY	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/Bokirk, ASCAP))
16	18	8	WITH YOU—Moments (K. Ascher, C. Sager, Stang 5068 (All Platinum) (Unichappell/Aschen, BMI))	50	55	6	GET YOU SOMEBODY NEW—Labbie (J. Crane, Epic 8-50262 (Polo Grounds/Snead, BMI))	84	85	2	I DO I DO (Wanna Make Love To You)—Leroy Hutson (L. Hutson, S. Harris, Curtom 0121 (Warner Bros.) (Silent Giant/Aops, ASCAP))
17	17	9	JUMP/HOOKED ON YOUR LOVE—Aretha Franklin (C. Mayfield, Atlantic 45-3358 (Warner-Tamerlane, BMI))	51	48	22	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))	★	86	NEW ENTRY	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))
★	25	4	I KINDA MISS YOU—Mashburns (W. Lovett, Columbia 3-10430 (Nattaham/Blackwood, BMI))	52	56	4	ON AND OFF—David Ruffin (V. McCoy, Motown 1405 (Warner-Tamerlane/Van McCoy, BMI))	87	93	3	THIS TIME—Impressions (M. Jackson, S. Jones, Cotillion 44210 (Atlantic) (Aandika, BMI))
19	21	6	GROOVY PEOPLE—Lou Rawls (K. Gamble, L. Huff, Philadelphia International 3604 (Epic) (Mighty Three, BMI))	53	39	11	MY SWEET SUMMER SUITE—Love Unlimited Orchestra (B. White, 20th Century 2301 (Sa Vette/January, BMI))	★	87	NEW ENTRY	WHEN LOVE IS NEW—Arthur Prysock (K. Gamble, L. Huff, Old Town 1000 (Mighty Three, BMI))
★	26	5	I DON'T WANNA LOSE YOUR LOVE—Emotions (W. Hutchinson, J. Hawes, Columbia 3-10347 (Pamjokeen, BMI))	★	84	2	A LOVE OF YOUR OWN—AWB (H. Stuart, N. Doheny, Atlantic 3353 (Average/Warner Bros./Longdog, ASCAP))	88	88	6	HIDEAWAY—Fantastic Four (A. Hamilton, Westbound 5032 (20th Century) (Bridgeport, BMI))
21	22	7	LIVING TOGETHER (In Sin)—Whispers (V. McCoy, J. Cobb, Soul Train 10773 (RCA) (Van McCoy/Warner-Tamerlane, BMI))	55	58	5	BREEZIN'—George Benson (B. Womack, Warner Bros. 8268 (Unart/Tracebob, BMI))	★	89	NEW ENTRY	JUST FRIENDS—Silver, Platinum & Gold (E. Richardson, F. King, R. King, Farr 011 (Farr/Precious Metal, BMI))
22	15	12	MR. MELODY—Natalie Cole (C. Jackson, M. Yancy, Capitol 4328 (Jay's Enterprises/Chappell, ASCAP))	56	60	5	DON'T WALK AWAY—General Johnson (General Johnson, Arista 0303 (Music In General, BMI))	★	90	NEW ENTRY	A MAN'S GOT TOO MUCH DOG IN HIM—Shebba Deane (J. Little, L. Mercedes, Casino 070 (GRT) (Ante Up, BMI))
23	28	8	FINGER FEVER—Dramatics (T. Hester, ABC 12229 (Groovesville, BMI))	★	70	3	LOVE SO RIGHT—Bee Gees (B. Gibb, R. Gibb, M. Gibb, RSO 859 (Polydor) (Casareto/Unichappell, BMI))	91	91	2	DAYLIGHT—Vicki Sue Robinson (B. Womack, H. Payne, RCA 10775 (Mighty Three/Golden Fleece, BMI))
24	24	12	LET'S BE YOUNG TONIGHT—Jermaine Jackson (M. L. Smith, D. Daniels, Motown 1401 (Jobete, ASCAP/Stone Diamond, BMI))	58	59	7	LET'S GET IT TOGETHER—El Coco (M. Ross, AVI 115 (Equinox, BMI))	★	92	NEW ENTRY	TRIED, TESTED AND FOUND TRUE—Richard & Simpson (N. Ashford, V. Simpson, Warner Bros. 8286 (Nick O'Val, ASCAP))
25	14	14	GIVE IT UP (Turn It Loose)—Tyrone Davis (L. Graham, Columbia 3-10388 (New York Times/Content/Little Bear's, BMI))	★	73	3	DO WHAT YOU WANT, BE WHAT YOU ARE—Darryl Hall & John Oates (D. Hall, J. Oates, RCA 10808 (Unichappell, BMI))	93	97	2	IF YOU AIN'T MAN ENOUGH—Tommy Tate (J. Bayler, T. Tate, Koko 723 (Klondike, BMI))
★	32	4	OPEN SESAME, Part 1—Kool & The Gang (R. Bell, Kool & The Gang, De-Lite 1586 (PIP) (Delightful/Gang, BMI))	60	57	5	LAI'D BACK LOVE—Major Harris (B. Eli, L. Barry, WMOT 4002 (Atlantic) (Muscle Yuff, BMI))	94	NEW ENTRY	I DIDN'T MEAN TO LOVE YOU—Dionne Warwick (K. Philipp, A. Butler, Warner Bros. 8280 (Hands Together, BMI))	
27	23	13	UNDERGROUND MUSIC/IT'S JUST A MATTER OF TIME—Feabo Bryson (P. Bryson, Bullet 01 (Web IV) (Web IV, BMI))	61	61	8	HOME TO MYSELF—Brenda & The Tabulations (Manchester, Sager, Chocolate City 004 (Casablanca) (Rumanian Pickleworks/Little Max/ New York Times, BMI))	95	95	2	LET ME BE THE ONE BABY—Willie Hutch (W. Hutch, Motown 1406 (Stone Diamond, BMI))
★	40	4	DON'T TAKE AWAY THE MUSIC—Tavares (K. St. Lewis, F. Perren, Yarian, Capitol 4348 (Bull Pen/Perren-Vibes, ASCAP))	62	65	7	YOU OUGHT TO BE HAVIN' FUN—Tower Of Power (H. Tubbs, E. Castillo, S. Kapka, Columbia 3-10409 (Aptillo, ASCAP))	★	96	NEW ENTRY	I GOT A NOTION—Al Hudson & The Soul Partners (P. Wynn, ABC 12230 (Wynn's World/Mighty Three, BMI))
9	29	10	RUN TO ME—Candi Staton (D. Crawford, Warner Bros. 8249 (DaAnn, ASCAP))	★	81	2	MIDNIGHT SOUL PATROL—Quincy Jones (Q. Jones, L. Johnson, J. Maandl, A&M 1878 (Kutaba, BMI))	97	NEW ENTRY	RAINBOW IN YOUR EYES—Al Jarreau (L. Russell, Reprise 1374 (Warner Bros.) (Taddy Jac, BMI))	
0	33	9	HAPPY BEING LONELY—Chi-Lites (K. Hirsch, K. Wakefield, Mercury 73844 (Phonogram) (Stone Diamond, BMI))	64	64	4	JUST CAN'T BE THAT WAY—Weapons Of Peace (C. Franklin, F. Henderson Jr., Playboy 6082 (After Dark/Ewin, BMI))	98	96	7	DOWN TO LOVE TOWN—Originals (D. Daniels, M.B. Soltan, K. Wakefield, Soul 35119 (Motown) (Jobete, ASCAP))
★	62	3	LOVE ME, LOVE ME, LOVE ME—The Staples (C. Mayfield, Warner Bros. 8279 (Mayfield, BMI))	65	74	5	BUMP DE BUMP YO BODDIE—Muscle Shoals Horns (H. Calloway, Bang 728 (Muscle Shoals Sound/CEIS, BMI))	★	99	NEW ENTRY	AIN'T NOTHIN' BUT A PARTY—Whole Darn Family (A. Moon, T. Thomas) Soul International 105 (Amherst) (Harlem/August Moon, BMI))
35	5	5	THE BOOTY—Fatback Band (B. Curtis, Mr. Irby Jr., Spring 168 (Polydor) (Clita, BMI))	66	66	3	WANNA SLOW DANCE WITH YOU BABY—Street People (M. Dabrowski, R. Dabrowski, Viger 1734 (PIP) (Blendingwell, ASCAP))	100	90	6	KEEP SMILIN'—Gabor Szabo (B. Sigler, A. Felder, Mercury 73840 (Phonogram) (Blackwood/Golden Fleece, BMI))
1	30	9	UNDISCO KID—Funkadelic (G. Clinton, W. Collins, B. Worrell, 20th Century/Westbound 5029 (Bridgeport, BMI))	67	69	3	FOR OLD TIMES SAKE—Dorothy Moore (F. Knight, Malaco 1037 (TK) (Two-Knight, BMI))				
31	13	13	NICE 'N NASTY—Salsoul Orchestra (V. Montana Jr.) Salsoul 2011 (Caytronics) (Lucky Three/Anatom, BMI))								

VARIETY FORMAT WRONG?

A New Twist For Jazz On TV

By JEAN WILLIAMS

LOS ANGELES—"Jazz shows on television have failed because their formats were designed for variety shows and that doesn't work with jazz," says Vincent McShann, independent tv producer/writer.

McShann, president of Black House Productions here, is packaging a one-hour jazz tv series to be presented in a nightclub setting.

"Jazz is most appreciated in intimate settings such as the New York jazz houses or the Lighthouse or Concerts By The Sea in the Los Angeles area. I have developed the same atmosphere and format for jazz on tv," he says.

McShann is going after contemporary jazz acts such as Donald Byrd, John Klemmer, Grover Washington, Bobbi Humphrey and Hubert Laws.

"The reason I'm going to solicit this type of act is because the success of this show will be predicated on grabbing the audience at the very beginning. In this type of situation, you don't get a second chance.

"It is a known fact that young

audiences are attracted to these acts. Through contemporary artists the young viewer will catch a glimpse of the very roots of jazz and then I will inject traditional jazz acts into the show," he notes.

Within each show will be a five-to-seven-minute information segment offering background data about various jazz acts.

"This segment will be informative and educational and at the same time entertaining. During this time we will explore the history and development of jazz through film clips and live interviews," says McShann.

According to the producer, he will personally finance the first show and hope to solicit advertising from record labels. "Most record companies tend to want to see the finished product before they will invest in it. I'm going to do better than inviting them to a screening room to see the show. I'm bringing the show to them first on television."

McShann is negotiating with two local FM announcers who

have extensive knowledge of jazz to host the show.

He is looking to place the show initially on a local commercial station but has syndication on the drawing board. "For my introductory show, I would like to purchase the time on Saturday following the 'Soul Train' dance show.

"I don't feel that the kids will tune out with a jazz show following a rock show. It's quite a departure from the high energy 'Soul Train' format, but I feel they will stay tuned because it will be like a continuation of a music show with familiar guests," says McShann.

"Saturday afternoons or Sunday early evenings are the best times for tv jazz shows. I'm going after young audiences and they are out of school for the weekend and tend to spend many hours looking at tv. I want to catch them when they are relaxed and have the time to really take in the show." McShann is looking to late December to air his first show.

Adler Kidnap Trio To Be Arraigned

LOS ANGELES—After a three-day, closed preliminary hearing in Malibu Municipal Court, the three defendants in the Lou Adler kidnaping case were ordered to appear for arraignment Monday (15) at Santa Monica Superior Court.

The defendants—Veronica Franovich, 26, of Torrance; Sandor Nagy, 38, of Point Dume; and Zoltan Laslow Kakash, 38, of Arleta—are accused of kidnaping record executive Lou Adler and a corporate aide, demanding a ransom for their return.

The trio is charged with two counts of burglary and one count each of kidnaping, kidnaping for the purpose of robbery, robbery and conspiracy.

New Orleans' Pearl Label Is Resurrected In Chicago

CHICAGO—Pearl Records, a New Orleans label rooted in that city's traditional jazz, is being reactivated here.

The label which captured in a local, authentic setting, musicians affiliated with the Preservation Hall Jazz Band, was purchased outright in 1974 by Bob Koester of Delmark Records, a jazz and blues label based here.

With existing Pearl stock now depleted, Koester says he will begin reissuing Pearl titles, some with redesigned covers and new liner notes. Additionally, Koester informs, he will be issuing masters acquired from United Records, a defunct

Chicago blues and jazz label, under the Pearl logo.

The first four Pearl reissues are expected to be available by the end of November, Koester says. These are: "The St. Peter's Street Strutters," featuring pianist Bob Greene; "Economy Hall Breakdown," with trombonist Jim Robinson; "Climax Rag," showcasing trumpeter Percy Humphrey; and "The Dude," an album by Frank Amacker, who is billed as the "last of the Storyville piano players." Amacker's album includes the pianist's spoken recollection of the fabled Storyville era.

The albums, some of which have been retitled, originally were released in monaural only, Koester explains. He says 2-track masters exist and the reissues will be genuine stereo.

Soul Sauce

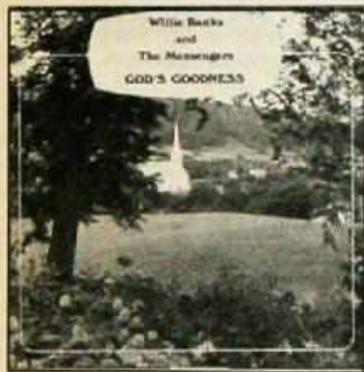
Continued from page 57

ords and will be produced by Burt DeCoteaux, Columbia staff producer. . . Bernard Miller, air personality at WBOK in New Orleans, has been upped to assistant program and music director. Miller will continue with his 2-6 p.m. air shift.

Atlantic artists the Spinners have been asked to become grantors of the trust being setup to hold, manage and invest funds on behalf of Jackie Wilson's children.

The Average White Band, whose first hit record "Put It Where You Want It" was the vocal rendition of the Crusaders' original instrumental tune, credits the jazz-oriented musicians with being a major influence on its r&b singing style. It's about time.

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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	6	SONGS IN THE KEY OF LIFE Stevie Wonder, Tamla T13-340C2 (Motown)	31	31	8	CHILDREN OF THE WORLD Ber. Goss. RSO R51-3003 (Polydor)
2	2	6	SPIRIT Earth, Wind & Fire, Columbia PC 34241	32	NEW ENTRY		SOMETHING SPECIAL Sylvers, Capitol ST 11580
3	4	5	THE CLONES OF DR. FUNKENSTEIN Parliament, Casablanca NBLP 7034	33	19	24	ALL THINGS IN TIME Lou Rawls, Philadelphia International PZ 33957 (Epic)
4	3	8	MESSAGE IN THE MUSIC O'Jays, Philadelphia International PZ 34245 (Epic)	34	38	3	IT'S YOUR WORLD Gil Scott Heron & Brian Jackson, Arista AL 5001
5	5	4	PART 3 K.C. & The Sunshine Band, TK 605	35	NEW ENTRY		TOO HOT TO STOP Bar-Kays, Mercury SRM 1-1059 (Phonogram)
6	6	20	HOT ON THE TRACKS Commodores, Motown M6-867 51	36	33	10	CHAMELEON Labelle, Epic PE 34789
7	8	17	LOVE TO THE WORLD LTD, A&M SP 4589	37	47	2	IS THIS WHAT YOU WONT Barry White, 20th Century T 516
8	7	7	BICENTENNIAL NIGGER Richard Pryor, Warner Bros. BS 2960	38	22	32	BREEZIN' George Benson, Warner Bros. BS 2919
9	10	15	FLOWERS Emotions, Columbia PC 34163	39	29	15	EVERYBODY LOVES THE SUNSHINE Roy Ayers Ubiquity, Polydor PD-1-6070
10	18	6	CAR WASH/ORIGINAL MOTION PICTURE SOUNDTRACK Rose Royce, MCA 2-5000	40	NEW ENTRY		ROMEO & JULIET Hubert Laws, Columbia PC 34330
11	9	20	AIN'T THAT A BITCH Johnny "Guitar" Watson, DJM DILPA-3 (Amherst)	41	51	10	I HOPE WE GET TO LOVE IN TIME Marilyn McCoo & Billy Davis, Jr. ABC ABCD 952
12	11	28	YOU ARE MY STARSHIP Norman Connors, Buddah BDS 5655	42	24	18	WILD CHERRY Epic PE 34195
13	12	8	LOVE AND TOUCH Tyrone Davis, Columbia PC 34268	43	35	4	MY SWEET SUMMER SUITE Love Unlimited Orchestra, 20th Century T 517
14	14	8	FEELING GOOD Walter Jackson, Chi-Sound CH-LA 656 (United Artists)	44	36	7	GOIN' UP IN SMOKE Eddie Kendricks, Tamla T6-346 51 (Motown)
15	15	8	TALES OF KIDD FUNKADELIC Funkadelic, Westbound W-227 (20th Century)	45	45	23	MUSIC FROM THE MOTION PICTURE SPARKLE Aretha Franklin, Atlantic SD 18176
16	21	5	JOY RIDE Dramatics, ABC ABCO 955	46	46	24	SKY HIGH! Tavarez, Capitol ST 11533
17	NEW ENTRY		OPEN SESAME Keel & The Gang, De Lite DEP 2023 (PIP)	47	49	2	LIVE Bob Marley & The Wailers, Island ILPS 9376
18	20	2	FOUR SEASONS OF LOVE Donna Summer, Casablanca NBLP 7038	48	26	26	HARVEST FOR THE WORLD Isley Brothers, T-Neck PZ 33809 (Epic)
19	25	2	OHIO PLAYERS GOLD Mercury SRM-1-1122 (Phonogram)	49	39	27	NATALIE Natalie Cole, Capitol ST 11517
20	NEW ENTRY		BRASS CONSTRUCTION II United Artists UA-LA677-G	50	43	3	BOBBI HUMPHREY'S BEST Blue Note BN-LA699-G (United Artists)
21	34	7	THIS IS NIECY Deniece Williams, Columbia PC 34242	51	41	4	NAKED AND WARM Bill Withers, Columbia PC 34327
22	16	8	I HEARD THAT!! THE MUSICAL WORLD OF QUINCY JONES A&M SP 3705	52	52	9	MY NAME IS JERMAINE Jermaine Jackson, Motown M6-842 51
23	23	7	NICE 'N' NAASTY Salsoul Orchestra, Salsoul S25 5502 (Gaytronics)	53	40	9	GREATEST HITS War, United Artists UA-LA 648-G
24	30	3	GOOD HIGH Brick, Bang BLP 408 (Web TV)	54	NEW ENTRY		COLOR HER SUNSHINE Willie Hutch, Motown M6-87151
25	13	19	SOUL SEARCHING Average White Band (AWB), Atlantic SD 18179	55	48	10	DR. BUZZARD'S ORIGINAL SAVANNAH BAND RCA APL 1504
26	27	5	CATFISH Four Tops, ABC ABCO 968	56	59	10	PASS IT ON The Staples, Warner Bros. BS 2945
27	17	11	THE TEMPTATIONS DO THE TEMPTATIONS Gordy G6-975 51 (Motown)	57	57	7	SOUND OF THE DRUM Ralph MacDonald, Marlin 2202 (TK)
28	28	14	SILK DEGREES Ber. Scagg, Columbia PC 33920	58	55	37	LOOK OUT FOR #1 Brothers Johnson, A&M SP 4567
29	37	3	BENSON & FARRELL George Benson & Joe Farrell, CTI 6069	59	42	3	SOLID Michael Henderson, Buddah BDS 5662
30	32	17	HAPPINESS IS BEING WITH THE SPINNERS Atlantic SD 18181	60	50	8	PERBO Peabo Bryson, Bullet BT 7000 (Web TV)

RICORDI HEAD WARNS

Italian Sales May Be Hurt By Govt. Austerity Moves

By DANIELE CAROLI

PUGNOCHIUSO, Italy—Guido Rignano, Dischi Ricordi managing director, warned that an austerity program, necessary to improve Italy's shaky economic situation, may very well bring cuts in record sales.

His somber remarks came at the annual company convention, held this year in this sunny Gargano Peninsula seaside resort. The convention brought together the company's creative, promotion and sales staff with representatives from the international staff with representations from the international licensed catalogs and officers of distributed labels.

Rignano said that to curb inflation sacrifices will be asked from the people by the government, and that music may be one of the luxuries that will be curbed. Furthermore he stated that the industry raised record prices from Sept. 1, and that this too will have an effect on the market.

Ricordi has adjusted its own prices: singles are now sold to retailers at 93 cents, VAT excluded, while other companies charge 99 cents to \$1.04. But only 18 months ago, Rignano underlined the singles' price as 75 cents, which means there has been a 30% increase.

Ricordi is trying to keep the cassette price steady at \$3.84, in order to fight tape piracy, but by the end of November its albums will go from \$4.84 to \$4.18, VAT excluded, so that the consumer price could rise up to \$6.39.

Things being as they are, Rignano proposed new ways of dealing with the market: all sectors of Ricordi—licensed and distributed catalogs should be fully exploited to offer closer care to Italian product in order to obtain a larger share of the domestic market. Clearcut selection principles will be applied to reduce the number of releases. As to foreign products, the market's interest in them is unchanged, and Ricordi has a considerable slice of this sector, and will continue to promote foreign catalogs.

General manager Lucio Savini said he is personally concentrating on the domestic a&r department in order to develop the creative side of the company. More attention will be devoted to long-lasting artists rather than gambling with singles, as evidenced by new product from singers

BC Introduces Mid-Price Line

LONDON—BBC Records is unveiling a new mid-price label, **Weekend Sounds**, with six albums making the initial release.

Debut product is "Parkinson sets The Goons," featuring material from the tv host Michael Parkinson's talk shows; "It's Morecambe and Wise," with extracts from the medians' tv series; "Schubert Festival," by Romanian jazz pianist, Gen Cicero; "The Many Voices of Peter Ustinov"; and "Dance Bands On The Air, Volumes One & Two" featuring repertoire from Ed Heath, Billy Cotton, Henry Hall & other bandleaders.

This is BBC Records first mid-price label and though the first choice (with the exception of the Cicero LP) is of repackaged material, by Tempest, head of BBC Records, the series is planned as "a top quality line, featuring top names."

Patty Pravo, Drupi, Eduardo Beninato and Andrea Mingardi and by the successful recording and performing career of group Napoli Centrale.

Salvini introduced Ricordi's new classical series, whose first release consists of 11 albums to be followed by 30 more LPs during 1977. The collection, produced by Jurg Grand, includes original recordings by well-known musicians like Claudio Abbado, Bruno Mezzena, Bruno Canino and Martha Argerich. Classical material (opera and chamber music) will soon be added to the Orizzonte mid-price line, whose repertoire hitherto has been rock, pop and folk albums.

Renzo Benini, Dischi Ricordi sales manager, announced a restructuring of the sales force. According to the new "Five for all" scheme, salesmen are divided into five teams consisting of 11 persons from differ-

(Continued on page 65)



EAST MEETS WEST—Top Japanese retailers meet for award ceremonies and a special briefing by ABC Records executives in Los Angeles before taking off on a junket covering major marketing areas in the United States. Tour, arranged by ABC and its Japanese licensee, Nippon Columbia, was designed to acquaint the group with American distribution methods. Retailers and one-stops in Los Angeles, San Francisco, Nashville and New York were visited by the 25-man group, who represent stores which ABC says accounts for 75% of its sales volume in their country. Steve Diener, president of ABC Records' international division, center, accepts gold plaques marking heavy sales in Japan of product by Joe Walsh, Rufus and John Coltrane. At his left is Toshio Hirahawa, manager of international repertoire, Nippon Columbia.

From The Music Capitals Of The World

LONDON

Robin Nash is to return to producing "Top of the Pops," the weekly BBC television pop program. He was moved from the show in the summer to take a three-week management course before starting work on the **Bruce Forsyth** show, "The Generation Game." **Brian Whitehouse**, who has presented T.O.T.P. since Nash's departure, is to start work on a new series of the "Black and White Minstrel Show" and leaves later this month, with **Johnnie Stewart** returning to produce the show in the interim. Since the departure of Nash, the dancing troupe **Ruby Flipper** has been disbanded with a new all-female team taking over four weeks ago.

A major assault on the revitalized EP market is planned by Charly Records whose "Juke Box Giants" campaign begins on Dec. 1. One dozen Charly extended-plays will go on the market simultaneously, the largest batch of four-track discs to be issued by one company in recent years, and the style will be a return to the look of the original EP format: laminated sleeves with photographs or drawings of the artists, plus liner notes. The acts featured include the **Shangri-Las**, the **Dixie Cups**, **Carl Perkins**, **Rufus Thomas**, **Charlie Rich**, the **Yardbirds**, **Roy Orbison**, **Johnny Cash** and **Jerry Lee Lewis**.

Budget company Pickwick has picked up the rights to four original soundtracks LPs featuring music from **Walt Disney** films. The albums, which are being released to catch the Christmas market, include songs from "Mary Poppins," "Lady and The Tramp" and "Jungle Book." A substantial commitment to Scottish talent has been made by Polydor which will be releasing five new albums featuring artists from the re-

gion. They include **Jimmy Pryde**, piper with the **Royal Scots Dragoon Guards Band** on their 1972 hit "Amazing Grace," and **Christian**, a popular cabaret artist from the **Billy Connolly** management stable. The company first decided to put Scotland under a talent microscope six months ago after deciding that the country was still largely being ignored by major record companies.

Following Motown's current radio campaign for "Songs In The Key Of Life," the company may embark upon a similar campaign for "The Best of Marvin Gaye." **Dave Greenslade** has signed to Warner Bros. worldwide as a solo artist after four years' leadership of the **Greenslade** group. His debut album under the deal, "Cactus Choir," is just released. **Chelsea** has transferred to Pye in a new U.K. and Fire deal for the **Wes Farrell** label, previously represented here by Polydor.

On **Charlie Gillett's** Radio London show, interviewee **Johnny Guitar Watson** when asked for views on **Eric Clapton** and **Peter Frampton**, replied: "Eric Clapton and Peter who?" **Roger Cook** and **Madeline Bell** recently reunited in New York to record first Target single by reformed **Blue Mink**, produced by Roger Greenaway. Ex-Tremeloe **Alan Blakely** makes solo debut with "Lost Without You." Despite national tour, a miss for **Sailor's** "Stiletto Heels" single. Manager **Tony Hall** intrigued to receive invitation to advertise the **Real Thing** in program for production of "The Messiah" at London's Royal Albert Hall. Stage presentation of **Nilsson's** "The Point" due to open at the Mermaid Theater in London on Dec. 20. **Ralph Walker**, deputy chairman, celebrating 30 years with Noel Gay Artists. **CHRIS WHITE**

U.K. HEARINGS

Mechanical Rate Parity Urged

Continued from page 3

international copyright association **BIEM**, **Schiedung** said. He noted that after deducting packaging costs from the retail prices of records and tapes, mechanical copyright was about 8%. He emphasized that minimum royalties in all cases are higher than in the U.K.

The **BIEM** contract applies, the tribunal heard, in most European Economic Community nations, in some Eastern European countries, Japan, and parts of South America. But **Schiedung** agreed during cross examination by **Roger Parker**, counsel for the British Phonographic Industry, that details of royalty rates do vary from country to country.

Suggesting that the increase in royalties would benefit songwriters and publishers of European Economic Community nations as well as the Britons, **Schiedung** pointed out that recordings made abroad and sold in Britain earned only the British mechanical royalty rate.

Tribunal chairman **Hugh Francis**

noted that this was an important point, but suggested that different conditions and costs should be taken into account before settling a copyright figure.

Schiedung replied that while retail prices may differ from nation to nation, the percentage paid as royalty should be standardized.

Parker argued that though the British manufacturers had not originally intended to claim higher costs than in Germany, nevertheless they would do so now. He pointed out that while German manufacturers have almost all of their copyright work done by **GEMA**, in Britain the manufacturer has to do it himself.

Schiedung admitted that **GEMA** required considerable office space, complex indexing systems, computers and a large staff to collect and distribute payments, and that this was paid for by a deduction of about 15% from the mechanical royalty payments before these reached the publishers and writers.

He also agreed that while it was possible for publishers to decline

membership in **GEMA** and collect their own royalties, in practice none did so. **GEMA**, he added, is a non-profit organization.

During the first week of hearings the tribunal also heard evidence in support of higher royalties from **Robert Kingston**, managing director of Southern Music, and **Bert Pratt**, a former managing director of the Mechanical Copyright Protection Society and now a consultant to that society.

Jacques Moynet testified about the French system, explaining that his association, **SDRM**, calculated mechanical copyright payments on an accurate average retail price for recorded material, known as "sondages"—a system which the Germans have refused to adopt.

He said that differences between German and French royalty rates do exist, mainly because of different record prices.

He agreed that any comprehensive comparison between royalty rates in his country and any other was virtually impossible because too many factors had to be considered.

He refused to comment directly on the British record industry, although he did say that from France's point of view a rise in the royalty rates would be a good move.

The tribunal is expected to sit for four weeks. Members of the tribunal are expected to visit a recording session and to tour a record factory early next week.

Abba Action To Enjoin Souvenir Firms Falters

LONDON—Abba has lost the first round in its suit against two British companies marketing T-shirts, pillowcases and other souvenirs bearing the Swedish group's name.

After a hearing last week, a High Court judge here refused to grant an injunction restraining **Anabas Products** and **Dormbourne**.

The action is regarded in some quarters of the U.K. music industry as a bellwether case, signifying whether other well-known acts should make similar moves against the proliferation of souvenirs which capitalize on their popularity, but which do not benefit them financially.

Abba discovered the items bearing their name were being sold to fans after an advertisement in a magazine, **Disco 45**. Their counsel, **A.J. Balcombe**, asked the judge to restrain **Anabas** and **Dormbourne**, arguing that their activities, if allowed to continue, might ruin the U.K. market for Abba's own merchandising campaign here, which is planned for next year.

The judge, however, said he did not see how the business of the defendants prevented Abba from engaging in similar business if they desired. He expressed considerable doubt if Abba had a reasonable prospect of making good a claim they were bringing against the two companies when the full action eventually comes to trial. It had been argued that the damages which the Swedish act would have suffered were not quantifiable.

The defendant companies did undertake to pay 7½% of the wholesale prices of the souvenirs sold between now and the trial into an account held jointly by their solicitors and those of Abba.

TOKYO

Paul Mauriat, now touring Japan with his orchestra, received a platinum record from **Nippon Phonogram** for "Reflection 18," which has sold 400,000 copies in Japan so far. The company also awarded him gold disks for "Love Is Still Blue" and "Love Sounds Journey." The **Bay City Rollers** will tour Japan in December for the first time after they complete their Australian tour. According to **Ongakusha**, Osaka-based promoter, the British group is to perform seven concerts in the country starting on Dec. 13 in Nagoya. Concerts are also scheduled in Tokyo, Osaka, Kyoto and Fukuoka. The group's new album, "Dedication" topped album charts here from the first week of its release in the first week of November. According to a spokesman of **Toshiba-EMI**, the distributor of the group's records in Japan, the company received an initial order of 100,000 copies for the album.

HAMBURG

Daniel Barenboim, **The Dubliners**, **Freddy Quinn**, **Barclay James Harvest**, **Kollmannsberger**, **Don Kosaken Choir**, **Lasalle Quartet**, **Marshall Tucker Band**, **Melos Quartet**, **Georges Moustaki**, **Billy Ocean**, **Otto Ougenweide**, **Siegfried Palm**, **Alan Price** and **Karl Richter** here on tour. **Deutsche Grammophon's** marketing manager **Rainer Schmidt-Walk** reports that the new Abba album "Arrival" has sold 200,000 copies in 14 days and the single "Money, Money, Money" has notched more than 100,000 sales. **Metronome** has gained the **Zebra** label from **Deutsche Grammophon**.

Tangerine Dream will tour England, France (Continued on page 62)

Cliff Richard Goes Soviet On Disk After Live Dates

By DAVID LONGMAN

LONDON—Eighteen years after his first hit record, Cliff Richard seems poised on the brink of total international disk fame, with word that two of his albums are to be released in Russia.

EMI disclosed this week that a deal has been signed with Russia's Melodiya label for the release next year of the "I'm Nearly Famous" and "Best of Cliff Richard" albums. The singer recently scored the biggest U.S. hit of his long career with "Devil Woman," issued there by Rocket.

The deal follows the singer's recent Russian concert dates and is the third U.S.S.R. pact secured by EMI

for its artists. Previous ones covered repertoire from Paul McCartney's Wings and ballad singer Robert Young. Negotiations were handled by the company's international licensing services manager, David Finch.

Melodiya, on which the LPs will be available, is the only record label in Russia. Finch would not discuss the terms of the deal, or estimate the sales potential, although this is apparently considerable.

"The arrangement is unusual in that the material isn't licensed for a period of time, but for a specific number of albums," he says. "We are hoping they will use the records as they are, although the sleeve notes will probably be in Russian.

"One of the main difficulties in securing such an agreement with the Russian department of foreign trade is the fact that the country only has a limited budget to spend on records," says Finch. "EMI also has to convince the artists that such a deal is beneficial to their careers, although the percentage they would receive is quite a bit less than normal."

He adds that "I'm Nearly Famous" will be the most up-to-date album available legitimately in Russia.

EMI is working, too, on other deals for product to be released there. "We have exported other material to Russia, although in quantities of only 50 or 100 albums," says Finch. "Requested material includes

(Continued on page 64)



NIGERIA PLATINUM—Tom Rufino, left, WB international director, gets a platinum LP from Peter Bond, managing director of Phonogram Ltd., WEA Nigerian licensee, for sales of Jimmy Cliff's "Follow My Mind" on Warner/Reprise.

No 'Peace' Pact For Ulster Disk

ULSTER—Despite disk sales of more than 7,000 in this area, the official anthem of the Ulster Peace People, entitled "Peace," has yet to find a mainland distributor.

Recorded on the Outlet label and released Sept. 3, "Peace" has enjoyed brisk sales in both North and South Ireland. The tune has been sung at three big Peace rallies on the mainland, but so far all Outlet's usual distributors have passed on the song.

All profits from the sale of the record are to be donated to a Londonderry charity for the handicapped, called PARCH.

Package Tour Seen Rosy Spur To Fading Economy

• Continued from page 10

Tucker Band fly in to fulfill four dates.

Polydor, which distributes Capricorn in Britain and has signed a deal for Europe in the past six weeks, plans a substantial promotional campaign, taking in radio time in areas visited by the tour, music press ads and possibly provincial paper advertising.

To coincide with the visit, Capricorn also has a heavy release schedule planned, including a sampler album entitled "Straight Southern Rock," singles from all the acts (Grinderswitch's is "Pickin' The Blues" which is John Peel's theme music), and an album from Grinderswitch called "Pullin' Together" which is aimed at a December release. Albums from the other two will be promoted.

Apart from the Allman Brothers' Knebworth concert, these are the first Capricorn acts to fly in to Europe since Polydor forged links with the label more than three years ago.

The second big package is a punk extravaganza going out the end of November and taking in 24 dates. The bill will be the Ramones and the Talking Heads from the U.S. with the Sex Pistols and Chris Spedding and the Vibrators from the U.K.

The shows will be setup rather like the old ballroom tours that went on the road in the early sixties, with the night divided into two halves. Each half is opened by a smaller act and topped by a bigger one, a format

that has not been tried here for some years.

The Ramones scored a notable hit on an earlier British visit with their Phonogram album, while the Sex Pistols recently signed a major record deal with EMI.

The third, and potentially the most interesting, is proposed by three Polydor recording bands with a working title of "The Taking It To The People Tour."

Names of the acts have yet to be disclosed, but all come out of the college and club circuit with product to be released in the new year. The tour will start Feb. 18 and consists of 25 dates, of which Harvey Goldsmith is likely to promote 10.

The package will be looked after by a neutral tour manager, the bands will travel in one coach, and block bookings will be taken at hotels.

The beauty of the operation, masterminded by Cowbell Agency's Martin Hopewell, is that the promotional budgets of the three acts will be pooled, enabling them to make a bumper push on the concert halls. Ticket prices will be kept low, while the bands' joint pulling power is expected to bring in audiences of about 2,000 at each venue.

European dates may be tacked onto the end of the tour, says Hopewell, who sees the package tour syndrome as the live industry's response to the economic circumstances of 1976-77, offering concertgoers value for money in much the same way as the EP does for the record buyer here.

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From The Music Capitals Of The World

• Continued from page 59

and Australia for concerts and promotion of their new album "Stratosfer." ... **Caterina Valente** will star here in her own tv show in 1977. ... **Manfred Zummeller**, EMI Electrola production chief in Cologne, is now also head of promotion, press and publicity. ... **Peter Orloff** produced the new girl group **Ebony's** single "Don't Boogie Mr. Tango." ... **Max Greger** and his orchestra have a new album for dancing schools. ... **Peter Herbolzheimer** has a Polydor album out called "Hipwalk." ... "Disco Duck" is in the charts here.

Freddy Quinn has produced a country album called "It's Country Time." ... Teldec and A/S Disco, Norway, are celebrating 25 years of cooperation. ... WEA has released the first LPs by the **Supermax** group produced by **Peter Hauke**. ... Organist **Klaus Wunderlich** sold one million albums and musicassettes around the world in 1975. ... **Joachim Heider** is producing Teldec star **Dunja Ratjic**, wife of **Les Humphries**. ... **Peter, Sue and Marc** from Switzerland have a new album on Philips called "Like A Seagull." ... 10 new LPs in the WEA series "That's Jazz" with **Lee Konitz**, **Chick Corea**, **Paul Desmond** and **Jimmy Witherspoon**. ... After his big success "Ein Bett im Kornfeld," singer **Juergen Drews** has a new single called "Es ist kalt in meinem Zimmer." ... **Billie Jo Spears** had tremendous reaction in the tv show "Disco."

Black group **Boney M** have sold more than 500,000 copies of "Daddy Cool." ... **Alfons Bauer** signed his Isarton label to Deutsche Grammophon. ... UFA-Musikverlage has opened an office in Vienna. ... The **Norman Granz** label Pablo has released new albums by **Benny Carter**, **Dizzy Gillespie** and **Joe Pass**. ... "England, England" is the name of the new album by **Randy Pie**. ... **Barclay James Harvest** will be here in December. ... The **Anthony Ventura** orchestra has a big promotion push from RCA on its new album "Je T'Aime." ... **Harry Belafonte's** sold-out concerts boosted of 60,000 albums and musicassettes within one week. ... **Elvis Presley** has sold 300,000 albums and musicassettes in 1976 so far. ... Two singles and two albums by **Mireille Mathieu** released here this month. ... Polydor has released a double album, "The Story of the Who," with a 10-page booklet.

WOLFGANG SPAHR

AMSTERDAM

For personal and musical reasons, singer

Cherry Vangelder-Smith has decided to quit the music business. ... Boogie player **Jaap Dekker** wrote the music for new Dutch movie "De Stille Liefde," released at the end of the year, with a soundtrack LP from EMI-Bovema, and Dekker's own solo album is due out early in 1977.

Ariola Holland signed **Shirley Zwerus**, recently returned here after a seven-year stay in U.S. ... Amsterdam singer **Wally Tax** working on a comeback bid through a single "Let's Dance." ... Singer **Lee Towers** working a new album "A Christmas Song For You." ... **Flamin' Groovies** in for one concert (Dec. 4) here. ... **Jackson Browne** in for two days of gigs. ... **New Golden Earring** album to be called "Contraband."

Belgian harmonic player **Toots Thielemans** featured on new album of Dutch group **Spin** (**Ariola**). ... And Spin guitarist **Hans Hollestelle** new producer for **Lucifer**. ... Producer **Peter Joelewijn** and colleague **Will Hoebee** starting indie production outfit **Born Free**, to work within the Phonogram framework. ... **Living' Blues**, blues rock band from The Hague, invited to perform in the Soviet Union during Olympic Games year, 1980. Its new album is "Blue Breeze."

Dutch group **Solution** starting new album for **Elton John's** Rocket label at the near-London studio of international producer **Gus Dudgeon**. ... Irish folk duo **Olivia and David** cutting its debut album in Dutch Intertone Studio, produced by **Patrick Galinan** of the **Dubliners**. ... Singer-guitarist **Dimitri van Tooren** cutting new album in Brussels. ... Housing problems of the **Surinams** in Holland are the subject of new single by **Astri Nijgh** (**Polydor**). ... Headquarters of production company **Ladybird** moved from Amsterdam to **Blaricum**, the organization still working for WEA Holland and owned by **Richard de Bois** and **Peter van Asten**.

Good reaction here for **Charles Aznavour's** new album "Plein Feu Sur Aznavour" (**Barclay**). ... Singer-guitarist **Fon Klement** switched labels from **BASF** to **Polydor** and will sing only in Dutch, not English, in future. ... Vocal duo **Saskia and Serge** invited to perform in the U.S. country disk jockeys convention in **Nashville, Tenn.** in June next year. ... Second solo album of **Sido Martens** in "Piscis" (**Negram**) with the artist, regarded here as a local **Mike Oldfield**, handling all vocals and instrumentals.

New solo album of orchestra leader **Rogier van Otterloo**, "French Collection," contains instrumental versions of evergreen French songs and is on **Polydor**. ... Pianist **Reinbert de Leeuw**

(Continued on page 64)

'WONDERBUS' DOWN UNDER

SYDNEY—Passengers are riding a bus here, placed in regular service by the Public Transport Commission, which carries on its side a full-color reproduction of the Stevie Wonder album, "Songs In The Key Of Life."

What's more, they also hear the music on the album, which is fed through a custom-built sound system. It's considered the first time that music of any kind has been aired on public transport in this country.

The promotion, to run for 13 weeks, has been set up by EMI Australia. It's dubbed "Wonderbus," of course.

Awards Go To Czech Artists

PRAGUE—Violinist **Josef Suk**, conductor **Vaclav Neumann**, chamber music composer **Lubomir Zelezny** and pop songwriter **Karel Svoboda** were honored in this year's **Supraphon Awards**, given annually for outstanding performances.

At the ceremony in Prague Castle, **Suk** received an award for his recording of two **Martini** violin works and a three-LP set of **Mozart** violin concertos. **Vaclav Neumann** and the **Czech Philharmonic Orchestra** were recognized for their recording of a complete set of **Dvorak** symphonies, the seventh and ninth symphonies of **Shostakovich** and **Smetana's** symphonic poems.

Lubomir Zelezny received his award for his chamber works, and **Karel Svoboda** accepted one for his pop compositions including some of the most successful records by Czech pop star **Karel Gott**.

Writer-critic **Ratibor Budis** was awarded an honor posthumously for his book on the violin. **Budis** died earlier this year in an air disaster en route to a **Teheran** music festival.

International Briefs

LONDON—Radio Luxembourg has commissioned a Gallup survey of the radio and tv listening/viewing habits of 5,000 people, and the \$65,000 probe could lead to a complete re-think of the station's programming policy.

Godfrey Morrow, Luxembourg sales director, says the station currently attracts over 1 million listeners a night but is looking for a program blend to double that figure. And he says the station will, next year, feature a whole series of promotional ideas, with a budget probably exceeding that of the combined **Independent Local Radio** network, with cash and cars given away in station promotions.

BARCELONA—**Ariola** singer **Jeannette** is to receive a gold disk award from **Polydor France** for sales of her single "Porque te Vas," "Why Are You Leaving Me," in France.

The Spanish song, composed by **Jose Luis Perales**, is included in the soundtrack of the film "Cria Cuervos," directed by **Carlos Saura**. So far the single has sold more than 600,000 copies in France and has been number one in Argentina, France, Switzerland and Belgium.

Though **Jeannette** is now an **Ariola** artist, the hit record is a previous production by **Rafael Trabucchi** for **Hispanavox**.

ATHENS—Thirty-two choirs with 1,350 members from 25 Greek cities took part in the first **Greek Chorus Festival** held here at the **Hilton Hotel**.

The festival, organized by the **Choir of the Commercial Bank of Greece**, was so successful that there are now plans to turn it into an international event.

Though prizes were not awarded, special mentions for high-quality performance, plus diplomas, went to groups from **Alexandroupolis** and the islands of **Rhodes** and **Corfu**.

PARIS—**Pathe-Marconi** has announced staff adjustments to meet

new company requirements, in particular the dramatic sales progress of musicassettes here.

Jacques Chazou has been appointed tape production chief and **Jean Michel Peers** takes over management and administration of the **Pathe studios**. **Frank Lipsik**, who joined the company recently, is appointed international manager and **Christian Herrgott** is named **pa&r** manager.

AMSTERDAM—More than 200 entries have been received for the **George Baker Selection** talent contest which starts mid-November at the **American Hotel** in Amsterdam.

The talent contest is to be organized by Dutch record company **Neogram**, the hotel, and **Dirty River Productions**, a new Dutch production company.

HAARLEM—**Dick van Vliet**, 38, of Holland, is the new marketing manager of **European Artists and Repertoire (EAR)**, having worked for the last three years as licensing manager for **EMI** in the U.K.

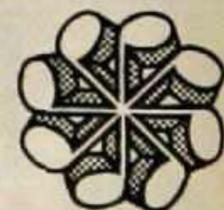
EAR is a talent-spotting and production organization jointly owned by 12 **EMI** companies in European territories, with branches situated in **Scandinavia**, the **Benelux** countries, **Germany**, **Austria**, **Italy** and **Spain**.

ATHENS—More than 1,000 rock enthusiasts voted in the first audience popularity poll set up by **ERT-Radio** here through its top-rated "Pop Club," presented by **John Petridis** each day.

The 10 most popular rock acts were: 1, **Pink Floyd** (**Harvest**); 2, **Genesis** (**Charisma**); 3, **Emerson, Lake and Palmer** (**Mandicore**); 4, **Led Zeppelin** (**Swan Song**); 5, **Rolling Stones** (**Rolling Stones**); 6, **Who** (**Polydor**); 7, **Moody Blues** (**Threshold**); 8, **Yes** (**Atlantic**); 9, **Allman Brothers** (**Capricorn**); 10, **Jefferson Starship** (**RCA**).

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Music Shoppe Sees \$6 Mil Take In '76

By MARTIN MELHUISE

TORONTO—Music Shoppe International, a Toronto-based booking agency headed by Ron Scribner, expects to gross over \$6 million this year after a record September gross of nearly \$688,000.

Scribner has led the company in the last four years and has increased gross revenues from \$1 million in his first year, to \$2 million in the second, and \$4 million in the third.

"We're still at the stage where we're reinvesting a good part of the money back into the agency," explains Scribner. "Our recent move to our new offices in Don Mills (a suburb of Toronto) cost us close to \$10,000 alone."

In a recent expansion move, Music Shoppe reactivated one of its subsidiaries, Bigland Music Industry Public Relations, which had been dormant for a number of years. Leading the division is Nicolas Kabanek, former vice president and managing director of the Record Week Publishing Group in Canada. Initial signings to Bigland for public relations include the Ramfield chain, one of Canada's leading contemporary club management groups, Music Shoppe International, TNT Productions, and J&M recording artists Symphonic Jam. Future plans for Bigland call for the establishment of advertising, communications and graphics departments.

Recently, Music Shoppe merged with Canadian International Talent headed by Ross White, who has now become vice president in charge of show and lounge attractions. With this move the agency has become departmentalized to handle all types of entertainment nationally for concert tours, clubs, lounges and campus.

White brought with him such acts as Valdy for eastern Canada, the Great Rufus Road Machine, Bitter Blue, Tabloid, Edmonds and Curley, Kornstock, Crackers, and Columbus. Since the merger Johnny Green and the Greenmen, and Thor and the Imps have been added to the agency roster.

According to Scribner, some time before 1980 he intends to establish an office in the U.S., probably in New York, to book Canadian attractions into the U.S. and to pick up American and British acts for touring.

In the near future, the agency will bring international acts to Canada for tours. To launch this new area of endeavor, it will be offering the services of the Bigland public relations division free of charge. This loss-leader approach will be utilized initially to attract acts.

The agency has just completed a deal with Tee Vee Records for the release of an album by Music Shoppe acts under the name "Music

CLOAK BAND IDENTITY

TORONTO—Klaatu, whose first album has been released by Daffodil Records here and by Capitol in the U.S., chooses to keep the identity of its members anonymous despite reported strong airplay.

The band, which is in fact a group of Toronto musicians produced by Terry Brown at Toronto Sound, expects to have the album released in Germany, Italy, Sweden, England and Japan in the near future.

According to Frank Davies, president of Daffodil, the band has chosen to remain anonymous until they know that there definitely is a market for their music. Davies was interviewed on that subject on CHUM-FM in Toronto on Oct. 30.

The latest word is that the group may debut on Rainer Schwarz's television program "Night Music." Davies also intimates that the band will be prepared to perform live after the release of its second album, tentatively scheduled for April of 1977.

Shoppe Rock." As part of the promotion, it has already booked 12 acts into the Toronto club, starting on Dec. 6. Acts include Triumph, Wireless, Max Webster, Fludd, Goddo, Rose, Lynx, Bond, Myles, Lisa Hartt Band, Hott Roxx and Rough Trade.

WEA October Sales Are Largest In Firm's History

TORONTO—WEA Music Of Canada showed a 25% increase in sales in October over the previous month, making it the biggest sales month in the company's history.

Don Grant, vice president of marketing, cites strength of releases, combined with increased customer service, and a top notch promotional staff as the reason for the sales gains.

With the recent signing of George Harrison's Dark Horse label to WEA as well as the release of product by Led Zeppelin, Harry Chapin and the soundtrack of "All This And World War II," the company is looking forward to a strong fall sales period.

Cummings-Yamaha Concert Partners

LOS ANGELES—Burton Cummings' November tour of Canada is being sponsored by Yamaha Audio to kick off a new "Yamaha Presents" concert series. Yamaha, the largest audio retail brand in Canada, is supporting the tour with massive television and print advertising.

Free posters of Cummings are being given away at Yamaha dealerships.

Cummings, former lead singer of Canada's Guess Who, is the first artist to be released on the new CBS label, Portrait. His tour has 14 major dates already set and will probably run on into December.

The release of four major soundtrack LPs including Led Zeppelin's "The Song Remains The Same"; "All This And World War II"; "Mahoney's Last Stand" featuring Peter Townshend and members of the Faces; and "King Kong" also give the company reason for optimism and strong sales over the holidays.

Pride Album Is Winner On TV

TORONTO—Almost 450,000 copies of Charley Pride's "Best Of" LP has been sold by Tee Vee Records International, one of the largest television packagers based in Canada.

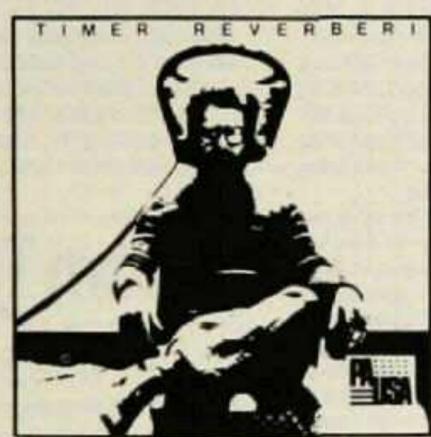
Following Pride's close to sell-out concert appearance at Toronto's Maple Leaf Gardens, Ed and Faye LaBuick, president and vice president of Tee Vee Records respectively, hosted a reception for Pride to celebrate the outstanding sales of the LP package. The concert, which was presented by Tee Vee, RCA Canada and Toronto country radio station CFGM, also featured Ronnie Prophet and Dave Sugar, both RCA acts.

A highlight of the reception was the presentation of platinum albums to some of the major retail chains in Canada, including Sam the Record Man, K-Mart, Woolco, Eatons, The Bay and Towers.

R E V E R B E R I



"One of the more successful bands mixing classical and rock forms . . . Chopin and Beethoven get the royal treatment along with a number of Reverberi originals."
—Record World



"The Album is a revelation, a novelty and it is outstanding."
—Pierre LaPointe
CKMF Radio



"Our stores are Reverberating with Reverberi. . . ."
—Sam Goody



"It's rare to hear music so tastefully executed and still remain commercial. Reverberi is such a winning combination. . . . brilliant."
—The Steede Report

POSITIVE, RESOUNDING REACTION!
IN CANADA AND THE U.S.A.
TO
'TIMER'
BY REVERBERI



"Great sounds, great arrangements and just fantastic. . . ."
—Colette Roger
CJMS Radio



Also getting strong reaction on:
WNEW-FM, WBAB-FM, CKVL-FM, CJAD, CKFM-FM, WRNW-FM, WEBN-FM, CKAC and many others.



DISTRIBUTED IN CANADA BY U.A. RECORDS LIMITED



NOVEMBER 20, 1976, BILLBOARD

COMPOSED BY MARIA OSTES

Spanish Song Winner At OTI In Acapulco

ACAPULCO—In a closely contested fifth OTI (Organización Televisión Iberoamericana) Music Festival held in this resort city's Juan Ruiz de Alarcón Convention Center Oct. 31, Spain won over a field of 19 countries by amassing a total of 14 points for Maria Ostes' "Canta Cigarra."

Placing second and third, respectively, closely behind the winner were Venezuela's "Soy" and Chile's "Era Solo Un Chiquillo."

The voting was so close that it wasn't until the final returns by Honduras were cast that the winner was determined.

The event was carried live by satellite throughout all Latin American nations as well as into Spain. Each country sent returns in by open-line, long distance telephone.

Spain's winning song was interpreted by composer Ostes, while Venezuela's entry was sung by Los Cuatro Monedas (2 males, 2 females) with composing credits going to Marlene and Kenny O'Brien and Victor Daniel.

The Chilean entry by Jose Alfredo Fuentes and Oscar Caceres was sung by Fuentes. Other close runners-up behind the top three in the festival, reputed to be the best organized thus far, were entries from Brazil and Colombia which tied for fourth.

Host country Mexico could only garner enough points to come in sixth. The tune, a ranchero composed by Mario Molina Montes, Eduardo Magallanes and Ruben Fuentes, was sung by Gilberto Valenzuela.

Most entries were basically similar—driving, commercial, overly-arranged numbers—except for the winning "Canta Cigarra" which was much more subdued and melodic than the others.

The only song which did not receive any votes was the Latin entry from the U.S.—"Sangre Antigua" composed and performed by Carmen Moreno.

Bolivia was the only country that did not participate in the festival which was viewed by an approximate 160 million persons.

Latin Scene

NEW YORK

Rumor has it here that Eddie Palmieri is contemplating the formation of a super orchestra to hit the rock and Latin audience employing rock (organ) elements with Latin rhythms played by the versatile Louie Ramirez. The plan calls for tentative rehearsals commencing the beginning of the year.

Diane Pepitone, publicity director for Coco Records, resigned as of Nov. 5. Diane, who is the model pictured on the Gala Label, is not remaining in the music industry. Harriet Wasser, who maintains her own publicity agency, will fill the logo slot.

Ralph Mercado and Ray Aviles of R. Mercado Management are expanding and consequently moving into larger headquarters at 1650 Broadway, Suite 310. Richie Bonilla, who joined the firm six months ago, is working diligently in obtaining more work for the organization's artists.

Ray Barretto has been elected to NARAS' board to lead the subcommittee for Latin Music. Members of the NARAS organization have commented that there is not enough Latin representation. Arranger and vibraharpist Louie Ramirez was nominated in NARAS' r&b category for his LP "A Different Shade Of Black."

Tipica '73 is in the studio recording its latest LP for Fania Records. The group has added two new members, vocalist Azuquita who does a powerful job on one of the new tracks entitled "Yo Bailo De Todo," and Dick Mesa on sax and flute.

Vocalist Hector LaVoe who recently re-signed with Fania Records scheduled for a series of dates in Puerto Rico and the Dominican Republic. He will be appear at the Roberto Clemente Coliseum in P.R. Thursday (25), in Club Aquarius in Vistamar, P.R., Saturday (27), and in Tomas de Sol, P.R., on Sunday (28). LaVoe is scheduled for Quisqueya, Santo Domingo Tuesday (23).

Meanwhile, Ray Barretto will be playing his first date in New York following the release of his Atlantic Records double album set, "Tomorrow: Barretto Live," at the Village Gate Friday (19) and Saturday (20). Barretto and Johnny Pacheco scheduled to play in Los Angeles and San Francisco Dec. 11 and 12. Barretto will have additional dates in Los Angeles at Concerts by the Sea.

Radio station WMCA (AM) is experimenting with a new weekend call-in talk show and is looking for fresh voices. Coincidentally, Pablo Guzman just happens to have a "fresh voice." Therefore the "Pablo Guzman Show" will begin Sunday (14) from 2-6 p.m. Guzman, who of late had been doing publicity work for Fania Records, intends to feature a different side of the Latin musicians in addition to presenting theatre and political personalities.

International vocalist Sandro has signed over to the International Label under the Fania umbrella. Sandro produced his upcoming LP for International. After being in hibernation for a few years, La Lupe (La Yiyi) will awaken on a new LP she is working on for Tico Records. The LP, which is in the a&r stage, will be produced by Louie Ramirez and International Records' director, Fabian Ross. Argentinian vocalist Roberto Yanes, whose hit "La Vida Se Va Y No Vuelvo" is still holding strong on the hit parade, is in the studio recording his next LP for International. Los Angeles Negros, a five-piece group whose LP "Despacito" continues to climb the charts, is also working on a new LP, also for International, made up of romantic ballads.

Ross informs that there is a strong promotional campaign being planned for International artists Sabu and Los Linceos. Vicentico Valdes has signed a new contract with Fania for three years which includes production of one album a year to be produced by Ross.

Libre (formerly known as Conjunto Libre) has a new release on the Salsoul Label entitled "Libre, Con Salsa Y Con Ritmo." A new LP by bassist "Cachao" is due for release soon on the Salsoul salsa series entitled "Cachao Y Su Descarga 1976." Suoco, a group on the Mericana Label, will soon have its latest release entitled "Siempre Ser Guajiro" featuring Henry Fiol as vocalist/leader.

Bandleader Rafael Cortijo scheduled to play two one-nighters, Friday (12) in Lorain, Ohio, which has a large Latin population, and another gig Saturday (18) in Detroit.

Mocedades, the group from Spain which broke the hit "Eres Tu," has just released a new LP, "La Otra Espana" on the Zafiro label distributed by Coco Records. The group is scheduled to appear in N.Y.'s Madison Square Garden, Sunday (21) to share a bill with international artists Julio Iglesias, Roberto Carlos and Claudia.

AURORA FLORES

LOS ANGELES

A certain mystery surrounds Juan Meono's demotion at Radio KALI. Station manager Philip Malkin officially explains the move as necessary to lighten Meono's work load. But many observers here comment that removing a program director's program authority is a stripping, not a shifting, of responsibility.

No formal announcement accompanied the KALI personnel maneuver. New musical director Fernandez Moreno's signature simply appeared on the station's playlist for the first time Nov. 1. Although Malkin claimed that Meono was at the station and on the job that day, it was later learned that Meono was already "on vacation" and wouldn't return until Monday (15). Malkin belatedly confirmed Meono's vacation absence but claimed he would resume his duties upon his return.

But word comes from reliable Latin industry sources here that Meono will probably not be back at KALI in any capacity and that, despite official denials, the affair will inevitably lead to changes in music programming. Most observers also comment that the events at KALI could ultimately have industry-wide impact.

There is a flurry of activity in the distribution end of things here. Amera-Mex Distributing, which has been racking American outlets (Two Guys, Zody's, Music Plus, etc.) with Latin product for three years, is moving into new, expanded quarters at 2534 W. Pico Blvd., joining most of the rest of the Latin industry located on the Blvd. The facility provides 16,000 square feet (four times the size of the old location), allowing owner Leonard Silva to add a one-stop and retail arm to his operation. The building also apparently has a recording studio on the third floor which Silva hopes to upgrade for use of his manufacturing operation on the Buena Vista, Exitos de Oro and Plata labels.

Owner Jorge Borraqueo of Guiro Records, one of the largest Latin distributors in the state, reports an expansion of his warehouse on 2972 W. Pico by the purchase of the building immediately adjacent. This practically doubles his space and, he says, is a true reflection of his business growth.

Baly Records, also a major California distributor, is upping activity on its six-month-old label, Arriba Records, with forthcoming LP by Los Inocentes, a group well known in San Jose and environs. The group's Arriba contract calls for three LPs in three years. This move comes only two months after owner Isaac Baly opened Disco America, a new retail outlet on Pico.

Still more distributor expansion: Mundo Perez reports he is opening a Miami branch for his Amigo Records to be headed by Eduardo Aquirre, the leader of a band there called Tipica

Tropical. He is negotiating now with a major label to represent them in Miami, and he expects in the near future, to pick up other lines. There are apparently opportunities in Miami for Latin distributors because manufacturers have not countered major distribution problems with a network in that area. AGUSTIN GURZ

MONTEVIDEO

1976 has seen an increasing number of Uruguayan acts in the recording studios. By the end of the year, albums are expected from pop groups Los Gigantes and Los Campos, percussionist Jorge Trasante (Afro-Uruguayan rhythms), folk singers Carlos Benavides (Chirre mas album), Alan Gomez, Amalia de la Vega, Carlos Maria Fosatti, duets Los Eduardos, Los Lugaresnos, and Los Mensajeros, the group Universo and the salsa band Sonora America.

The Jesus Christ Superstar soundtrack double album, recently released by R&R Glosco to coincide with the delayed premiere of the film, has become the surprise unexpected hit of the Uruguayan spring season. Well-known pop vocal duo Marga y Betty split. Betty will retire from professional singing while Marga plans to continue a solo career accompanied by the Marco Gutierrez/Leslie Music group.

More local record productions are to be released in foreign markets. The RCA albums Gameraata ("Cafe Concert Vol. 2") and Lagrimas Rios ("Luna y Tamboriles") will appear in Argentina (by Martin Meyer), Columbia (Sonolux) as the U.S. There is also interest for Gameraata material in Japan where their first album, recorded five years ago for the now defunct De La Plata label was released.

Important foreign visits lately included Argentinian guitarist Cacho Tiroa (CBS). Tiroa has already paid several visits here this year, performing this time at the Parador del Cielo at Teatro Solis, the most important Montevideo theater.

Alfredo Zitarrosa, top pop/folk singer/composer, flew to Spain where he had plans to side. He had just finished recording a new album at Argentinian studios. Inticanto is the name of a show with folk performers Washington Carrasco, Canto 2, and Daniel Queiros that appeared at the Theatre of the Alliance Francaise then continued with important success at Tinglado. It consists of a panoramic audio and visual survey of South American folk music.

FM station Rio de la Plata bought new equipment from Sparta Electronic Corp. of California. It will raise its potential to 10 kw. The station also changes its frequency to 95.5 Mhz. Rio de la Plata is the local pioneer in stereo transmissions. CARLOS ALBERTO MARTIN

Billboard SPECIAL SURVEY For Week Ending 11/20/76

Billboard Special Survey Hot Latin LPs

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IN PUERTO RICO

POP LPs		SALSA LPs	
This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	DANNY RIVERA Temas de Pelicula, Velvet 1509	1	HECTOR LA VOZ Up To You, Vaya 492
2	JULIO IGLESIAS America, Alhambra Als 27	2	SONORA PONCENA Conquista Musical, Inca 1052
3	ROBERTO CARLOS En Espanol, Gaytronic, Cys-1473	3	FANIA ALL STARS Delicate and Jumpy, Columbia Pc 34283
4	WILKINS Wilkins, Velvet 1507	4	ROBERTO ROENA Lucky 7, International 907
5	YOLANDITA MONGE Floreciendo, Coco 123	5	PUERTO RICO ALL STARS Puerto Rico All Stars, PRAS 197601
6	WILFREDO VARCAS Sus Beduinos, Karen	6	FANIA ALL STARS A Tribute to Tito Rodriguez, Fania 493
7	CHUCHO AVELLANET Romance, Artomax	7	CHEO FELICIANO The Singer, Vaya 48
8	NYDIA CARO Nydia Caro, Alhambra Als 144	8	CELIA, JOHNNY, JUSTO & PAPO Recordando El Ayer, Vaya JMVS-52
9	LISSETTE Quiereme Tenge Frio, Borinquen 1302	9	CONJUNTO QUISQUEYA Que Bueno Esta Pais, Liznel
10	LA SELECTA El Pastorcito, Borinquen 1294	10	TONY GROATO Y SU GRUPO Raciendo Punto En Otro Son, Hartomax

IN TEXAS

1	JIM EDWARDS Solo, GC 128	11	LATIN BREED Power Drive, GC 124
2	SNOWBALL & CO. Snowball & Co., FIR1001	12	SUNNY & SUNLINERS Yesterday, TD 1054
3	LOS UNICO Los Unico, Unico 1010	13	FREDDY FENDER Recordando Los 50's, ARV 1034
4	LITTLE JOE Little Joe, BRS 1055	14	TONY DE LA ROSA Cuarenta Anos, FR 1048
5	LOS TIGRES DEL NORTE Pueblo Querido, Fama 538	15	KING CLAVE Tristeza Mia, Orfeon 38031
6	LOS TIGRES DEL NORTE La Banda Del Carro Rojo, Fama 536	16	VINCENTE FERNANDEZ A Tu Salud, Cys 1464
7	LATIN BREED U.S.A., GC 115	17	LOS CACHORROS Corridos, CRC 009
8	WALLY GONZALEZ Tu Y Tu CB, BG-1134	18	RAMON AYALA Ramon Ayala, FR 1049
9	TORTILLA FACTORY Andando En La Parranda, Falcon 4083	19	AUGUSTIN RAMIREZ No # 1 Otra Vez, FRE 1056
10	AUGUSTIN RAMIREZ Damele, FR 1047	20	RENACIMIENTO 74 Viajando, RAM 1009

From The Music Capitals Of The World

Continued from page 62

produced a second album of early piano works of French composer Erik Satie. Singer-guitarist Cornelis Vreeswijk to live in Holland again after seven years in Stockholm. Ladybird upcoming productions include an album for the revived Dutch-English group The Knack, plus product for former Focus guitarist Jan Akkerman with singer-guitarist Kazimierz Lux.

WILLEM HOOS

MADRID

A flamenco novelty by comedian Pepe Da Rosa (RCA), called "The Four Detectives" and dedicated to four tv figures (Kojak, Colombo, McCloud and Banacek) is huge chart success here. New Spanish single of Freddy Fender (Mediterraneo) is a version of the Ray Charles song "What'd I Say."

Promotional visit by Italian singer Umberto Balsamo (Polydor) to record a tv show and for radio interviews linked with his Spanish and Italian versions of "Natali" and "Forgesound" (Ariola) is an album based on drawings and scenes by cartoonist Forges and the press party was held in a tailor's shop. RCA releasing theme of Spanish tv show "Un, Dos, Tres, Respuesta Otra Vez" written by Adolfo Waitzman.

Columbia releasing under the "Italia 77" banner several Italian artists singing in Spanish, first releases being Luciano Rossi and "No Me Abandones", and Gianni Fare and "Siempre, Siempre, Siempre." After several years of not recording, Elder Barber has signed a con-

tract with Hispavox, his first release "Es Un Lad" being arranged by Waldo de Los Rios.

Two members of the group Los Angeles (Hispavox) died in a car crash and the other remained seriously injured. Team had seven chart records over a 10-year spell. Luis Pastor, Mexican singer-writer, getting promotional backup single "Vamos Juntos" and album "Valleca." Albert Hammond (CBS) finished his Spanish tour with three dates at Madrid's Amusement Park, playing to 15,000 customers.

After noting a general trend toward comedy records here, Fonogram releasing Andres Pajares with "La Loles." New album of Alberto Cortez (Hispavox) is "Soy Un Charlatan Fena," produced by Rafael Trabucchi. Teddy Bautista has produced a rock album Moveplay, "The Steps of the Alchemist," and Alfredo Carrion, a local specialist in Spanish medieval music. FERNANDO SALAZAR

Cliff Richard

Continued from page 60

early Capitol recordings by Frank Sinatra, Louis Armstrong and Nat Cole. The Beatles and Pink Floyd have also been exported in small batches.

For Cliff Richard, the deal represents a foothold in the second largest territory in the world—although this is in geographical, not yet sales terms.

2 FIRMS REPORT

Japanese Labels' Sales Up

Continued from page 8 reached \$47.33 million, about 84% of the total, with the domestic/international ratio at 61/39%. Prerecorded tape sales hit \$8.93 million, about 16% of the volume, with a top-heavy 85/15% ratio between domestic/foreign sales.

Country Festival Lines Up Artists

LONDON—Artists for next year's International Festival of Country Music, the ninth in the series and to be held again at Wembley Empire Pool, have been announced by promoter Mervyn Conn, who says he is to expand his activities in international markets in 1977.

The Wembley festival is lined up for April 9-11 and U.S. artists named to appear are Emmylou Harris, Don Williams, Loretta Lynn, Conway Twitty, Hank Thompson, Carl Perkins, Billie Jo Spears, Tommy Overstreet, the Dillard's, Don Everly and Jody Miller.

Canadian acts will be Wilf Carter, Carroll Baker and the Mercey Brothers. Irish artists are Ray Lynam and the Cotton Mill Boys. U.K. acts will be announced later.

Conn is also to launch his first International Festival of Country Music in South Africa in the Film Trust Arena in Johannesburg in early February. It will be a five-day event.

Ricordi Meeting.

Continued from page 59 ent regions of Italy, so that every team has an equal chance (Northern Italy is a much better market than the South).

International manager Luigi Mantovani distributed a form to the salesmen who were asked about the "Special Sound" campaign, reggae, disco and jazz sales, the tape market, and advertising and promotion.

Reggae's popularity has spread in Italy, with albums more successful than singles. The "Special Sound" singles, aimed at the disco audience have found wide acceptance. As to the Orizzonte mid-price line, domestic product sold more than foreign albums.

Mantovani also informed the Ricordi sales force of the foreign catalogs' new releases. Labels involved are: Buddah (U.S.), Ariola America (U.S.), Bronze (U.K.), Island (U.K.), Chrysalis (U.K.), A&M (U.S.), Barclay (France), Pye (U.K.), Virgin (U.K.), EGM (West Germany), Capricorn (U.S.), and others. Particular emphasis was laid on new LPs by Emerson, Lake & Palmer, and by Italian group Banco, both on Manticore. Banco members later met the salesmen and discussed problems and functions of a rock group in today's music scene.

Importer Sales.

Continued from page 48 Beethoven Ninth, a two-record set that was on Laury's shelves four months before its release on London. Laury's sold several thousand copies of that Decca title, he adds. Since then, Schulman estimates, Laury's has anticipated important London releases more than a dozen times.

cal results were the appointment of two new directors for the label, Yasuhiro Igarashi, Polydor K.K. a&r general manager, and J. Dieter Bliensbach, senior vice president of Polydor International.

At Nippon Columbia, the parent company reports sales for the first half of fiscal 1976 ended Sept. 20 reached \$76.8 million, nearly 14% ahead of the prior year's period. Record division sales hit \$30.05 million (39%); audio division, \$28.38 million (37%); musical instruments, \$6.59 million (9%); and television sets, \$3.67 million (5%), and other divisions, \$8.12 million (10%).

A closer look at the record division indicates that about 75% of sales or \$22.48 million comes from disks (65% LPs and 35% singles), and 25% of volume or \$7.57 million from prerecorded tapes (60% cassettes and 40% 8-track cartridges).

Although the label doubled its sales of foreign repertoire for the first six months versus 1975, domestic artists still account for 86% of total sales of recorded music.

Japan Disk Production Down, But \$ Value Up

TOKYO—A report by the Japan Phonograph Record Assn. (JPRA) shows that the total production of records declined 2% unit-wise in September over the same period last year, but dollar value went up 6%.

On the other hand, the total production of prerecorded tapes was up by 12% unit-wise and by 3% dollar-wise when compared with the corresponding period a year ago. A large increase was noted in the production of cassette prerecorded tapes, both in units and dollars.

Total production of records in September reached 17.3 million units (5.2 million units with foreign repertoire) which is a decrease of 2% when compared with the corresponding period in 1975 when 17.7 million units were manufactured.

The breakdown shows that 9.2 million singles (1.6 million with foreign repertoire) were manufactured, an increase of 3% over September, 1975, when 8.9 million singles were manufactured.

Money-wise, the total production of records in September reached \$48.01 million, an increase of 6% over the same period in 1975 when \$45.24 million worth of records were manufactured.

The total production of prerecorded tapes in September reached 2.9 million units (440,000 with foreign repertoire), an increase of 12% when compared with the corresponding period in 1975 when 2.6 million units of prerecorded tapes were manufactured.

The breakdown indicates that the production of cartridges declined by 22% to 931,000 (94,000 units with foreign repertoire) from 1.9 million units a year ago, while the production of cassettes jumped by 41% to 1.9 million units. Production of ree-to-reel tapes was down by 74% to 600 units from 2,300 units.

Dollar-wise, the total production of prerecorded tapes reached \$16.617 million in September, or an increase of 3% over the corresponding period in 1975 when \$16.1 million worth of prerecorded tapes were manufactured.

BRITAIN

Courtesy Music Week
Denotes local origin
SINGLES

Table with columns: This Week, Last Week, Song Title, Artist/Label. Contains list of British hits from 1 to 50.

Table with columns: This Week, Last Week, Song Title, Artist/Label. Contains list of British hits from 47 to 50.

Table with columns: This Week, Last Week, Song Title, Artist/Label. Contains list of British hits from 1 to 50.

Table with columns: This Week, Last Week, Song Title, Artist/Label. Contains list of Italian hits from 1 to 15.

ITALY

Table with columns: This Week, Last Week, Song Title, Artist/Label. Contains list of Italian hits from 1 to 15.

SWEDEN

Table with columns: This Week, Last Week, Song Title, Artist/Label. Contains list of Swedish hits from 1 to 10.

Table with columns: This Week, Last Week, Song Title, Artist/Label. Contains list of Swedish hits from 1 to 10.

AUSTRALIA

Table with columns: This Week, Last Week, Song Title, Artist/Label. Contains list of Australian hits from 1 to 10.

Table with columns: This Week, Last Week, Song Title, Artist/Label. Contains list of Australian hits from 1 to 10.

JAPAN

Table with columns: This Week, Last Week, Song Title, Artist/Label. Contains list of Japanese hits from 1 to 14.

NOVEMBER 20, 1976, BILLBOARD

New Companies

Sunrise Records launched in Nashville by Richard Russell, president, and Kathie Smyth, secretary treasurer. Initial releases are by Troy Shondell, Jimmy Lee Morris, Panama Red and the Apple Sisters. Firm is located at 100 Vaughn Rd., (615) 292-7717.

Rick Edwards & Assoc., a general broadcast consulting firm, formed in Lexington, Ky., by Edwards and Tom C. Gorham. Firm offers consultations and services in sales, management, copy, production, programming and engineering, and produces radio and television commercial matter. Address is at 3286 Aqueduct Dr. (606) 272-5906.

World Wide Music, Inc. of Nashville formed by Wally Cochran, Tony Naile, Walter Wells and Boots Woodall to provide distribution, promotion and marketing service for independent labels and producers. Office located at 1300 Division St. (615) 256-7543.

Buzz Productions formed in Los Angeles by Warren & Bonnie Goodman to handle the affairs of their

group Buzz. Office located at 11666 Goshen, West L.A. (213) 477-9258.

Intercontinental Music Corp. formed by Steve Metz in New York to work in fields of record production, music publishing and management. Metz was a partner in producing concerts in New York's Beacon Theater, firm's address is 1650 Broadway, Suite 610, New York, (212) 581-6162.

Tao Records has been formed in Bonita, Calif., by Bob and Virginia Anderson, owners of Madrid Music Co. (ASCAP). First product is a country tune "For Just This One Hour," by Candy, distributed by IRDA. Firm is located at 4290 Acacia Ave. (714) 421-0865.

Louisiana Hayride Records, a subsidiary corporation formed by Harold Shedd, Nashville Sound Studio vice president, and David Kent, Hayride, USA president. Distribution handled by Record Productions of America, Nashville. Offices are at 1526 Laurel Ave., Nashville. (615) 242-0841.

Conflict Over Termination

• Continued from page 1

In general, the new right is aimed at long-range agreements covering an entire renewal period, now extended to 47 years for existing copyrights, instead of the 28 years granted under the old law.

Section 304 (c) of the new law permits an author or composer, or his heirs, to terminate exclusive or nonexclusive agreements, or pledges of future contracts on the renewal period, when such agreements were entered into before Jan. 1, 1978.

The termination right does not apply to copyrighted recordings or other works-for-hire, since the employer is the "author."

But the option does cover transfer of the copyright renewal, or any separate rights under it executed by the composer or his heirs extending into the 19-year renewal bonus period.

Contracts or agreements on existing copyrights in their first term would not be affected. New copyrights begun on or after Jan. 1, 1978, have an unbroken tenure of the author's life plus 50 years. A right to recapture is provided at the end of 35 years for authors whose copyright begins under the new law.

For existing copyrights, bound under a pre-Jan. 1, 1978 agreement, Congress felt the 19 extra years provided in the renewal period constitute "a completely new property right."

As expressed in the Senate Copyrights Subcommittee report, when renewal rights have already been transferred or pledged, "the author or his dependents should be given a chance to benefit from the expanded term," by ending, or renegotiating any disadvantaging agreements.

To review the situation of present copyright holders, the procedure is much the same as under the old law. The copyright must be removed at the end of the first 28-year period to obtain the second or renewal period now extended to a length of 47 years. Renewal is not automatic. Copyrights already in their renewal period will run to 47 years.

Part of the rationale for the author's option to terminate is that most could not have known of the eventual bonanza of 19 more years in the renewal period covered by a

publisher or other contractee, giving the renewal far more exploitable life.

The right is not given to terminate contracts entered after Jan. 1, 1978, on the assumption that authors and composers entering into agreements after that date, will be aware of the extra 19 years.

In more detail—the requirements for termination give the composer (or his heirs) a five-year period, starting with the completion of 56 years of copyright, or Jan. 1, 1978, whichever comes later, to set a termination date.

The publisher or licensee must be notified not less than two or more than 10 years ahead of the termination date decided on by the author or composer.

Some of the very old copyrights, from the early 1900s, have already been extended well beyond their 56 years by special bills passed since 1962. These will have only a few years left of their extension period, before reaching their allowed total of 75 years.

This means they will have only a short time to change publishers or renegotiate renewal rights before they come to the end of the line in the early 1980s and go into public domain.

Later copyrights, as for example a 1955 rock hit, will have to complete 56 years of copyright, after which, around the year 2011, the composers or heirs would have five years in which to begin termination of any contracts entered into before Jan. 1, 1978, which covers a whole renewal period including the extra 19 years.

Many authors or composers and/or their heirs, may be satisfied to leave their copyrights in present agreements. Failure to exercise the termination right within the five-year period, will permit an agreement to run to the end of the contractual period.

Lawyers will argue the fine points of termination rights vis a vis existing contracts. There will be disputes as to who can decide to terminate, when a copyright is owned by more than one author or composer, or when heirs disagree. Cases involving relinquishment of 19 years of copyright life to important publishers catalogs could wind up in court.

General News Smith Tees His New Jazz Label

LOS ANGELES—Jazz producer Dennis Smith is expanding his operations with a number of small labels while bowing his own company, Renaissance Records.

Smith, formerly with KBCA, the city's all-jazz station, has just released his first Renaissance LP, "The Al Williams Quintet Plus One, Sandance," which California Record Distributors is handling locally.

He is also preparing the disk debut for Pat Cloud, described by Smith as a "bebop banjo player." Working that date will be Alan Broadbent, Fred Atwood, Nick Ceroli and Warne Marsh, the backup band for Irene Kral, who Smith recorded for the New York-based Choice label.

"If you hear 'Straight, no Chaser' on five-string banjo, that's a trip," Smith says chuckling.

Williams is a local drummer who plays at a Long Beach, Calif., area club called the Sandance. He also books the jazz room. The LP is named after the club.

An additional Smith project for his own label is a piano LP by Hal Schaefer, cut live at Donte's with Fred Atwood and Alvin Stoller.

Smith previously produced a local trio called Iliad for Northern Lights Records of Long Beach, Calif. and pianist/vocalist/writer Bobby Dorough for the East Coast-based Laissez-Faire label owned by musician Stuart Sharff.

Production Co. In New Office

LOS ANGELES—Day Five Productions plans to move into a newly constructed office complex in nearby San Fernando this week to house the combined management/recording/production operations of the 10-year-old firm.

The management office will house Marcia Day, owner of the firm and manager of Seals and Crofts, as well as her two daughters, Lana Day-Bogan and Garni Day-Heath, co-managers of the newly signed Arista artists Joseph and Dearthoff.

The facilities include a 24-channel recording studio, fully equipped rehearsal hall and a sound/light production company. The firm's publishing arm, Dawnbreaker Music (publisher of Seals and Crofts, England Dan and John Ford Coley and Parker McGee), will remain at its present Hollywood site under direction of Rick Joseph.

London Promo For ZZ Top's "Tejas"

NEW YORK—London Records is gearing for a massive Christmas and post-Christmas campaign for "Tejas," the first album release by ZZ Top in two years.

According to Don Wardell, creative services director, ZZ Top is now a stadium superband, having grossed \$6,900,000 in concerts, and having released two platinum albums, "Tres Hombres" and "Fandango."

For the "Tejas" LP there will be a two-pronged promotional and merchandising attack, with teaser and four-color trade ads Dec. 6, and radio spots in 26 markets on Dec. 15 for the album that will ship Nov. 29. This will be followed by consumer print ads, according to Wardell.

Pirate Tax Evasion

• Continued from page 1

transport fraudulently manufactured 8-track tapes in interstate commerce before Judge David W. Williams. Williams will sentence Behar Dec. 13.

Behar was originally indicted earlier in 1976 in a criminal action here charging wire fraud, interstate transport of property taken by fraud and tape piracy. In the original indictment, it was alleged that Behar received Western Union money orders, totalling \$73,264, from November 1973 to October 1974 from William D. Wallin of Royal Products, Kansas City. Wallin, twice convicted of tape piracy and serving time in Leavenworth federal penitentiary, bought "pancakes" of prerecorded tapes which he slit and assembled into individually packaged tapes, which Wallin in turn sold to retail outlets. FBI agents said Behar's administrative records showed he got about \$25 per prerecorded pancake.

In the more recent criminal action, the tax evasion count was added. It was charged that Behar and unindicted co-conspirator Benjamin F. Pynes Jr., an attorney and CPA here, would and did cause false and fraudulent documents, including income tax returns, to be prepared and filed with the IRS.

In order to hide income from pirated tape manufacture and distribution, Behar and unindicted co-conspirators used fictitious business names including: A&E Industries, Ace Distributing, C&R Sales, Central Industrial Supply Co., Certified Sounds, Crest Lamp Co., Franklin and Sons, Golden West Music Sales, Good Sounds, J&P Enterprises, Keep Enterprises, Kimberly Music, Los Angeles Music Sales, Mogul Music, Nationwide Tool and Supply Co., New Sounds, Overseas Buyers Cooperative, Pacific Tapes, Sound Care, Spectrum Sales, Star Sales, Super Sounds, Top Sounds, United Tape Products, W.P.R. Co., W.P. Ringel Co., West Lamp Co., Western Distributors, Western Sales and York Distributors.

In order to further conceal income, it's charged that Behar and Pynes conspired with Behar's employees to attribute part of the overall income to these salesmen, who would state they were owners of these fictitious businesses and not employees. Income reported on the employees' returns would then be offset by false business expense deductions.

The criminal action claims that Behar leased an Ampex LBM-200 duplicator system, a master recorder

Punk Rock Grows In N.Y.

• Continued from page 1

from The N.Y. Times, who gives the performance a surprisingly good review.

The scene is repeated in other clubs around the area. Something is going on.

It is called punk rock, and though it is not really new and though it has a newspaper of its own to chronicle it, nobody is really sure of what it is, who belongs to it, and where it is going. But record companies are beginning to listen.

Within recent weeks Atlantic has released a compilation "Live At CBGB" a double album and Sire Records is planning the second Ramones album. Sire has also signed the Talking Heads group.

The new Ram Records label is releasing "Max's Kansas City 1967," featuring Wayne County & the Back Street Boys, Cherry Vanilla & Her Staten Island Band, the Fast, Sei

and slave tape units from Enterprise Leasing Corp. In 1971 and 1972 Behar caused William P. Ringel, Joseph H. Schwalbe, Barry Marine, all of whom are unindicted co-conspirators, to open accounts in the names of fictitious businesses.

In June 1971, Behar and Pynes filed a 1970 income tax return for Michael J. and Toby Behar which reported a loss of \$63,096, when, in fact, the Behars had approximately \$866,000 in total business income for that year of which \$278,000 was taxable. From February 1972 to March 1973 Behar unlawfully duplicated 8-tracks on E. Boccaccio Ave., Venice, Calif.

In April 1972, a 1971 income tax return for the Behars reported a loss of \$29,630, when the Behars had a total business income of \$293,000, of which \$175,000 was taxable.

Starting on March 21, 1973, Behar pirated tapes at 725 S. Hindry, Inglewood, Calif. During an FBI raid of those premises March 29, 1973, Pynes and other individuals tried to remove equipment from the warehouse. In about August 1973 Behar setup a factory for pirate tape production in a garage at National Blvd. and Bundy Drive, Los Angeles. It was from this address that Wallin got the \$73,000 in pancake shipments.

In April 1974, Behar and Pynes filed a 1973 tax return for the Behars which reported a loss of \$2,278 when the IRS claims they had total business income of \$334,000 of which \$200,000 was taxable.

From August 1974 to October 1974, Behar operated out of a warehouse on 14th St. in Santa Monica, duplicating only pancakes.

In November 1973, Behar submitted a 1972 tax return for himself and wife, Toby, which showed taxable income of \$376, while the government contends he had a business income of \$738,000, of which \$478,000 was taxable in which he was again abetted by Pynes.

U.S. Attorney Hanzlik says that the first indictment and all remaining counts in the second indictment will be dismissed against Behar after his guilty pleading last week. This would include 18 counts of wilful infringement for profit of product by Rufus, Marie Osmond, Black Oak Arkansas, Ray Stevens, Wilson Pickett, the Hues Corporation, Elvis Presley, Graham Central Station, M.F.S.B., Maria Muldaur, Ashford & Simpson, Grateful Dead, Ozark Mt. Daredevils, Gladys Knight & the Pips, Bloodstone, Weather Report, James Brown and two titles by Stevie Wonder.

cide, John Collins Band, Harry Toledo, and Pere Ubu.

Other recent signings include Television and the Dictators to Elektra/Asylum, Blondie to Private Stock, and an Australian punk group, AC-DC to Atlantic. In addition, Mink de Ville is reported about ready to sign with Capitol and the Planets with Warner Bros.

Also, an anthology album featuring the Mumps, the Marvels, Cherry Vanilla, Wayne County, Harlow, and Riot, produced by John Alexander, is now being mixed, and Atlantic still retains options on Tough Darts, Shirts, Mink de Ville, The Laughing Dogs, Manster, Sun Stuart's Hammer, and Miamis.

Who are all these bands and what do they play?

Music critic Lester Bangs defines punk rock as "music made by teenage slobs who are proud of it, and it

(Continued on page 86)

SANFORD TOWNSEND



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—George Taylor-Morris
Program Director, WCOZ FM Boston

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—Ted Cohen
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Stress Now Acts Campus Radio Told

• Continued from page 42

velop new acts." There was general assent from the rest of his panel.

"If your station is playing the same music as others in your market, you're not fulfilling a need in your community," another panel member charged, continuing, "this may be the last time in your life you'll ever have the advantage to play what you want to play."

Precisely this sentiment was

echoed in an earlier session, Saturday (6), one entitled "What Does A Small Record Company Expect From You?" Panelists were Bruce Kaplan, Flying Fish Records, Paula Johnson, Dharma Records, Marian Leight, Rounder Records and Steve Tomashefsky, Delmark Records.

"You'll never again be able to play what you want to play," said Tomashefsky, who earlier had startled the collegians with his announcement, "I don't really believe that it's the function of a radio station, much less a non-commercial radio station, to sell my records." Tomashefsky advised the stations forget about record sales and concentrate first on programming "the best music." The rest will follow naturally, he seemed to be saying.

"You are not part of the music industry, and you are selling yourself short if you believe this," Tomashefsky stated. "The music industry is a business which must perpetuate itself in ways that are ugly and unimportant," he elaborated.

Bruce Kaplan of Flying Fish, addressing representatives of Syracuse Univ.'s station, asked, "Why should you be playing Elton John and Stevie Wonder?"

"What isn't being serviced elsewhere, this is the best criterion for your programming," Kaplan advised.

Considerable ire was raised among the college broadcasters by these suggestions that superstar and Top 40 product be dropped from their programming.

Discussion in the label sessions also covered playlists, and how they should be fashioned, interviews, and how they can be arranged, and—the

perennial—records, and how to get them.

In constructing playlists, the labels asked for more detailed and pertinent information, including indication of movement and correlated retail action, while at the same time stressing that college radio playlists must be concise. Labels also expect more information on stations' programming philosophies and personnel, it was learned, and more immediate notification about the frequent staff changes that are endemic to college radio.

Debbie Newman of CBS in one session, advised how not to conduct an interview. "Don't ask the same old questions," she counseled, "What albums do you listen to at home, who are your greatest influences," forget these, she told the students.

Following the keynote address Friday (6) by Seth Mason, general manager of WXRT in Chicago, the conference showcased Stratified, a four-piece rock group, and Dave Rudolph, folksinger, at the Sheraton/Chicago.

Nearly 20 labels were represented in hospitality suites, which were visited nightly by guest artists, including Bonnie Koloc (CBS), Freddie Hubbard (CBS), Tony Bird (CBS), Ozark Mountain Daredevils (A&M), Spoon River Band (Dharma), Gabriel Bondage (Dharma), England Dan and John Ford Coley (Atlantic), David Forman (Arista) and Stanley Turrentine (Fantasy-Prestige).

Patti Smith arrived at 1 a.m., Saturday (6), rapped until 6 a.m. with a crowd that flowed out of Arista's suite into the hallway, and then immediately caught a return flight to New York.

Oz Opens In Atlanta

• Continued from page 3

features a marquee and ticket booth that sells ducats for Atlanta music and athletic events.

"We're realistically projected out for \$2 million annually," comments Libman. "People love the decor and are happy with the prices," Libman notes that each item is stickered with the exact price instead of code letters. "There has been no turnaround at the register because of price confusion."

Record labels rent 11 showcase windows, and this also helps Oz defray costs. Besides boosting income, the Bazaar tenants also create a traffic boost for the store.

"We're now planning for store number two for the first of March in another Southeastern city," reveals Libman. Though he won't cite the city, Libman says it'll be within one day's surface shipping time from Atlanta.

Eight similar Oz outlets are planned for Southeastern secondary major markets, from Kentucky to Florida westward to Louisiana. "We're not looking out any markets because of competition, and we're not looking at any markets because any particular entity is already doing well."

Nine full-time and eight part-time employees staff the store. At one time during its 10 a.m. Saturday to 6 p.m. Sunday opening sale, the store had 72 customers in line before three registers. "It's much more than just a record store," says Libman, citing audio/visual displays, mechanized monkeys flying through the air carrying tapes from the tape section to the checkout counter, the original Land of Oz decor, characters dressed like Oz inhabitants and a disco class.

One of the few bugs that occurred: the monkey that carries tapes from the Witch's Castle tape department to the checkout jammed in midflight. "We ran the bloody monkey so much on Saturday that at 4 o'clock Sunday morning, a bearing burned out," admits Libman. "We had it replaced by 5:30."

The tape department has a capacity of 14,000 units, and many of them have been moving rapidly. The unique retailing operation was originated by Kaye, and it's the unusual blend of theatre and record/tape merchandising. Male and female vocalists are located in Munchkinland, classical LPs in the Lion's Forest, rock in the Tin Man's domain and children's records in Emerald City that features a stage available for music groups which will be visiting the store.

The enchanted record store is open from 10 a.m. until midnight Monday through Thursday, until 1 a.m. Friday and Saturday and from noon to midnight on Sunday.

Both Libman and Kaye believe that this Georgia enterprise will have as much effect on U.S. record retailing as Georgia's Jimmy Carter has had on American politics.

Columbia Reissues

• Continued from page 47

"Let's Dance/Stompin' At The Savoy," Benny Goodman; "Harbor Lights/Sleepy Time Gal," Ken Griffin; "One O'Clock Jump/Every Tub," Count Basie; "Mood Indigo/Solitude," Duke Ellington and "A-Tisket, A-Tasket/Smooth Sailing," Ella Fitzgerald. Copyrighted material

RADIO-TV MART

Rates: "POSITION WANTED" is \$10—in advance—for 1 inch, one time. No charge for Box number. "POSITION OPEN" is \$20—in advance—for one time. Box number ads asking for tape samples will be charged an added \$1 for handling and postage.

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Clark's 'Bandstand' Sets 2-Hour Anny TV Special

LOS ANGELES—Dick Clark's "American Bandstand" celebrates its silver anniversary with a two-hour prime time television special which will feature 75 pop stars and rock greats paying tribute to tv's longest running musical series.

The show, slated to air Feb. 11 on ABC, the show's network of origin, will be staged before a celebrity ban-

FM Aids Concert

• Continued from page 42

tually agreed upon by both Bongiovanni and Lusk. "It's not advantageous to bring in an act that's not compatible with our programming," says Lusk.

Lusk has considered doing live broadcasts from the club, but due to astronomical costs, it's not feasible at the time. He has done tape delays with rebroadcasts on Sunday nights.

When shows are sold out far in advance, the station will substitute the promotion of tickets with convenience information like where to park and upcoming events.

Both Bongiovanni and Lusk agree that they have received cooperation from record companies, especially Columbia and A&M. They have helped coordinate store visits, radio interviews and promotional giveaways despite Fresno being a secondary market.

Granville Named

NEW YORK—Elizabeth Granville, executive director of publisher administration for BMI, has been named to the Judicial and Legislative Commission of CISAC. She succeeds Sydney M. Kaye, BMI board chairman emeritus, to the position.

quet audience at the Santa Monica Civic Auditorium.

A special feature of the program will be the formation of a "Celebrity Jam Band" composed of rock artists who have been associated with "Bandstand" during its 25-year run. Already lined up for the band are Bo Diddley, Bobby Vinton, Duane Eddy, Chuck Berry, Jim Guercio, Bobby Rydell, Mark Lindsey, Hugh Masekela, Junior Walker and Isaac Hayes.

Hosting duties have been assigned to Captain and Tennille, Barry Manilow, Chubby Checker, Johnny Ray, Chuck Berry, Paul Williams and comic David Brenner, all of whom will also perform.

In addition, appearances are scheduled by Sonny Bono, the Carpenters, Stevie Wonder and Tony Orlando. Also featured will be "Bandstand" flashbacks highlighting a virtual hall of fame of early rock performers.

Caribou Sampler

• Continued from page 14

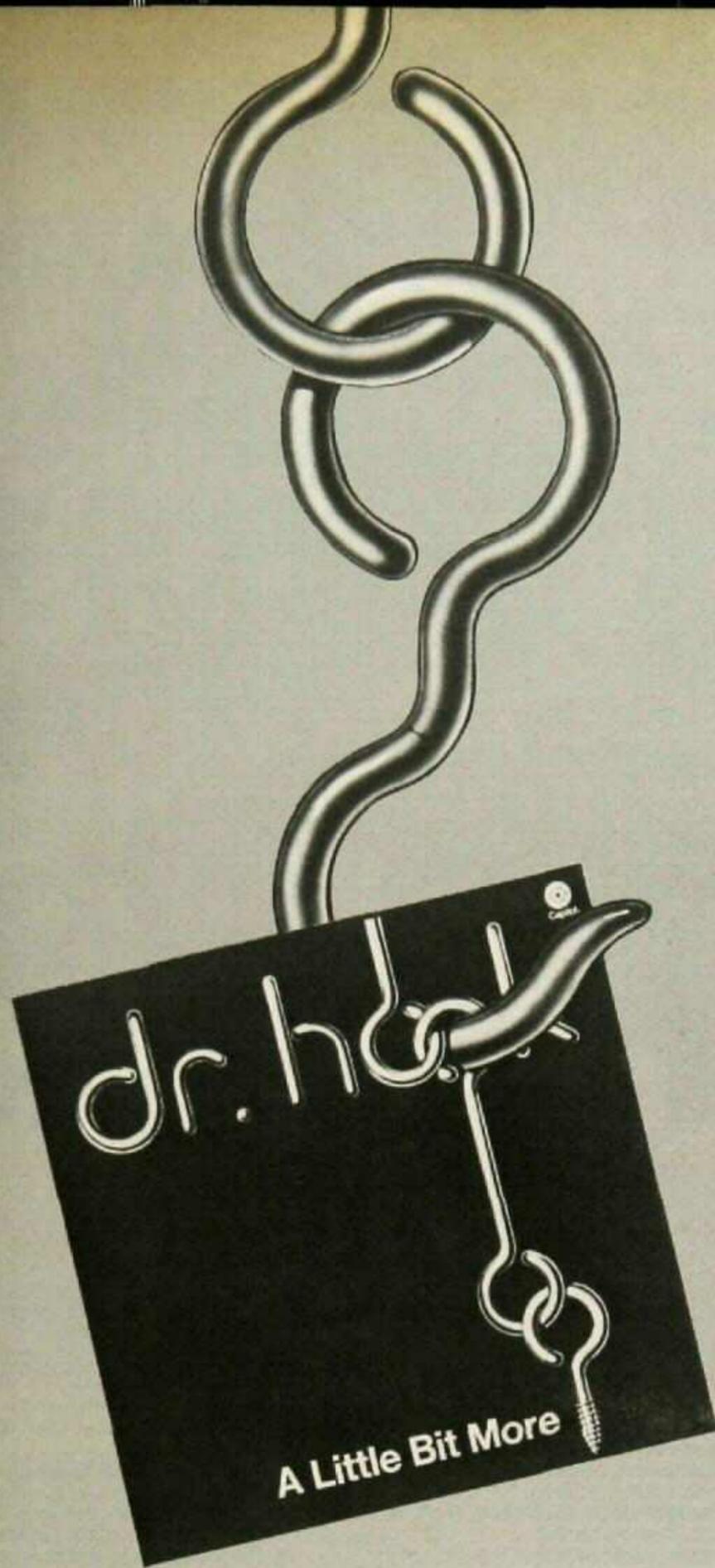
has set a deal to exclusively represent further PIC uses.

The illustrated Caribou LP was shipped in a custom jacket with a 12-inch circular transparent center displaying the entire disk.

Caribou intends to ship illustrated sampler releases for upcoming seasonal releases because of the strong favorable impression the debut sampler has won. Sound quality on the illustrated disks shows no loss over standard black vinyl.

Caribou artists represented on the sampler are James Vincent, L.A. Express and O.C. Smith.

NOVEMBER 20, 1976, BILLBOARD



"A Little Bit More" Turned Out To Be
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AGENDA

WEDNESDAY, December 1, 1976

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

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

6:30 p.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. Hule
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, KCQB
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: Steve Gold,
Far Out Productions, Los Angeles
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

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.
Sansui QS Matrix 4-channel System
Jerry Lebow, V-P, 201 Communications
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: Rochelle Staab,
Bartell Broadcasting

Panelists: Jim Maddox, Prog. Dir.,
KDAY, Los Angeles
Bob Pittman, WMAZ, Chicago
Michael Spears, KFRC, San Francisco
Hal Moore, KHOW, Denver

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

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

Panelists: Jack Lawler
WLW, Cincinnati
Bill Randle,
University of Cincinnati
Magnificent Montague,
Los Angeles

3) Automation and Format Syndication as a Way of Life

Moderator: Alan Clark, President,
Total Services, Los Angeles
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

Panelists: Judy Burns, Burns Media Consultants
Barbara Rounds, Watermark

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: to be announced.

Panelists: Dr. Ernie Martin, Univ. of Kansas
Todd Wallace, Radio Index, Phoenix
Jack McCoy, DPS, San Diego

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 Sahm, with Lone Star Beer and Nachos
Courtesy of Doug Sahm 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: Chuck Blore, Creative Services

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

Johnny Beerling, BBC, London

Luliz Brunini, Director Superintende Radio Globo, 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

2 p.m. - 4 p.m.
PROBLEM SOLVING CLINICS

4 p.m. - 6 p.m.

FREE TIME FOR REGISTRANTS

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

REGISTRATION FEE DOES NOT INCLUDE HOTEL or AIRFARE

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

Non-Radio Station Personnel: \$200

Signature _____

Radio Station Personnel/Students/Military/Spouses: \$160

Registrant (Please print): _____

You can charge your registration if you wish:

Master Charge Bank No. _____

Company/Station _____

BankAmericard Card No. _____

Diners Club Expiration Date _____

American Express _____

Title _____

Address _____ Phone: _____

City _____ State _____ Zip _____

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

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

Would you be interested in a Bayou cruise? _____

(No Refunds after November 19)

Billboard's Top Album Picks

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Billboard SPECIAL SURVEY For Week Ending 11/20/76

Number of LPs reviewed this week 59 Last week 52

Spotlight

Pop

JACKSON BROWNE—The Pretender, Asylum 7E1079. Browne, one of soft-rock's most artistic lyricists, has produced one of his most smoothly thought-provoking song sets ever. The conceptions in his lines are wide indeed as in "Through every dead and living thing/Time runs like a fuse." Browne's melodies are artful and highly contemporary, with L.A.'s finest studio names passing through to burnish the music. His voice, though far more open than in its earlier recordings, still unfortunately remains a recording instrument without quite the beauty and flexibility to extract the maximum impact from these majestic songs. Still, Browne the songwriter is more than enough to make up for any imperfections in Browne the record performer.

Best cuts: "The Fuse," "The Pretender," "Here Come Those Tears Again," "The Only Child."
Dealers: Jackson Browne has a large and faithful album following.

PATTI SMITH GROUP—Radio Ethiopia, Arista AL 4097. With her uncompromising rock stance and with titles here like "P--- In a River," Smith may have to do without significant pop play on this, her second album. It hardly matters. Smith's "Horses" debut a year ago drew rave reviews and went top 50 without any singles activity. The material here ranges from a couple of high energy rock 'n' roll blitzes that feature strong vocal work reminiscent of Grace Slick, to the drawn-out, 10-minute title cut, which is a throwback to the hypnotic head rock of the psychedelic era. Much of the material has a dark, somewhat stark quality, with mystic, eastern influences also running through the work.

Best cuts: "Ask The Angels," "Pumping (My Heart)," "Poppies," "Distant Fingers."
Dealers: Word-of-mouth from the well-received first album will push this even higher.

GEORGE HARRISON—Best Of ..., Capitol ST11578. Harrison's remarkable emergence to full artistic recognition after starting off as the most anonymous Beatle is documented right on this album of memorably beautiful hits. The selections cover not only Harrison's solo albums but songs he did with the Beatles. In fact, his entire career prior to his brand-new move to Warner Bros. is digested here.

Best cuts: "Something," "Here Comes The Sun," "While My Guitar Gently Weeps," "My Sweet Lord," "Give Me Love (Give Me Peace On Earth)," "Bangla-Desh."
Dealers: This LP is part of Capitol's fall "Greatest Music Ever Sold" campaign.

CHARLIE DANIELS BAND—High Lonesome, Epic PE34377. Good ole' Southern rock keeps getting more intricately textured and progressive in the works of evolving bands like that of guitarist-fiddler Daniels. The big man is somewhat more cowboy-influenced than usual, with almost a John Denver flavor to the lyrics about good life in the open spaces. But Daniels and his fine associates have set their own increasingly distinctive high energy sound that impresses by fluency rather than sheer volume. One of the most commercial outings by this fine group.

Best cuts: "Billy The Kid," "High Lonesome," "Running With The Crowd," "Slow Song."
Dealers: Daniels' latest product has sold at a high level.

THE BLACKBYRDS—Unfinished Business, United Artists F9518. Soft unison vocals by the flying quintet are contrasted by driving funky rhythms and keyboard and guitar riffs in this program of seven new works—all by the Byrds themselves. Producer Donald Byrd has fashioned a sound experience involving 15 sidemen plus 10 vocalists to augment the group's taut, commercial experience. The band has gone disco with this craze accounting for a powerful influence in the rhythmic patterns. Some lofty flute and reed work adds another soft touch to the overall package, with the full complement of singers heard on "You've Got That Something."

Best cuts: "Time Is Movin'," "In Life," "You've Got That Something," "Unfinished Business" (the LP's only pure instrumental and a well-executed funky work).
Dealers: Band crosses into pop and soul.

ENGELBERT HUMPERDINCK—After The Lovin', Epic PE34381. The title track is not only this veteran stylist's highest-charting hit since his '60s heyday, it is also one of the classiest, most sophisticated supperclub type of songs to emerge recalling Engelbert's return from the lucrative but somewhat limiting MOR bag is quite welcome. The trademark lush ballads are balanced out with a couple of energetic disco-oriented numbers. One song is familiar from Engelbert's years on Parrot: the jaunty "This Is What You Mean To Me," a top 15 easy listening hit a year ago.

Best cuts: above titles plus "The Hungry Years," "Let's Remember The Good Times," "I Can't Live A Dream," "This I Find Beautiful," "World Without Music."
Dealers: The single is shaping up as a smash, and this is the one-time giant album seller's label debut.

POINTER SISTERS—Best Of ..., Blue Thumb BTSY 60262 (ABC). This double-pocket set traces the quartet from its beginning in 1973 scatting novel oldies like "Salt Peanuts" and "Cloudburst" to its emergence in the last year as a funky, contemporary soul act with numbers like "How Long (Betcha Got A Chick On The Side)" and the new "You Gotta Believe" single from "Car Wash" that was written and produced by Norman Whitfield. Other styles included are country ("Fairytale"—a 1974 Grammy winner), upbeat dixieland, and even strains of blues. Songwriters covered include Stevie Wonder, Isaac Hayes and Allan Toussaint.



JACKSONS, Epic PE34229. The former Jackson Five, Motown greats, arrive at CBS via a summit meeting with the Philly sound of Gamble & Huff. Michael Jackson's lead voice seems to have safely weathered adolescence to maintain its unique, high voltage quality that can cut through to the forefront of even the most dynamic arrangements. Kept mostly to fast tempo by Gamble & Huff, the Jacksons blast their way through a series of crisp, full-out productions that amply represent the highest levels of commercial crossover soul. Abandonment to rush of enthusiastic energies coming together is the keynote to the new Jacksons.

Best cuts: "Enjoy Yourself," "Think Happy," "Show You The Way To Go," "Keep On Dancin'," "Blues Away."
Dealers: This is the Jacksons' first LP for Epic and a major push can be expected from all concerned.

Best cuts: Above titles plus "Wang Dang Doodle," "That's A Plenty," "Yes We Can Can," "Going Down Slowly," "Sleeping Alone," "Easy Days."

Dealers: Versatile quartet's first four albums all made the top 100. Stock pop and soul and display to catch adult Christmas gift-buying browsers.

FLASH CADILLAC & THE CONTINENTAL KIDS—Rock 'N' Roll Forever, Epic PEG33465. This is an interesting double package. One disk is a best hits set featuring this group at its nostalgic, bumping, stomping, '50s best. The second set carries the vision further along with a slightly more contemporary feel. Both are good, clean fun enhanced by lively musical virtuosity.

Best cuts: "Muleskinner Blues," "Teenage Eyes," "She's So Fine," "Tell Him No," "Dancin' (on A Saturday Night)," "Message From Garcia," "Young Blood," "Standing On The Corner."
Dealers: Flash has a legion of fans and the nostalgia boom should make this a holiday winner.

Soul

BAR-KAYS—Too Hot To Stop, Mercury SRM11099. One of the groups that back in its Volt days pioneered the spaced-out funk that is now making a mint for acts like Parliament/Funkadelic, here embraces the funky but more polished production values that have led Earth, Wind & Fire to a string of giant LPs. The single from this set, which features the high-voiced harmonies that trademark EWF disks is already the Bar-Kays' highest-charting pop and soul hit since "Soul Finger" launched it nearly a decade ago. And adding to the appeal are a couple of slow, synthesized soul ballads.

Best cuts: "Shake Your Rump To The Funk" (a top 10 soul single closing in on Top 40 pop), "Cozy," "Summer Of Our Love," "Bang, Bang (Stick 'Em Up)," "Spellbound," "You're So Sexy."
Dealers: Merchandise around single.

DONALD BYRD—Best ..., Blue Note BNIA700G (United Artists). Byrd's breakthrough hit singles that established him as a major crossover jazz name are collected here. The trumpeter and producer Larry Mizell created an approach to contemporary soulful instrumental music that has been a successful model for scores of other jazz names who are now reaching wider audiences than they ever did before.

Best cuts: "Black Byrd," "Street Lady," "Change (Makes You Want To Hustle)."
Dealers: Byrd's clean, richly textured music is the ultimate in crossover soul-jazz.

Country

DON GIBSON—I'm All Wrapped Up In You, ABC/Hickory AH44001. Gibson offers a strong new package with some new directions heralding the first LP release on ABC/Hickory. Contains some of the type of ballads that helped establish Gibson as a writer and singer, such as the powerful "Once I Find My Way," plus some driving uptempo items like "Doing My Time" where guitar, bass and harmonica combine energies with his voice for a lively ride. Half of the songs are written by Gibson in this album produced by his publisher-mentor Wesley Rose. Steel guitar rules through most of the



KISS—Rock 'N' Rollover, Casablanca NBLP7037. The wealthy wizards of kabuki-face theatre rock turn in another clean set of grinding heavy-metal rock. With rasping vocals and clanging guitars, each note and all the lyrics have been recorded with amazing clarity. Kiss pounds out the solid basics of youth rock with consistent flash and conviction. The one change-of-pace number on the LP is a midtempo piece, "Hard Luck Woman," that sounds remarkably like Rod Stewart & the Faces. The several hundred thousand Kiss fans who caught the group's summer tour will have a happier winter with this product.

Best Cuts: "Calling Dr. Love," "I Want You," "Baby Driver," "Hard Luck Woman."
Dealers: The cover art illustration is hypnotically eye-catching and a nifty decal is included in the package.

cuts balanced with a steady rhythmic pulse from rhythm guitars. The old Gibson standard "I'd Be A Legend In My Time" is a highlight.

Best cuts: "I'm All Wrapped Up In You," "Once I Find My Way," "It's All Over," "We Live In Two Different Worlds," "I'd Be A Legend In My Time."
Dealers: Expect a strong push from ABC to show Wesley Rose that he made the right decision in going with the new alignment.

WYNN STEWART—After The Storm, Playboy PB416. One of the great country stylists performs with the gusto and honesty he's noted for. Stewart sings some of his more recent hits like "After The Storm" with its vibrant cascading strings and some of the outstanding works he penned himself, such as "Sing A Sad Song." Eddie Kilroy's production provides a fresh, light touch to this basic country collection. Tight interweaving of instrumentation with voice excels. In "Big, Big Love," Buddy Spicher's fiddle enlivens the instrumental passages. Stewart wrote or co-wrote five of the songs, and the remainder are an interesting selection, giving depth. "I'm Gonna Kill You" provides the only low spot on an otherwise excellent album.

Best cuts: "After The Storm," "It Always Rains On Me," "Sing A Sad Song," "Lonely Rain," "It's Such A Pretty World Today."
Dealers: Stewart's fans are anxious for this release.

ROY HEAD—A Head Of His Time, ABC/Dot DOSD2066. Rock-oriented set from Head who achieves a pleasing blend of country and rock here. Head has enjoyed much success with material like "One Night," included here, and suggestive country numbers such as "I Love Her Like Summer In The Country." Producer Bud Logan ensures a strong country background with plenty of guitar, piano and excellent background vocal work from Lea Jane Bernati, Janie Fricke and Ginger Holladay. Head comes across best on his remakes of the old pop or soul standards such as Lloyd Price's "Just Because" which receives a new breath of life in this energetic interpretation. Includes a strong version of the classic "You'll Never Walk Alone."

Best cuts: "I Love Her Like Summer In The Country," "Going Down Slow," "Just Because," "You'll Never Walk Alone."
Dealers: A country favorite, Head might also draw some crossover action if stocked accordingly.

Jazz

STANLEY TURRENTINE—The Man With The Sad Face, Fantasy F9519. An all-time virtuoso of the tenor saxophone, Turrentine here creates another shimmering assortment of soul-crossover powerhouse songs. With his own production, the charts of David Van De Pille, a well-chosen selection of material and an impressive assortment of big name soloists, every element is in top form for tasteful commerciality. It's impossible to get tired of Turrentine's sax work. He truly plays the instrument with the expressiveness of a human singing voice.

Best cuts: "Evil Ways," "Man With The Sad Face," "You'll Never Find Another Love Like Mine," "Love Hangover."
Dealers: Intermittent use of vocal chorus on the pop songs in this LP make it even more viable for soul as well as jazz sales.

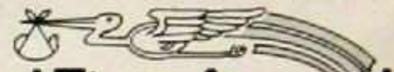
JEAN-LUC PONTY—Imaginary Voyage, Atlantic SD 18195. Ponty is constantly becoming more and more commercial in his approach to jazz, but it works, because he retains all of his innate genius in composition and performance. Who else can offer an LP of jazz violin intermixed with traces of rock, classical and even country. Ponty is a expert musician and tech-

nician and this is demonstrated by his approach to production. This LP could be the one to break Ponty out of the jazz-rock market. All of the elements are there.

Best cuts: "New Country," "The Gardens Of Babylon," "Imaginary Voyage—Parts I-IV."
Dealers: Stock in jazz, Ponty, Frank Zappa, and Mothers.

MIROSLAV VITOUS—Majesty Music, Arista 4099. Another jazzman's efforts to get into the disco maelstrom, and it works. "X Rated" is a dynamic example of how superior musicianship can make a puerile rhythm into a mature experience. Vitous, a unique talent on electric bass, gets impassioned assistance from saxman Jaroslav Jakubovic on this cut and on the subsequent outings which get into other moods and timbres. Vitous is a bitch on his axe as well as expanding into various electronic keyboards. The delightful thing about this LP is that it is not a commercial copout, but rather an extension of the abilities of the leader who composed nine of the 10 tracks (the last is a collaboration with Jakubovic). There is modern jazz, controlled avant-gardeism and intense, fiery solos by the quintet which changes on several cuts.

Best cuts: "X Rated," "Do You, Don't You, Won't You," "Best Friends," "Folks," "Requiem For My Mother."
Dealers: This is solid, crossover jazz with musical artistry. In-store play on the disco flavored cuts is advised.



First Time Around

FRANNIE GOLDE—Atlantic SD18196. Golde bears a remarkable resemblance to Streisand with her strong and diverse vocal depth. She handles soft ballads and uptempo pop tunes including Lennon & McCartney's "All You Need Is Love" with brilliance and craftsmanlike precision. Golde also debuts as a perceptive and refreshing new songwriter with an knack for high level lyrical content. Golde has all the qualities to make her a huge success.

Best cuts: "Love Is," "Do You Want To Be A Dreamer (Dream On)," "Just For Tonight," "As Long As There's Music," "I'm Hypnotized."
Dealers: Atlantic will be strongly pushing this LP to help break her out.

TENDER AGGRESSION—Fly Disco Fly, Morningstar Records MST 7100 (Springboard). The rather opportune idea of forming a group out of top Continental European instrumentalists who have played on many of Munich's key disco hit sessions turns out to have been picked up first by Springboard for its debut album of new material. The music is mostly written by lead keyboardist Dieter Reith and has the solidly precise dance beat, frothy strings, bleeping synthesizers and understated female vocal colorations that one might expect from the genre. But the familiar ingredients are presented here by these studio stars with taste, verve and wit.

Best cuts: "Cycle Logical," "Power Sandwich," "Tender Aggression," "Blackjack."
Dealers: Can be wholeheartedly recommended to disco fans.

TOM CHAPIN—Life Is Like That, Fantasy F9520. Harry Chapin's brother, and a major figure in children's educational television already, debuts as a pop singer with an engaging, easygoing set of his own songs that have the simple-seeming directness of his tv ditties. Chapin has a relaxed, comfortable recording manner and a knack for writing catchy little songs that are pleasurable to get into. Chapin's prime gift is for intimacy, and this is well served by the clean, uncluttered David Spinozza production.

Best cuts: "Just Another Story," "Number One," "Sorrow Takes A Bow."
Dealers: Chapin has already gotten good reception as opening act on recent tours of brother Harry.

BLACK ICE—Amherst AMH 1006. Five-man soul group impresses both on the upbeat Four Tops type of material and on slower, sexy soul ballads. The uptempo material wouldn't seem likely to draw heavy disco play, but it should appeal to a variety of radio formats.

Best cuts: "I Want You Back," "Blind Over You," "Girl, That's What I Call Love," "Making Love In The Rain," "It's Hard For Me To Go."
Dealers: Back the sexy, eye-grabbing cover with in-store play.

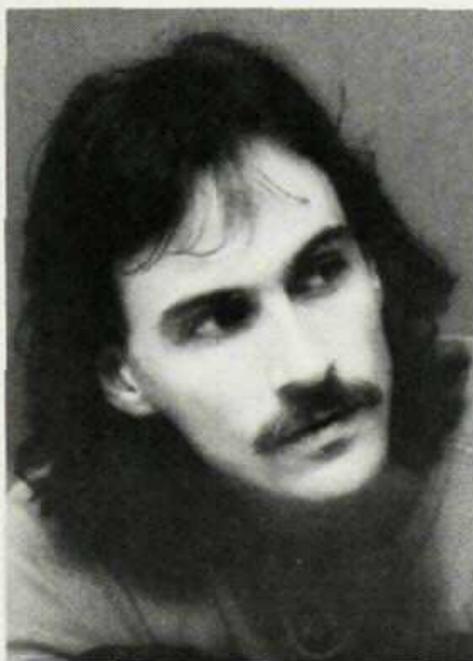
DORIS ABRAHAMS—Labor of Love, Philo PH1034. Even though Philo has been typecast as a strictly folk-oriented independent label, this debut LP by Abrahams will dispel all that. Using a wonderful array of songs (some hers, some by others ranging from Jesse Colin Young to Cole Porter), she shows excellent interpretations. Her voice has two moods—sometimes soft, sometimes rocking. Produced by Artie Traum, musicians on the LP are New York folk mainstays—Steve Burgh, Peter Ecklund, Larry Packer and Jeff Gutcheon.

Best cuts: "Dance The Night Away," "See Saw," "Sunlight," "Last Unicorn," "Are My Thoughts With You."
Dealers: If you can get hold of this LP, in-store play will help sell product.

For more Album Picks see page 70.

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 Tiggel, Gerry Wood, Jim Fisher, Jim Melanson, Is Horowitz, Ed Harrison, Jean Williams.

James Taylor: *Carolina in my mind*



Something in the way she moves

Fire and rain

Sweet Baby James

Country road

You've got a friend

Don't let me be lonely tonight

Walking man

How sweet it is

Mexico

Shower the people

Steamroller



BS 2979

JAMES TAYLOR'S GREATEST HITS ON WARNER BROS. RECORDS AND TAPES



What Joe Smith Was Doing On The Beach Alone With Linda Ronstadt.

Not often does one think of Elektra Records chairman Joe Smith strolling a sandy beach. Particularly on Tuesday afternoon, when record company leaders are supposed to be contract wrestling with lawyers, like such playthings of the Devil as attorneys David Braun or Harold Orenstein.

Nor often does one think of Linda Ronstadt spending a quiet Tuesday afternoon strolling the Malibu sands with a capitalist record mogul like Joe Smith.

So what's the story?

It is, to be excruciatingly candid, a love story.

Joe loves spending time with his artists. Elektra does not have hundreds of artists, and most of them are prettier than Harold Orenstein. Joe loves those hours on Malibu beach more than he loves reading accounting's latest report on 8-track returns.

What's in it for Linda, did someone ask?

Linda Ronstadt loves the chance she gets to discuss her next album or next European tour, with someone as sympa-

thetic, full of know-how, and all-around funny as Joe. Linda loves that better than another Holiday Inn.

So that's our love angle.

You'll find each of the chairmen at Warner/Elektra/Atlantic (Mo, Joe, Ahmet) finds more hours to spend alone with his artists.

Being Number One in sales does not, at Warner Bros.-Elektra-and-Atlantic, mean being Number One in impersonality.

Joe Smith returns his artists' phone calls. First. Even before he pushes his Big Button.

He can return the calls (and so can Ahmet, and so can Mo) because he has the time. There's a good deal of other executive talent at those three labels. Enough to go around. Enough to handle 8-track return problems.

Almost a glut of good executives.

It's what they used to call in school a good teacher-pupil ratio.

At W/E/A as on Malibu Beach, the ratio's often one-to-one.



A Warner Communications Company

**Mixing pleasure with business is easier,
if you have the Biggest Button in the Business.**

Close-Up

ELTON JOHN — Blue Moves, Rocket 2-11004 (MCA).

When the definitive 21st Century histories of rock music are written, Elton John is a good bet to be categorized as the Mozart of rock.

John is the kind of pop music genius who, while having his share of personal human problems, seems to be able to create endless flows of fine music as easily as a mountain stream flows downward in the springtime. This is exactly the reason that Elton, like Mozart in his own lifetime, was often dismissed as a comparative musical lightweight.

Both men are the kind of artists who never seem to get creative blocks and who make everything seem so easy.

It's most illuminating to compare the reception of the new Stevie Wonder "Songs In The Key Of Life" album with that given to Elton's "Blue Moves." Because Wonder hadn't produced any new product in some two years, his current emergence was a significant industry event.

With "Blue Moves," it was merely another Elton automatic smash, his 11th studio album in six years. Elton seems to have decided to add a bit more of the mysterious element to his career.

He has announced an indefinite hiatus to big live concert tours and will be doing some at-home experimenting with new styles before issuing any more recordings. It remains to be seen how long this policy will remain in force, because Elton has all along seemed to take a childish delight in the workings of the music business and in being part of opening night festivities for any artist he likes.

"Blue Moves" is Elton's third two-disk album. And it would seem that the underlying concept of the programming is to allow the artist and his associates to experiment with an unusually wide variety of styles. Either the styles are new to Elton or his new treatments add extra dimensions to genres he has already worked with.

In terms of advancements over previous albums, it can safely be said that Elton has never sung better, with more fluency and controlled abandon than ever before. This is the first of the recent Elton albums made outside the paradisaical setting of Caribou Ranch. Basic tracks were cut in Toronto and specialized section fills are mostly from L.A. and London.

Elton opened himself to a wider variety of supporting influences on this LP than ever before. Appearing on several cuts apiece are the Rev. James Cleveland's Cornerstone Choir, a Beach Boys alumni chorus with Bruce Johnston and Toni Tennille, the London Symphony Orchestra, the Gene Page Strings, Crosby & Nash and the Brecker Brothers horns.

"Blue Moves" has 18 cuts, most of them fairly long.

There are three instrumentals, two of them short, playful interludes and the third, "Out Of The Blue," an impressive, thudding, crossover jazz piece which could well be playlisted on jazz stations.

The largest group of songs are the sad ballads which seem to reflect personal turmoil and changes in the lives of lyricist Bernie Taupin and Elton. However, there is also no shortage of cheery, upbeat "Crocodile Rock" type movers.

The total impression when listening closely to the entire LP is that Elton's music is being used as a creative relief for feelings expressed more personally in the lyrics.

ACQUIRES 3 NEW TOP LEVEL EXECS

All-Femme Olivia Label Gears For Expansion; Has 70 Distributors

By JEAN WILLIAMS

LOS ANGELES—Olivia Records, the feminist label here, is expanding its organization because of the success of its first two LPs, says Ginny Berson, label partner.

The label has increased its all-female distribution network from 50 to 70 covering the entire country and has added three members to its executive staff.

Berson, Jennifer Woodul, Meg Christian, Judy Dlugacz and Kate Winter are partners in the label. Sandy Ramsey, Robin Brooks and Teresa Trull, who is also a recording artist, are new executive staff members.

Ramsey and Brooks, ex-distributors, handle promotion and national distribution, respectively. Other additions are Sandy Stone, a full-time engineer, and Linda Tillery, a producer.

The group plans to purchase a recording studio to be located in Los Angeles or the San Francisco area, says Berson.

Olivia's product, which was originally believed to be hard to place merchandise due to some of its lyrical content, is now being stocked by some of the nation's major retail chains, she claims.

Licorice Pizza and Tower Records, both in Los Angeles, have stocked Olivia product for some time. New additions are the Peaches chain in the South and Midwest, New England Music City on the East Coast, Discount Records also on the East Coast and in the Midwest and others.

Berson says that Olivia's mail-order business is also booming. The label has a mailing list of 17,000 names, all women. The list is compiled with the aid of feminist groups

and newspapers. Names are also taken during concerts, she offers.

The label's mail-order price is \$5.50 and price to its wholesalers is approximately \$3.60. She notes that retailers are selling product at \$3.99 to \$4.50.

Chrysalis Tees Solid Sales Push

LOS ANGELES—Chrysalis Records is instituting a solid "Phase II" merchandising campaign for its debut independent LP release of September. There are no new November releases.

"Phase II" is largely keyed to the current national tours of Chrysalis artists. To coordinate with Robin Trower's dates, maple leaf lapel pins and concert tickets will be distributed for local radio contests. Sweat-shirts, mobiles, posters and window display contests have been set for retail stores along the route. Customized press folders feature information about the "Long Misty Days" album.

For Rory Gallagher, radio and print interviews have been scheduled in every city on his tour. Posters for his "Calling Card" LP are being widely distributed and he will make one of the first artist appearances at Atlanta's huge new Oz record store.

A special promotional four-song EP record from the Ian Thomas Band's "Goodnight Mrs. Calabash" LP is being serviced to adult contemporary radio stations. And specialized market promotions will be set for the act's upcoming tour.

Outside Promoters On Campus?

• Continued from page 42

school can make money even if the promoter loses. Jefferson Starship drew 8,000 in a 23,000 situation and the promoter lost \$2,000 while the school made \$7,500."

Schools are increasingly becoming more professional too. Curnutt said his school was once putting on 16-18 concerts a year "and not even breaking even. Now with four-five we're

songs. But clever programming of the cuts keeps the album from coming across as overly gloomy.

The magnum opus of the LP is its first cut, the near-symphonic "Tonight" (8:02). Taupin's lyrics of a tense love relationship are short, stark and direct. But the words are delivered by Elton in a quietly intense high-pitched throb that conveys an absolutely real sense of pain. And Elton's lush, classical piano figures are surrounded by the vast musical clouds of the London Symphony Orchestra in a brilliant arrangement by James Newton-Howard, Elton's synthesizer player.

And closing the album is a song that is the direct opposite of "Tonight," an irresistibly cheery disco number "Bite Your Lip (Get Up And Dance)" which used the Rev. Cleveland's Cornerstone Choir to punch out the boogie-down phrases and is just as convincing in its lightheartedness as the other song was in its emotional desperation.

NAT FREEDLAND

bringing in \$50,000 plus salaries and office expenses."

It can even be that the school has advantages over working with a promoter. "Some can't go into an \$1,800 expense situation, but I can pay \$12,500 because of my advantage. Then that price gets around and people ask why it can't be paid more often and this can even work against the promoters," Curnutt said.

In the area of teaming with a promoter what about liability? Tinkley said this is very simply answered by one line in the agreement that says the promoter assumes all liability.

Schools have problems, however, if the administration has opinions vis-a-vis outside audiences. Curnutt said the Grateful Dead drew 8,000 students and 10,000 non-students. The administration asked why use the stadium if only a third was school patrons? Curnutt's answer was what else draws 8,000 students and why not bring in outside audience if it subsidizes the event?

"But some administration people say outsiders are goats, much more violent. One said that even where students were being attracted to the school because of the talent program he didn't want the school's reputation built on that basis."

Inevitably, the campus attracts the promoter, often because it's there. Gino Vanelli belongs in a downtown theatre, said Thayer, but he brought him on campus in a gym because this was the only way to ensure a decent enough turnout.

Olivia's distributors, who are also sales and promotion persons, operate from their homes, sell the product and pocket the difference. "We have set up a system where the women are not taking any financial risks," says Berson.

"If they purchase records from us, they have 60 days in which to pay or they may return the product. In some cases the distributor may ask for an extension of their credit," she continues.

"We are flexible because the women in our distribution network are not in this business merely for the money. They also share our goals.

"Most of these women are in the record industry for the first time and we want them to learn the business without any pressure from us.

"We find these women through our concerts. When we do a concert, we always talk about the label and advise that we are looking for distributors. We also have women writing to us asking how they may help and usually they end up distributing for us," says Berson.

Olivia's product is pop/MOR oriented and some of its lyrical content deals with love affairs between members of the same sex.

A single record contract is all the label will give to its acts and to date it has released four LPs with four more promised by next summer. It is also distributing the Urana label which has two LPs, and other independent product firms.

The company's newest release by BeBe K'Roche, a Latin/r&b/rock quartet from the San Francisco area was produced by Tillery, who will produce her own LP on the label shortly.



Singles

Wild Cherry's "Play That Funk Music" on Sweet City/Epic has gone platinum.

Cliff Richard's "Devil Woman" on Rocket; disk is his first gold single.

England Dan & John Ford Coley's "I'd Really Like To See You Tonight" on Big Tree; disk is the duo's first gold single.

Chicago's "If You Leave Me Now" on Columbia; disk is its third gold single.

Wings' "Let 'Em In" on Capitol; disk is its seventh gold single.

Boyz Scaggs' "Lowdown" on Columbia; disk is his first gold single.

Earth, Wind & Fire's "Getaway" on Columbia; disk is its third gold single.

Albums

Earth, Wind & Fire's "Spirit" on Columbia has achieved platinum status.

John Denver's "Spirit" on RCA has gone platinum.

Parliament's "The Clones Of Dr. Funkenstein" on Casablanca; disk is the group's second gold album.

"Happiness Is Being With The Spinners" on Atlantic; disk is the group's fifth gold album.

Rod Stewart's "A Night On The Town" on Warner Bros.; disk is his fifth gold album.

FRAMPTON IN MOVIE DEBUT

LOS ANGELES—Peter Frampton, whose platinum live album has dominated No. 1 on the chart for much of 1976, will make his film debut starring in "Sergeant Pepper's Lonely Hearts Club Band" for the Robert Stigwood Group.

Dee Anthony, Frampton's manager, has been named executive producer of the movie which will go before the cameras early in 1977. An RSO Records soundtrack LP and the film will be released for Christmas 1977.

Judge Allows Stax Trustee Withdrawal

MEMPHIS—Attorney W. Ott Higgs Jr., trustee for bankrupt Stax Records, has been allowed to withdraw as a trustee by Bankruptcy Judge William B. Leffler Jr. because of "extremely difficult" circumstances.

Judge Leffler excused Higgs as trustee and named attorney A. J. Calhoun to replace him. Stax was placed in bankruptcy last December and Higgs was appointed trustee in January of this year. The trustee's duties are to collect any assets owed a bankrupt firm for distribution to creditors.

Viewlex Expands

NEW YORK—Viewlex, Inc. has opened a West Coast national sales office at 6255 Sunset Blvd., Hollywood, Calif. 90028. (213) 464-0176.

Headquartered in the new office will be Phil Picone, vice president of sales, and Scott Ross, West Coast sales representative. Heading the New York office will be Elise Maraldo, East Coast representative.

THE GOODS



OY-1-1603

Featuring: So Near And Yet So Far Away;

 I Only Want My Love To Grow In You; Simple Vision

A magnificent new album by England's legendary

 Strawbs produced by Rupert Holmes and Jeffrey

 Lesser.

 Album—OY-1-1603/8 Track—8T-1-1603/Cassette—CT-1-1603



Album—PD-2-8001/8 Track—8T-2-8001/Cassette—CT-2-8001

All your holiday favorites, sung for the first time ever by

 the whole family. A specially priced two-record set.

 Album—PD-2-8001/8 Track—8T-2-8001/Cassette—CT-2-8001



PD-1-6070

ROY AYERS

 UBIQUITY

EVERYBODY LOVES

 THE SUNSHINE

Featuring THE GOLDEN ROD

 and EVERYBODY LOVES THE SUNSHINE

The biggest, baddest album yet from Roy and Ubiquity.

 A funky explosion.

 Album—PD-1-6070/8 Track—8T-1-6070/Cassette—CT-1-6070



John Abercrombie/Ralph Towner

 "Sargasso Sea"



ECM-1-1080

At last, the eagerly awaited album of guitar duets by

 John Abercrombie and Ralph Towner.

 Album—ECM-1-1080/8 Track—8T-1-1080/Cassette—CT-1-1080



GEORGE BENSON

BLUE BENSON

Featuring: Thunder Walk; What's New;

 That Lucky Old Sun

PD-1-6084

Classic vocal and instrumental performances by jazz

 titan George Benson, supported by top flight talent

 including Herbie Hancock.

Album—PD-1-6084/8 Track—8T-1-6084/Cassette—CT-1-6084

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MOTOWN'S

NEW CROP

Jermaine Jackson

The single
"Let's Be Young Tonight" (M1401)
from the album
"My Name Is Jermaine" (M6-842S1)



The Originals

The single
"Down To Love Town" (S35119)
from the album
"Communique" (S6-746S1)



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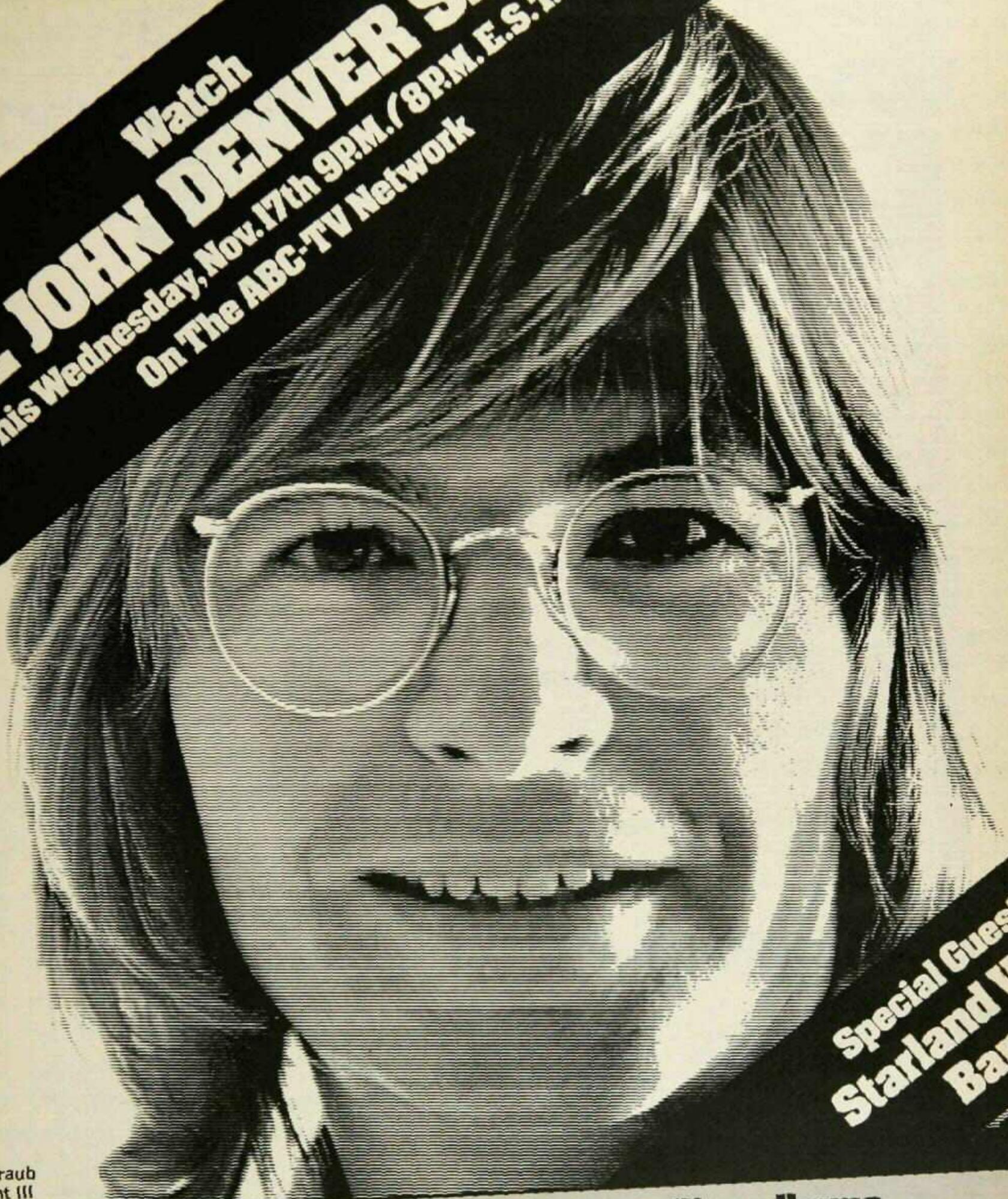
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Billboard TOP LPs & TAPE

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE					THIS WEEK	LAST WEEK	Weeks on Chart	STAR PERFORMER—LP's registering greatest proportionate upward progress this week	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	ALBUM	4-CHANNEL	8-TRACK	Q-B TAPE	CASSETTE	REEL TO REEL								
★	1	6	STEVIE WONDER Songs In The Key Of Life Tamla 113 340C (Motown)	13.98		15.98		15.98				36	36	12	WAR Greatest Hits United Artists UA LA648 G	6.98		7.98		7.98				71	30	18	RITCHIE FAMILY Arabian Nights Merlin 2201 (TA)	6.98		7.98		7.98					
★	2	3	LED ZEPPELIN Soundtrack From The Film/ The Song Remains The Same Swan Song SS 2 201 (Atlantic)	11.98		13.97		13.97				★	45	7	AL STEWART Year Of The Cat Jamae JKS 7022	6.94		7.95		7.95					★	84	2	BOB SEGER & THE SILVER BULLET BAND Night Moves Capitol ST 11557	6.98		7.98		7.98				
★	3	2	ELTON JOHN Blue Moves MCA/Rocket 2 11004	7.98		8.98		8.98				38	41	38	EAGLES Their Greatest Hits 1971-1975 Aylum 7E 1052	6.98		7.97		7.97					73	47	8	BOB DYLAN Hard Rain Columbia PC 34249	6.98		7.95		7.95				
★	6	9	BOSTON Epic PE 34188	6.98		7.97		7.97				39	40	17	HAPPINESS IS BEING WITH THE SPINNERS Atlantic SD 18181	6.98		7.97		7.97					74	78	26	CHICAGO IX CHICAGO'S GREATEST HITS Columbia PC 33900	6.98		7.98		7.98				
5	4	43	PETER FRAMPTON Frampton Comes Alive A&M SP 3703	7.98		8.98		8.98				40	44	8	RUSH All The World Is A Stage Mercury SRM 2 7508 (Phonogram)	7.98		8.95		8.95					75	75	19	AVERAGE WHITE BAND Soul Searching Atlantic SD 18179	6.98		7.97		7.97				
6	5	6	EARTH, WIND & FIRE Spirit Columbia PC 34241	6.98		7.98		7.98				★	51	3	OLIVIA NEWTON-JOHN Don't Stop Believin' MCA 2223	6.98		7.98		7.98					★	96	10	MARILYN MCCOO & BILLY DAVIS JR. I Hope We Get To Love In Time ABC ABCO 952	6.98		7.95		7.95				
★	10	19	ROD STEWART A Night On The Town Warner Bros. BS 2938	6.98		7.97		7.97				★	62	3	PHOEBE SNOW It Looks Like Snow Columbia PC 34378	6.98		7.98		7.98					★	99	5	ROBERT PALMER Some People Can Do What They Like Island ILPS 9420	6.98		7.98		7.98				
8	8	8	BEE GEES Children Of The World RSD RS-3003 (Polydor)	6.98		7.95		7.95				43	46	29	FIREBALL Atlantic SD 18174	6.98		7.97		7.97				★	94	3	JOAN BAEZ Gull Winds A&M SP 4603	6.98		7.98		7.98					
9	9	8	LYNYRD SKYNYRD One More For The Road MCA MCA 2 6001	7.98		8.98		8.98				44	50	36	THE CAPTAIN & TENNILLE Song Of Joy A&M SP 4570	6.98		7.98		7.98					79	81	14	DR. HOOK A Little Bit More Capitol ST 11522	6.98		7.98		7.98				
10	7	26	STEVE MILLER BAND Fly Like An Eagle Capitol ST 11497	6.98		7.98		7.98				★	64	2	OHIO PLAYERS GOLD Mercury SRM 1 1122 (Phonogram)	6.98		7.95		7.95				★	93	2	BEE GEES Gold, Vol. 1 RSD RS-1-3006 (Polydor)	6.98		7.98		7.98					
11	11	33	HEART Dreamboat Annie Mushroom MRS-5005	6.98		7.98		7.98				46	39	14	BARRY MANILOW This One's For You Arista AL 4090	6.98	7.98	7.98	7.98	7.98					81	55	25	LOU RAWLS All Things In Time Philadelphia International PZ 33957 (Epic)	6.98		7.98		7.98				
12	12	21	CHICAGO X Columbia PC 34200	7.98	7.98	7.98	7.98	7.98				47	54	13	THE EMOTIONS Flowers Columbia PC 34163	6.98		7.98		7.98					82	56	26	NATALIE COLE Natalie Capitol ST 11517	6.98		7.98		7.98				
13	13	36	BOZ SCAGGS Silk Degrees Columbia PC 33920	6.98		7.98		7.98				48	52	14	DR. BUZZARD'S ORIGINAL SAVANNAH BAND RCA APL 1 1504	6.98		7.95		7.95					83	83	53	TED NUGENT Epic PE 33692	6.98		7.98		7.98				
14	14	5	K.C. & THE SUNSHINE BAND Part 3 TK 605	6.98		7.98		7.98				49	53	10	ABBA Greatest Hits Atlantic SD 18189	6.98		7.97		7.97					84	88	8	J.J. CALE Troubadour Shelby SRM 52002 (ABC)	6.98		7.95		7.95				
15	15	6	ERIC CLAPTON No Reason To Cry RSD RS-1-3004 (Polydor)	6.98		7.98		7.98				50	49	32	GEORGE BENSON Breezin' Warner Bros. BS 2919	6.98		7.97		7.97	8.95				85	71	21	BOB JAMES THREE CTI 6063	6.98		7.98		7.98				
★	21	22	GORDON LIGHTFOOT Summertime Dream Reprise MS 2246 (Warner Bros.)	6.98		7.97		7.97	8.95			51	48	12	JOHN DENVER Spirit RCA APL 1 1694	6.98		7.95		7.95					86	86	18	NORMAN CONNORS You Are My Starship Buddah BDS 5655	6.98		7.95		7.95				
17	18	13	DARYL HALL & JOHN OATES Bigger Than Both Of Us RCA APL 1 1467	6.98		7.95		7.95				★	NEW ENTRY	JACKSON BROWNE The Pretender Aylum 7E 1079	6.98		7.97		7.97					87	91	4	HARRY CHAPIN On The Road To Kingdom Come Elektra 7E 1082	6.98		7.97		7.97					
★	25	4	ELECTRIC LIGHT ORCHESTRA A New World Record United Artists UA LA679 G	6.98		7.98		7.98				★	66	5	LEON RUSSELL Best Of Leon Shelby SRM 52004 (ABC)	6.98		7.95		7.95					★	101	2	SILVER CONVENTION Mad House Midland International BKL 1824 (RCA)	6.98		7.95		7.95				
19	16	69	FLEETWOOD MAC Reprise MS 2225 (Warner Bros.)	6.98		7.97		7.97	8.95			★	69	4	BLACK SABBATH Technical Ecstasy Warner Bros. BS 2969	6.98		7.97		7.97					90	92	66	GARY WRIGHT The Dream Weaver Warner Bros. BS 2858	6.98		7.97		7.97	8.95			
20	19	13	LINDA RONSTADT Hasten Down The Wind Aylum 7E 1072	6.98		7.97		7.97				★	68	2	THIN LIZZY Johnny The Fox Mercury SRM 1 1119 (Phonogram)	6.98		7.95		7.95					91	95	3	TOM WAITS Small Change Elektra 7E 1078	6.98		7.97		7.97				
21	17	14	ENGLAND DAN & JOHN FORD COLEY Nights Are Forever Big Top BT 89517 (Atlantic)	6.98		7.97		7.97				56	58	5	VICKI SUE ROBINSON RCA APL 1 1829	6.98		7.95		7.95				★	102	6	BE BOP DELUXE Modern Music Harvest ST 11575 (Capitol)	6.98		7.98		7.98					
22	20	20	COMMODORES Hot On The Tracks Motown MG 867 51	6.98		7.98		7.98				57	57	12	WALTER MURPHY BAND A Fifth Of Beethoven Private Stock PS 2015	6.98		7.98		7.98					93	73	10	JOHN KLEMMER Barefoot Ballet ABC ABCO 950	6.98		7.95		7.95				
★	29	6	PARLIAMENT The Clones Of Dr. Funkenstein Casablanca NBLP 7034	6.98		7.98		7.98				58	65	20	JEFFERSON STARSHIP Spitfire Giant BFL 11557 (RCA)	6.98	7.98	7.95	7.98	7.95				★	106	7	CAR WASH/ORIGINAL MOTION PICTURE SOUNDTRACK Rose Royce MCA 2 6000	7.98		8.98		8.98					
24	27	8	TED NUGENT Free For All Epic PE 34123	6.98	7.98	7.98	7.98	7.98				59	59	11	JUDY COLLINS Bread And Roses Elektra 7E 1076	6.98		7.97		7.97					95	70	16	JOHNNY GUITAR WATSON Ain't That A Bitch DIM DILPA 3 (Amherst)	6.98		7.98		7.98				
25	22	7	RICHARD PRYOR Bicentennial Nigger Warner Bros. BS 2960	6.98		7.97		7.97				60	43	8	I HEARD THAT !! THE MUSICAL WORLD OF QUINCY JONES A&M SP 3705	7.98		8.98		8.98					96	103	5	BOB MARLEY & THE WAILERS Live Island ILPS 9376	6.98		7.98		7.98				
26	23	8	O'JAYS Message In Our Music Philadelphia International PZ 34245 (Epic)	6.98	7.98	7.98	7.98	7.98				61	61	5	SALSOU ORCHESTRA Nice 'N' Naasty Sabou 525 5502 (Capitronics)	6.98		7.98		7.98				★	NEW ENTRY	BRASS CONSTRUCTION II United Artists UA LA677 G	6.98		7.98		7.98						
27	31	7	STILLS-YOUNG BAND Long May You Run Reprise MS 2253 (Warner Bros.)	6.98		7.97		7.97				62	34	9	STANLEY CLARKE School Days Nemperor NE 439 (Atlantic)	6.98		7.97		7.97				★	109	8	LITTLE RIVER BAND Little River Band Harvest ST 11512 (Capitol)	6.98		7.98		7.98					
28	28	6	RINGO STARR Ringo's Rotogravure Atlantic SD 18193	6.98		7.97		7.97				63	33	16	DIANA ROSS' GREATEST HITS Motown MG 89951	6.98		7.98		7.98					99	104	5	THE BILLY COBBAM/ GEORGE DUKE BAND "Live" On Tour In Europe Atlantic SD 18194	6.98		7.97		7.97				
29	32	23	BLUE OYSTER CULT Agents Of Fortune Columbia PC 34164	6.98		7.98		7.98				★	77	3	KANSAS Leftoverture Kirshner PZ 34224 (Epic)	6.98		7.98		7.98					100	76	21	NEIL DIAMOND Beautiful Noise Columbia PC 33965	6.98		7.98		7.98				
30	24	7	ROBIN TROWER Long Misty Days Chrysalis CHR 1107	6.98		7.98		7.98				65	67	14	LTD Love To The World A&M SP 4589	6.98		7.98		7.98				★	132	3	BARRY DeVORZON & PERRY BOTKIN JR. Nadia's Theme A&M SP 3412	6.98		7.98		7.98					
31	26	10	BAY CITY ROLLERS Dedication Arista AL 8093	6.98		7.98		7.98				66	60	6	WILLIE NELSON The Troublemaker Lone Star KC 34112 (Columbia)	5.98		6.98		6.98					102	107	5	PAUL ANKA The Painter United Artists UA LA653 G	6.98	7.98	7.98		7.98				
★	NEW ENTRY		KISS Rock And Roll Over Casablanca NBLP 7037	6.98		7.98		7.98				67	72	4	STYX Crystal Ball A&M SP 4604	6.98		7.98		7.98				103	63	11	THE TEMPTATIONS DO THE TEMPTATIONS Gordy GK 87551 (Motown)	6.98		7.98		7.98					
33	35	14	HALL & OATES Abandoned Luncheonette Atlantic SD 7259	6.98		7.95		7.95				★	NEW ENTRY	DOOBIE BROTHERS The Best Of The Doobies Warner Bros. BS 2978	6.98		7.97		7.97					104	110	26	AEROSMITH Rocks Columbia PC 34185	6.98	7.98	7.98	7.98	7.98					
★	42	3	DONNA SUMMER Four Seasons Of Love Casablanca NBLP 7038 (Casablanca)	6.98		7.98		7.98				★	80	3	BURTON CUMMINGS Portrait/CRS PR 34251	6.98		7.98		7.98					★	140	4	GEORGE BENSON & JOE FARRELL Benson & Farrell CTI 6069	6.98		7.98		7.98				
35	37	19	ALICE COOPER GOES TO HELL Warner Bros. BS 2896	6.98		7.97		7.97				70	38	18	WILD CHERRY Epic Sweet City PE 34195	6.98		7.98																			

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RCA Records

TOP LPs & TAPE

POSITION 106-200

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE					THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE																		
				ALBUM	4-CHANNEL	8-TRACK	0-8 TAPE	CASSETTE					REEL TO REEL	ALBUM	4-CHANNEL	8-TRACK	0-8 TAPE	CASSETTE	REEL TO REEL												
106	82	155	JOHN DENVER Greatest Hits RCA CPL1-0374	•							137	79	10	AMBROSIA Somewhere I've Never Travelled 20th Century T 515	6.98	7.98	7.98				169	174	3	BILL WITHERS Naked & Warm Columbia PC 34327	6.98	7.98	7.98				
107	112	76	THE CAPTAIN & TENNILLE Love Will Keep Us Together A&M SP 4552	•							138	135	59	DARYL HALL & JOHN OATES RCA APL1-1144	6.98	7.95	7.95				170	170	3	FREDDY FENDER If You're Ever In Texas ABC/Del D05D 2061	6.98	7.95	7.95				
108	74	8	OZARK MOUNTAIN DAREDEVILS Men From Earth A&M SP 4601	•							139	137	24	TAVARES Sky High! Capitol ST 11533	6.98	7.98	7.98				171	172	7	FUNKADELIC Tales Of Kidd Funkadelic Westbound W 227 (20th Century)	6.98	7.98	7.98				
109	85	11	TOWER OF POWER Ain't Nothin' Stoppin' Us Now Columbia PC 34302	•							140	136	21	ELECTRIC LIGHT ORCHESTRA Ole Elo United Artists UA LA630 G	6.98	7.98	7.98				172	175	3	BARRY DeVORZON Nadia's Theme Arista AL 4104	6.98	7.98	7.98				
110	97	22	JEFF BECK Wired Epic PE 33849	•							141	147	8	TOMMY BOLIN Private Eyes Columbia PC 34239	6.98	7.98	7.98				173	113	8	MARVIN GAYE'S GREATEST HITS Tamla TG-34851 (Motown)	6.98	7.98	7.98				
111	87	15	ROY AYERS UBIQUITY Everybody Loves The Sunshine Polydor PD-1-6070	•							★	152	5	CLIMAX BLUES BAND Gold Plated Sire SASD 7523 (ABC)	6.98	7.95	7.95				174	178	51	EARTH, WIND & FIRE Gratitude Columbia PG 33694	7.98	8.98	8.98				
112	118	7	DAVID BROMBERG How Late 'll Ya Play 'Til Fantasy F 79007	•							★	143	143	4	CRACK THE SKY Animal Notes Lifesong LS 6005	6.98	7.98	7.98				175	182	2	GIL SCOTT-HERON & BRIAN JACKSON It's Your World Arista AL 5001	6.98	7.98	7.98			
★	NEW ENTRY		FOGHAT Night Shift Bearsville BR 6962 (Warner Bros.)	•							★	145	151	5	THE OSMONDS Brainstorm Kobal PB 1-6077 (Polydor)	6.98	7.98	7.98				★	NEW ENTRY		AL STEWART Modern Times Janus JKS 7012	6.94	7.95	7.95			
114	114	21	JAMES TAYLOR In The Pocket Warner Bros. BS 2912	•							★	NEW ENTRY		PURE PRAIRIE LEAGUE Dance RCA APL1-1924	6.98	7.95	7.95				177	177	5	RY COODER Chicken Skin Music Reprise MS 2254 (Warner Bros.)	6.98	7.97	7.97				
115	115	15	GINO VANNELLI The Gist Of The Gemini A&M SP 4556	•							★	147	100	26	ISLEY BROTHERS Harvest For The World T-Neck TZ 33809 (Epic)	6.98	7.98	7.98				178	141	27	STEELY DAN The Royal Scam ABC ABCD 931	6.98	7.95	7.95			
116	111	13	ORLEANS Waking & Dreaming Aylum 7E 1070	•							★	162	4	STRAWBS Deep Cuts Oyster DY-1-1603 (Polydor)	6.98	7.98	7.98				179	150	92	THE BEATLES (White Album) Capitol SWB 101	12.98	13.98	13.98				
117	121	34	DOOBIE BROTHERS Takin' It To The Streets Warner Bros. BS 2899	•							★	149	148	16	THE MONKEES GREATEST HITS Arista AL 4099	6.98	7.98	7.98				180	173	28	THE ALAN PARSONS PROJECT Tales Of Mystery & Imagination 20th Century T 508	6.98	7.98	7.98			
★	128	4	DENICE WILLIAMS This Is Niecey Columbia PC 34242	•							150	156	9	LABELLE Chameleon Epic PE 34789	6.98	7.98	7.98				181	184	54	SEALS & CROFTS Greatest Hits Warner Bros. BS 2886	6.98	7.97	7.97	9.95			
119	89	8	TYRONE DAVIS Love And Touch Columbia PC 34264	•							★	NEW ENTRY		MICHAEL MURPHY Flowing Free Forever Epic PE 34220	6.98	7.98	7.98				182	164	9	JERMAINE JACKSON My Name Is Jermaine Motown MS-842 51	6.98	7.98	7.98				
120	98	19	BEACH BOYS 15 Big Ones Brother/Reprise MS 2251 (Warner Bros.)	•							★	181	2	BRICK Good High Bang BLP 408 (Web IV)	6.98	7.98	7.98				183	145	74	BEE GEES Main Course RGO SO 4807 (Atlantic)	6.98	7.97	7.97				
121	105	19	WAYLON JENNINGS Are You Ready For The Country RCA APL1-1816	•							★	167	2	FOUR TOPS Catfish ABC ABCD 968	6.98	7.95	7.95				184	186	9	JIMMY CASTOR BUNCH E-Man Groovin' Atlantic SO 18186	6.98	7.97	7.97				
122	122	7	WALTER JACKSON Feeling Good Ch-Sound CH-LA656-G (United Artists)	•							★	154	108	11	HERBIE HANCOCK Secrets Columbia PC 34280	6.98	7.98	7.98	7.98			185	159	30	BOB SEGER & THE SILVER BULLET BAND Live Bullet Capitol SKRB 11523	7.98	8.98	8.98			
★	NEW ENTRY		ELVIN BISHOP Hometown Boy Makes Good Capricorn CP 0176 (Warner Bros.)	•							★	NEW ENTRY		GRAND FUNK HITS Capitol ST 11579	6.98	7.98	7.98				186	163	5	DONNY & MARIE OSMOND Donny & Marie Featuring Songs From Their Television Show Kobal PD 6068 (Polydor)	6.98	7.98	7.98				
124	131	33	VICKI SUE ROBINSON Never Gonna Let You Go RCA APL1-1256	•							★	156	120	23	DAVID BOWIE Changesonebowie RCA APL1-1732	6.98	7.95	7.95				187	187	102	THE BEATLES 1967-1970 Capitol SKB0 3404	10.98	12.98	12.98			
125	125	4	LOVE UNLIMITED ORCHESTRA My Sweet Summer Suite 20th Century T 517	•							★	NEW ENTRY		SYLVERS Something Special Capitol ST 11580	6.98	7.98	7.98				188	190	4	RORY GALLAGHER Calling Card Chrysalis CHR 1124	6.98	7.98	7.98				
★	138	8	GATO BARBIERI Galiente A&M SP 4597	•							★	158	116	33	WINGS AT THE SPEED OF SOUND Capitol SW 11525	6.98	7.98	7.98				189	189	11	STARZ Capitol ST 11529	6.98	7.98	7.98			
127	129	4	DRAMATICS Joy Ride ABC ABCD 955	•							★	159	124	38	BROTHERS JOHNSON Look Out For #1 A&M SP 4567	6.98	7.98	7.98				190	183	26	STEVE MILLER BAND Anthology Capitol ST 11114	6.98	7.98	7.98			
★	139	53	AMERICA History—America's Greatest Hits Warner Bros. BS 2954	•							★	NEW ENTRY		HOT TUNA Hoppkory Gruet BFL1-1920 (RCA)	6.98	7.95	7.95				191	193	2	BRAND X Unorthodox Behaviour Passport BPSD 98019 (ABC)	6.98	7.95	7.95				
129	133	55	STEVIE WONDER Fulfillingness—First Finale Tamla TG-33251 (Motown)	•							★	161	123	15	BACHMAN-TURNER OVERDRIVE Best Of B.T.O. (So Far) Mercury SRM-1-1101 (Phonogram)	6.98	7.95	7.95				192	149	7	SHIRLEY BASSEY Love, Life & Feelings United Artists UA-1-8605-G	6.98	7.98	7.98			
130	126	71	JEFFERSON STARSHIP Red Octopus Gruet BFL1-0999 (RCA)	•							★	162	130	65	PETER FRAMPTON Frampton A&M SP 4512	6.98	7.98	7.98				193	161	92	BEACH BOYS Endless Summer Capitol SWB 11307	6.98	7.98	7.98			
131	117	23	ARETHA FRANKLIN Music From The Motion Picture SPARKLE Atlantic SD 18176	•							★	163	119	9	RALPH MacDONALD Sound Of The Drum Merlin 2202 (TK)	6.98	7.98	7.98				194	165	87	THE BEATLES Abbey Road Capitol SO 383	6.98	7.98	7.98			
★	153	2	LOU REED Rock 'N Roll Arista AL 4100	•							★	NEW ENTRY		CHUCK MANGIONE Main Squeeze A&M SP 4612	6.98	7.98	7.98				195	168	22	THE BEATLES Rock 'N' Roll Heart Capitol SKB0 11537	10.98	12.98	12.98				
★	NEW ENTRY		MELISSA MANCHESTER Help Is On The Way Arista AL 4095	•							★	165	160	27	ZZ TOP Fandango London PS 656	6.98	7.98	7.98				196	144	7	EDDIE KENDRICKS Goin' Up In Smoke Tamla TG-34621 (Motown)	6.98	7.98	7.98			
134	134	12	THE BEST OF THE BAND Capitol ST 11553	•							★	166	142	78	STEVIE WONDER Intervisions Tamla T 32E1 (Motown)	6.98	7.98	7.98				197	191	59	KISS Alive! Casablanca NBLP 7020	7.98	7.98	7.98			
★	157	2	BAR-KAYS Too Hot To Stop Mercury SRM 1-1099 (Phonogram)	•							★	167	169	9	MANFRED MANN'S EARTH BAND Roaring Silence Warner Bros. BS 2965	6.98	7.97	7.97				198	179	102	THE BEATLES 1962-1966 Capitol SKB0 3403	10.98	12.98	12.98			
★	146	28	KISS Destroyer Casablanca NBLP 7025	•							★	NEW ENTRY		KOOL & THE GANG Open Sesame De Lite DEP 7023 (PIP)	6.98	7.98	7.98				199	198	101	PAUL McCARTNEY & WINGS Band On The Run Capitol SO 3415 (Capitol)	6.98	7.98	7.98	7.98			

TOP LPs & TAPE

A-Z (LISTED BY ARTISTS)

Abba	49	Brass Construction	97	Dr. Buzzard's Savannah Band	48	Walter Jackson	122	Steve Miller Band	10, 190	Silver Convention	89
Aerosmith	104	Brand X	191	Dramatics	127	Bob James	85	Monkees	149	Phoebe Snow	42
Ambrosia	137	Dr. Hook	79	Dr. Hook	79	Jefferson Starship	58, 130	Walter Murphy	57	Car Wash	94
America	128	Bob Dylan	73	David Bowie	156	Waylon Jennings	121	Michael Murphy	151	Spinners	39
Paul Anka	102	Eagles	38	Brick	152	Elton John	3	Willie Nelson	66	Starz	189
AWB	75	Earth, Wind & Fire	6, 174	Eric Clapton	112	Olivia Newton-John	41	Ted Nugent	24, 83	Ringo Starr	28
Roy Ayers	111	ELO	18, 140	David Bromberg	112	Bros. Johnson	159	Ohio Players	45	Steely Dan	178
Bachman-Turner Overdrive	161	Emotions	47	Captain & Tennille	44, 107	Quincey Jones	60	O'Jays	26	Al Stewart	37, 176
Jean Baez	78	England Dan & John Ford Coley	21	J.J. Cale	84	Kansas	64	Osmonds	145, 186	Strawbs	148
Shirley Bassey	192	Freddie Fender	170	Jimmy Castor	184	KC & Sunshine	14	Orleans	116	Stills-Young	27
Gato Barbieri	126	Firefall	43	Harry Chapin	87	Eddie Kendricks	196	Ozark Mountain Daredevils	108	Donna Summer	34
Bay City Rollers	31	Fleetwood Mac	19	John Denver	51, 106	Carole King	200	Robert Palmer	77	Styx	67
Band	134	Foghat	113	Deodato	88	Kiss	32, 136, 197	Parliament	23	Sylvers	157
Bar Kays	135	Four Tops	153	Donna Summer	106	John Klemmer	93	Alan Parsons	180	Tavarez	139
Beaunes	187, 194, 195, 198	Peter Frampton	5, 162	Norman Connors	86	Kool & The Gang	168	Richard Pryor	25	James Taylor	114
Be Bop Deluxe	92	Aretha Franklin	131	Alice Cooper	35	Labelle	150	Pure Prairie League	146	Temptations	103
Jeff Beck	110	Funkadelic	177	Crack The Sky	143	Hubert Laws	144	Lou Rawls	81	Thin Lizzy	55
Bee Gees	80, 183	Rory Gallagher	188	Burton Cummings	69	Led Zepplin	2	Liti Reed	132	Tower Of Power	109
George Benson	50, 105	Marvin Gaye	173	Tyrone Davis	119	Little River Band	98	Ritchie Family	71	Robin Trower	30
Elvin Bishop	123	Grand Funk	155	John Denver	51, 106	Gordon Lightfoot	16	Vicki Sue Robinson	124	Gino Vannelli	115
Black Sabbath	54	Daryl Hall & John Oates	17, 33, 138	Deodato	88	Love Unlimited Orch.	125	Linda Ronstadt	20		

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APL1-1822

Mail AGAC Letter

• Continued from page 1

The American Guild of Authors & Composers (AGAC), in a letter going out to its 3,000 members this week, alerts tunesmiths to small-print provisions in the law that their right to post-56-year ownership is clear and overrides any previous grant they may have made to publishers.

The missive also warns that copyright reversion is not automatic, but must be applied for.

At the same time, AGAC has undertaken an overhaul of its standard writers contract to reflect changes in the law. This will set a maximum contract term with publishers of 35 years, with options for a lesser term.

It will also peg writer royalties on sheet music entirely to a percentage of the wholesale price, rather than stipulate a money figure per copy sold.

This will be the first basic rewriting of the contract since its framing in 1948 by AGAC's predecessor group, the Songwriters Protective Assn.

In the AGAC letter, Ervin Drake, the organization's president, describes the added 19 years of copyright life as "resurrection" and the right to reclamation as "redemption."

Boldface type cautions: "Don't sign any documents relating to your right of resurrection and redemption without first consulting AGAC—Please!"

Writers are told that AGAC's catalog evaluation plan is at their disposal to help them determine the "monetary value of those 19 years of added life." They may then elect to reassign their compositions to a publisher, or to maintain full control, using the facilities of AGAC's catalog administration plan.

The monetary increment may be considerable, it is pointed out by Alvin Deutsch, AGAC counsel. He notes that, in the case of one deceased writer with a large catalog of standards, an evaluation analysis predicts an additional income of about \$1 million to his heirs stemming from the 19-year extension.

Deutsch stresses that right of reclamation can be exercised by any writer or his heirs, despite contracts or commitments made in the past. The new law allows the bid to be made up to five years after the 56th year of the original copyright. Ownership by the writer is then "free and clear," he says.

To keep songwriters alert to time requirements for filing, AGAC is launching a new section to its copyright department, according to Lew Bachman, executive director. Notices will be sent to writers or their heirs well in advance of expiration dates to remind them of their obligations.

Houston Symp Musicians End Strike

HOUSTON—Musicians of the Houston Symphony have ended a lengthy strike with the announcement of a three-year contract calling for a total wage increase of \$86 a week.

The symphony initially offered the musicians a \$20 raise for a one-year contract. The musicians sought a \$120 increase for a three-year period. The old minimum was \$280 a week.

The symphony says the agreement also includes increased pension, life insurance, long-term disability and vacation benefits. In return, the symphony says it received greater flexibility in the use of the services of musicians.

The musicians, under the new

contract, will retain their five-day work week, but their two weekly free days will be floating free days in the final two years of the contract, not fixed on specific days as in past contracts.

The orchestra will also be obligated to an average of eight 2½-hour working services per week, but these may be increased to nine services when extra performing opportunities are available and reduced correspondingly to seven services other weeks to balance out the extra work.

Each musician will be obligated to 30 days of touring for the remainder of this season, 60 days in the second year and 70 days during the third year of the contract.

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Is a major blank tape manufacturer readying litigation against names which have figured in the past in tape piracy action nationally? ... If present inventories at all levels of the record/tape industry in the U.S. sell off by the end of the year, a final calendar quarter will be recorded that surpasses any yet. And that final three months of 1976 will buttress a record year. ... Motown Productions has bought an original screenplay, entitled "Discotheque" by Barry Arman Bernstein. Rob Cohen, Motown executive vice president, says a score of original 4-channel disco songs is being planned for the film about a night in a Westwood disco.

Look for a major push by Epic Records on the Chicago group, Cheap Trick, right after the holidays. ... Bill Wardlow, Billboard chart chief, is recuperating at his home from surgery at Cedars/Sinai Hospital. He is expected back at his desk in several weeks. ... S.I. Hayakawa, California U.S. senator-elect, brings with him to Congress a long-time love of jazz. He was a record reviewer back in the forties for Down Beat and the Chicago Defender, the black newspaper. ... UA Records readying release of four soundtrack albums prior to the holiday season. ... The FBI has been holding special educational sessions in Washington, D.C., during which selected agents from all over the U.S. are learning more about tape piracy enforcement.

Former London Records sales chief Herb Goldfarb discarded plans to move to Los Angeles and will announce a New York business designation soon. ... New York Mayor Abe Beame hosted the Bee Gees at Gracie Mansion as thank you for their promise to donate the Madison Square Garden profits to the Police Athletic League. James Taylor, Carly Simon, Ahmet Ertegun and Clive Davis were present. ... Ian Mitchell cut out of the Bay City Rollers because of touring pressure, same reason given when his predecessor, Alan Longmuir, ankled. Pat McGlynn replaces. ... Songwriter Larry Weiss says he's expanding his "Rhinestone Cowboy" to a movie, which will be largely autobiographical. ... Jeff Barry producing John Travolta's next album for Midland International.

Bob Greenberg, vice president and general manager of West Coast activity for Atlantic Records, was named "Good Guy Of The Year" by WEA at a soiree last week at the Beverly Hills hotel. At the presentation, a wire was read from Ahmet Ertegun making Greenberg a label vice president. Making presentations to the one-time Hartford promotion man were: Vic Faraqi and Henry Droz of WEA, Russ Bach, Burbank branch manager; Dave Glew and Tom Davies and his brother, Jerry, all of Atlantic; Jack Lewis of Little David Records; and Pete Bennett, Tom Yates, KLOS, Los Angeles, and Tom Noonan of Billboard. Joel Friedman, president of WEA, who hosted

Punk Rock Following Growing In N.Y.

• Continued from page 66

is about the perpetuation of adolescence and the cultivation of infantilism."

On The Rocks club manager and producer Alexander calls it energetic, alive, earthy, raw and tacky.

Clive Davis, president of Arista Records, recently told a B'nai B'rith audience that punk rock as a genre does not exist, but if it does Arista has the two best in Lou Reed and Patti Smith.

Record companies getting into the punk rock scene generally do not like the term punk rock. Seymour Stein, managing director of Sire Records who got the ball rolling with his signing of the Ramones, says the term is "not really fair," although admitting that the Ramones "are the leading exponent in the field." He prefers "new wave rock."

Executives at Elektra/Asylum, Private Stock and Atlantic make the same response, preferring such labels as "underground rock," "arrogant rock," "urban rock," or "music that comes from CBGB," referring to the Bowery sawdust-on-the-floor nightspot that is the main venue for punk rock. Other venues are Max's Kansas City and, as of last week, On The Rocks.

Karin Berg, director of press relations at Elektra/Asylum, sums up the confusion this way: "If they are a good punk rock band, they are musically disciplined, so they are no longer a punk rock band."

But whatever it may be called, punk rock is not new. A case can be made for tracing it from a certain loose-hipped truck driver in Memphis more than 20 years ago, through Gene Vincent, Dion (always a bit more street-wise than his contemporaries), the Rolling Stones, the Who, Velvet Underground, MC5, the Stooges, and, most recently, the Dolls.

And despite differences between the bands, the new incarnation of the punk spirit has certain common traits. The bands are young, white, and play music loudly if not well.

Their instrumentation is usually limited to basics, and if the results sound like a demented mating call between a runaway jackhammer and a sputtering buzz saw, then that's too bad.

Attitude is very important in all this. If the band looks like an urban street gang that has left its bicycle chains and flic knives backstage, but within reach, so much the better. Lyrics, when they are understood, are very basic. "I don't wanna walk around with you, So why you wanna walk around with me?" is the extent of one song by the Ramones.

Can this stuff sell? Or is this just an isolated New York scene?

Jim Delehant, director of a&r at Atlantic Records, says that the "Live At CBGB" album is doing "pretty well in certain markets like Detroit and Cleveland. There are street people in every market. Every town has its CBGB." As for future sign-

the affair, flew his mother, Mrs. Frances Greenberg, a surprise from Connecticut. ... Will War's contract sold to the highest bidder by UA Records?

Jerry Wexler, who also made a presentation at the Greenberg bash, is finishing an album of vocals by Bob Crewe for Warner Bros. Records. ... Is Ray Anderson former UA Records national promo director, talking to Phonogram/Mercury as replacement for the departed Stan Bly, now with Arista?

Leo Mintz, 64, dean of Cleveland area record/tape industry personages, died of cancer Friday (5). Mintz, a retailer there since the mid-forties, was for many years an independent label distributor for that area. He operated the three-store Record Rendezvous chain there at his death. His son, Stu, will continue the operation. Bread re-forming to cut its first album in four years. Elektra-Asylum will release. ... Look for further internal developments at KALI, the Los Angeles Spanish language station, involving more personnel changes. ... Fred DeMann, Elektra/Asylum promo veteran, back at work after being hospitalized with badly-cut hands, suffered in a freak home accident.

Johnny Mathis will spend a great deal of 1977 overseas, with South Africa, U.K., France, Brazil and Mexico already inked in on his calendar. ... Grelun Landon, RCA's West Coast press topper, back to work after a chain-saw accident that necessitated 73 stitches. ... Benny Strong, the one-time micky band leader who had the hits in the forties on the original Tower Records label, is general manager of KAVR, Apple Valley, Calif. ... Joe Cohen, director of Madison Square Garden, feels the article on the New York scene was misleading as concerns his facility (Billboard, Nov. 6). While he agrees there have been some security problems outside his hall, he says overall things have gone pretty well. He reports good attendance and 17 more shows the last six months of 1976 than in 1975.

LATE SIGNINGS: Brownsville Station to Private Stock, with Eddie Kramer producing. ... RCA nabbs Flame. Also Neal Fox, with Mike Lewis and Stuart Wiener producing. And RCA, Nashville, producing Colgems-EMI writer Bettye Pierce under the aegis of Chet Atkins. ... Silverado to Harris-Feigin Associates for management. ... Al Kooper to David Libert Agency for management.

What's Bob Krasnow, Warner Bros. executive in charge of keeping the company successful in black contemporary music, been doing hopping back and forth between Los Angeles and New York? We hear he's got a hot deal cooking.

Oh! Calcutta! Records is releasing a single in a transparent shuck. ... The RCA Records Alumni Assn. gets together at the New York Athletic Club Friday (19).

ings, he says, "there are so many it is hard to see which is an act of the future." But he assumes at least one is.

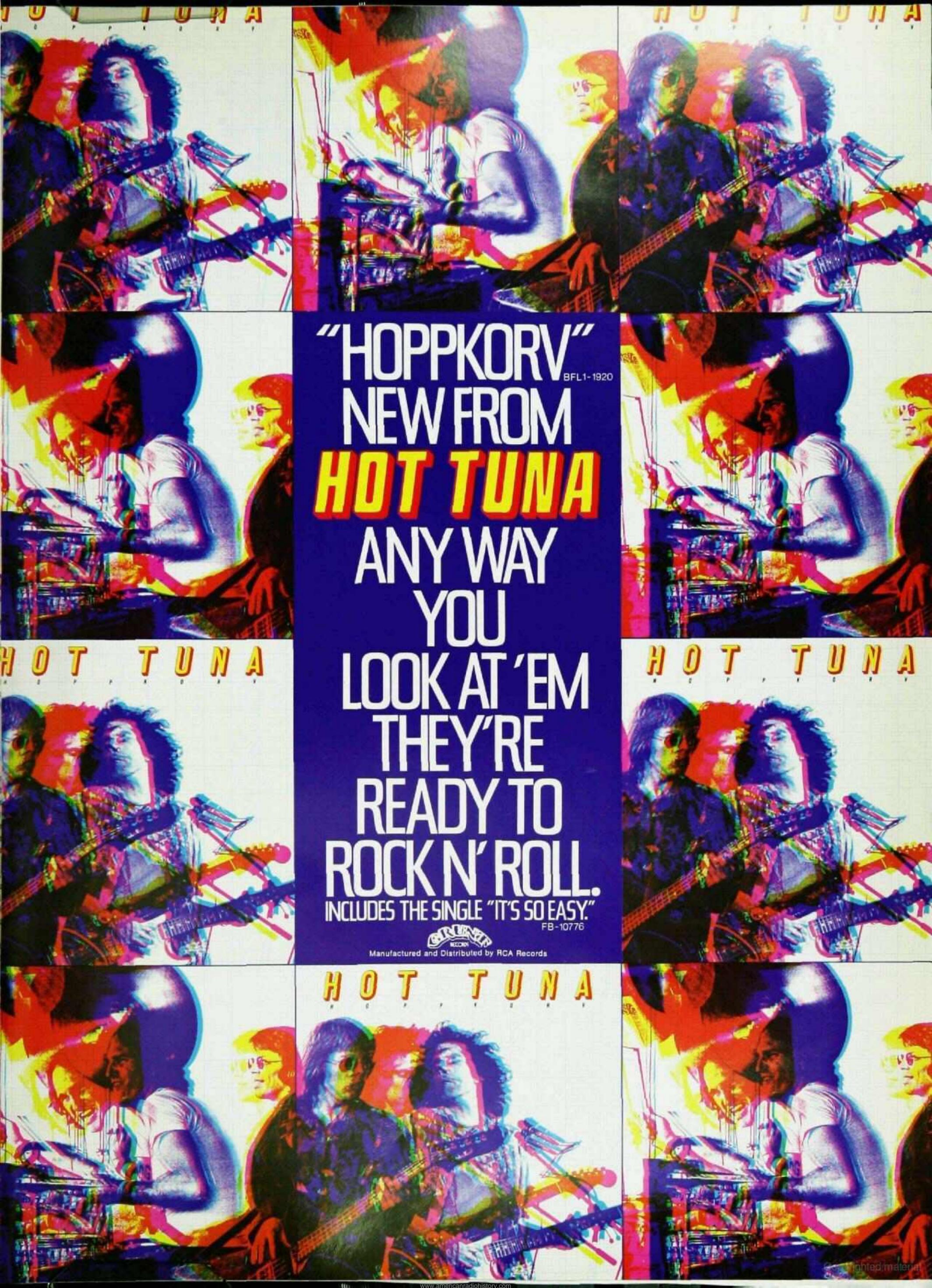
Elektra/Asylum's Berg says that urban music is on the rise everywhere, but the scene developed in New York because of better media communication.

At Private Stock, Irv Biegel, vice president and general manager, says, "the (punk rock) music can take the same path disco did. Music will become a lot less sophisticated, basically rock'n'roll."

Danny Fields, manager of the Ramones, who has had experience with MCS, Iggy Pop and Lou Reed, says that he has had queries from new bands in places like Cleveland and Detroit concerning punk rock music. He also cites the growth of such English bands as Sex Pistols, Clash and Buzz Cocks, and the West Coast Runaways as examples of the spread of punk rock. As for the Ramones, "they had their best reception in Orange County, Calif."

But it has not all been smooth sailing. Chris Evans, manager of Mink de Ville, says that during the recent Atlantic promotional tour at Virginia Beach, 50 devotees showed up in an auditorium meant for 900. "It has been difficult at best" going outside New York, he says.

Difficult or not, with the rise of the discos, venues for young bands have declined. Punk rock, whatever it is, is a pool from which young talent can emerge. And who knows if monster might not crawl out.



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