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Fewer Cuts On Nashville LPs Coming With C'right Revision

By SALLY HINKLE

NASHVILLE — Though most Nashville record labels are not anticipating further reductions since a cutback several years ago from the standard 12-sided LP, impending copyright revisions could result in a lower number of cuts. But all rule out the possibility of eight-cut LPs.

Five to seven years ago, in an effort to curtail rising production costs, save on mechanical royalties and produce better quality LPs, Nashville labels cutback to a standard 10-cut LP, retaining the 12-cut LP for repackages or specials.

According to Dave Burgess, Re-

public Records vice president and general manager, "Our Gene Autry albums carry 12 cuts, most of which are repackaging and songs that have been cut previously on Republic. With the rejuvenation of Republic Records, we felt that we should go

(Continued on page 48)

Antipirate Tape Encoding System Set For Industry

By IS HOROWITZ

NEW YORK—After a year of testing and evaluation, record companies now have before them a licensing proposal for a tape coding system designed to identify the source of pirated material.

Although wraps of official confidentiality still surround the current status of the long-studied project, it has been learned that a final stamp

of operational approval has been placed on the method by the RIAA engineering committee.

Neither Audicom Corp., developer of the system, nor the RIAA would comment on latest developments.

Nevertheless, it is known that a proposition spelling out a lease formula for suitable encoding equipment has only recently been forwarded to a number of major record manufacturers.

This followed the most recent demonstration at the Audicom laboratory in Long Island early last month before a select panel of RIAA representatives. Members of the association's engineering committee were here at the time to attend the convention of the Audio Engineering Society.

The demonstration, it has been learned, proved to the satisfaction of

(Continued on page 12)

Sony's Schein Says 'Program Need Now'

By STEPHEN TRAIMAN

NEW YORK—Creative programming from the music industry and other sources already has an emerging market in the home videotape systems and doesn't have to wait for the videodisk, the head of Sony Corp. of America told the closing session of the first International Videodisk Programming Conference here recently.

Addressing the "chicken or egg" concern of the attendees, Harvey Schein emphasized that "if strong software were made available, the public enthusiasm for our Betamax

(Continued on page 28)

Arbitron Tackling Dilemma; To Bare Ratings Tactics

By CLAUDE HALL

LOS ANGELES—Arbitron, the radio audience ratings firm, has decided to take the bull by the horns and advise program directors how to program to ratings. Bill Engle, vice president of radio sales, announced last week that a "survival guide" for radio programming will soon be made available.

Though the guide will not be available by next week, the ratings firm will be on hand in New Orleans for the ninth annual International Radio Programming Forum to give

(Continued on page 17)

Nippon Clubs Bidding For Royalty \$\$ Via Publishing

By ALEX ABRAMOFF

TOKYO—Club owners here, irked at paying heavy fees for the use of music and not participating in performance money payoffs, have taken the precedent-setting step of establishing their own publishing firm.

Some 130 clubs in this area belonging to the Tokyo Cabaret Assn. have formed the TCA Music Publishing Co. with a capitalization of 12 million yen, or approximately \$40,000. The new firm will perform

(Continued on page 54)

Women Retail Chain Store Mgrs. Up 50%

By JOHN SIPPEL

LOS ANGELES—The number of women active in retail chain store management has risen 50% in the past three years and distaffers today run between 10% and 15% of all chain outlets in the U.S. today, a national survey indicates. And bosses of these burgeoning chains feel the percentage of females operating stores will rise consistently over the next decade.

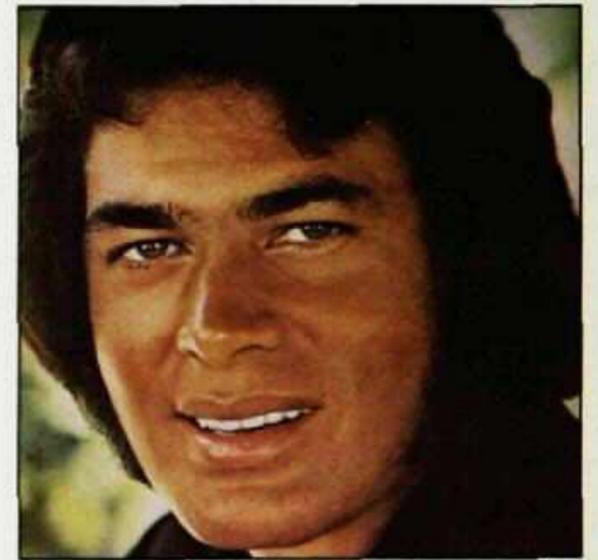
The distaff ascendancy in record/tape store management comes as no surprise to the founder of the oldest chain in the U.S., Sam Shapiro. "The 50 stores in the National Record Mart chain have 24 women managers," Shapiro says.

And more women are rising to executive posts in the administration of these chains. Carol Shaver is a vice president corporately in the 73-store Warehouse chain in California. She is directly responsible for security, personnel and administration. Norma Cato, a 12-year veteran with Siebert's, Little Rock, is assistant director of the combined Madcat and Davey's Locker store chain in the Southwest. Melina Clark is personnel manager and Sandra Rutledge heads data processing for the Record Bar stores while Mary Gelston holds the unusual post of chief of store construction and remodel-

(Continued on page 10)



"Side Effect" is the quartet that tore up the disco scene last summer with "Always There," a powerful showcase for the group's own brand of vocal funk. "What You Need" (Fantasy-9513), their second LP has just been released, produced by Wayne Henderson. It contains their disco smash single—an incomparable cover version of Henderson's "Keep That Same Old Feeling"—and the group's brand new hit, "S.O.S." (Advertisement)



"After the Lovin'" is happening right now. Engelbert Humperdinck's new single is bulleting into the Top 10. His new album is destined for precious metal. His career has never been hotter. "After the Lovin'" Only the beginning from Engelbert Humperdinck. On Epic/MAM Records and Tapes. 8-50270 PE 34381. (Advertisement)

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ON ASYLUM RECORDS AND TAPES
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7E-1092

Half Of 10cc Group In Exit

CHICAGO—The British rock group 10cc is undergoing personnel changes, Phonogram/Mercury has revealed here. The label, to which 10cc has delivered two albums, says half of the quartet is departing to pursue separate projects.

"10cc now will consist of Graham Gouldman, bass, and Eric Stewart, guitar and piano," a source at Mercury states. The label reports that the two are working on a 10cc album at Strawberry Studios South, outside London, which they are writing and producing themselves. A single by the duo will shortly be released under the 10cc name, Mercury says.

According to the label, Lol Creme, guitarist, and Kevin Godley, drummer, the other 5ccs, are working on a three-LP set to be entitled "Consequences." The project is said to be based on sounds created by a new instrument the two have invented, called the "Gizmo."

"It is unlikely that the original four members of the band will perform again, either in public or on record," a Phonogram source concludes.

U.K. Labels Say Mech. Rate High

By PETER JONES

LONDON—Mechanical royalties in the U.K. are already too high, the British Phonograph Industry charged before the Dept. of Trade tribunal here studying bids by writers and publishers to raise the rate above its traditional statutory level of 6 1/4%.

In his first appearance before the governmental body Nov. 22, Roger Parker, BPI counsel, accused copyright owners of demanding a larger share without allowing the tribunal to see how big the whole is.

"The tribunal must not put on (Continued on page 52)

Boston Talent Dominates Fest

NEW YORK—Jazz headliners Buddy Rich and his Killer Force and the Thad Jones/Mel Davis Orchestra faced stiff local competition at the Boston Globe Jazzfest & Music Fair over this Thanksgiving weekend.

Some of the Boston acts performing were: Baird Hersey & the Year Of The Ear; Paul Fontaine Sextet featuring Jimmy Derba; vocalist Clarice Taylor; a salute to Charlie Christian by guitarists Gray Sargent, Jerry Harris and Frank Johnson; Stan Strickland and Sundance; Stanton Davis & Ghetto Mysticism; the Fringe, a faculty jazz ensemble, and a salute to Charlie Parker by saxophonists Dick Johnson and Bill Thompson.

RFT On 'Flight'

NEW YORK—RFT Music Publishing Corp., an affiliate of Thomas J. Valentino Inc., is attempting to followup on its No. 1 single, "A Fifth Of Beethoven," with a new entry "Flight 76," also by the Walter Murphy Band.

"Flight 76," released on the Private Stock label, is the theme of the television film "Attack Of The Killer Bees." RFT Music is known for its production music.

GHOST OF 1971

NAB Board Slaps Sex, Drug Lyrics

By MILDRED HALL

WASHINGTON—Sex and drug-oriented lyrics and song titles have come under attack by the NAB Code Board, raising the ghost of the controversial 1971 FCC drug-lyric policy statement.

Meeting recently in Atlanta, the Code Board unanimously urged broadcasters to review all records carefully, due to the "great number" of sex and drug-oriented song lyrics.

The Board seems to feel that the current "state of the art" in the record industry "requires more careful judgment by the licensee" of music programming. Licensees are reminded that code member stations must "shoulder the responsibility for making good faith judgments regarding the acceptability of the song lyrics they air."

Says the NAB: "Since judgment regarding taste often tends to be highly subjective, each station is urged to take into account the overall nature of the song, its theme, the precise emotions which the writer or performer intended to convey, local community tolerance and the audience sought by the station."

The 1971 controversial FCC drug lyrics policy was challenged in the U.S. Appeals Court here. The Yale Broadcasting Co. called it a violation of constitutional free speech, and government censorship by implied threats to revoke licenses for airing music which could in any way be interpreted as promoting the use of illicit drugs.

The majority on a three-judge appeal court panel here denied the appeal. The court decided that the FCC was merely reminding licens-

ees of their duty to "know" what went over the air, in the public interest. The Supreme Court refused to review the FCC policy, in a 7 to 2 vote.

Dissenting Supreme Court Justice Douglas said the policy was pure censorship by the government, and appeals court Chief Justice Bazelon, who had asked for an en banc review of the FCC policy, said it was both confusing and threatening to broadcasters.

Japanese Firm Seeks U.S. Singers Via Radio Spots

By ALEX ABRAMOFF

TOKYO—A Japanese production company, Alfa and Associates, is seeking "soul-oriented Oriental-American female singers between the ages of 17 and 28" via radio spots in Los Angeles and Honolulu.

This is the first such talent hunt in memory.

In Los Angeles the company plans three one-minute spots for six days this week. Eighteen one-minute spots are set for Honolulu.

Each spot will ask the prospective artists to send a demo tape, resume and photo to a U.S. address. These will be sent to Japan for tape auditions. The best singers will then be asked for a live audition in the U.S. in January.

The winners will then be recorded and promoted in both the U.S. and Japan.

"We think it is time for the Japanese record industry as a whole to export music," says Ikuo Nuno, assistant to the president of Alfa & Associates. "We are trying to do this at first in the U.S. with American artists who can easily communicate with a local audience, but who also have oriental feelings somewhere in

Jazz Consortium To Hold N.Y. Meet

NEW YORK—The Consortium of Jazz Organizations and Artists will hold its second meeting next Monday (6) at 2:00 p.m. at the Harlem State Office Building in New York.

The meeting will focus on a membership drive, a campaign to save the Apollo Theater by having it declared a landmark in Harlem, and a program for creating a booking/lecture circuit.

'Non-Pro' Discos Seen In Russia

By VADIM YURCHENKOV

MOSCOW—Though the discotheque side of the music industry is not halfway operational in Russia, first glimpses of what is to come were evidenced in Riga at the first festival of amateur youth discotheque operators, disk jockeys and enthusiasts.

Though not many participated, the fact that the event was held at all was most encouraging. A number of non-professional deejays from Riga, Lithuania, Tallin, Tashkent and elsewhere were involved in a compe-

(Continued on page 52)

LABEL COPY ON 'OUTSIDE'

Custom Jackets On AVI Big 45s

By JEAN WILLIAMS

LOS ANGELES—AVI Records has come up with what is believed to be a first attempt by any label to merchandise a 12-inch 45 through custom jackets.

The label has created a solid jacket with a replica of the label copy on the jacket itself. "This offers customers label copy information without having to pull out the record," says Raymond Harris, label president.

"It also permits us to clearly identify the names of the artists on the jacket. The average 12-inch 45 does not offer this feature because usually

the information is buried in the bottom of a browser box," notes John Jossey, label general manager. "Because of the structure of the jacket, regardless to how it's put in a bin, the name will stand out," he adds.

The label copy on the jacket is printed diagonally as opposed to being horizontal. "This gives the jacket additional flair," says Jossey. "At the top of the jacket in bold lettering is the name of the artist with the words 'Giant 45' printed below in equally bold letters," he continues.

"Also on the jacket to appeal to



JOB WELL DONE—At the completion of the first of two SRO shows at Madison Square Garden, John Denver is congratulated by Ken Glancy, RCA's president. Denver was featured with the Starland Vocal Band.

Merc/Poly's 1st Phonodisc Push Clicking

By GERRY WOOD

NASHVILLE—The first Mercury and Polydor combined marketing thrust through the distribution arm, Phonodisc, is garnering "substantial" sales increases and has Phonogram/Mercury officials looking ahead to the possibilities of future tandem forays.

Results over the firm's first country prepack program—with product breakthroughs in many metropolitan retail outlets that previously didn't handle Mercury and Polydor country product—also has the marketing minds running in a let's-do-it-again direction.

The seven-week joint venture, ending in November, featured a 5% discount on all LPs and tapes in the program spotlighting 91 new and catalog albums from the Mercury and Smash labels of Phonogram and

(Continued on page 50)

Dealers Feel WB Music Will Dampen Folio Sales

By ED HARRISON

LOS ANGELES—West Coast wholesalers, retailers and rackjobbers of sheet music have expressed concern over the inclusion of copyrighted songs from the Warner Bros. Music catalog in a new consumer publication called Sheet Music Magazine (Billboard Nov. 6).

Dealers are fearful that sales of Warner Music will drastically suffer while simultaneously creating a situation finding dealers competing against themselves.

Sheet music, which normally retails for \$1.50 per song, will be available to consumers at a considerable reduction in cost through an \$11 a year subscription for nine issues. Each issue will contain at least 10 complete sheets of copyrighted songs. Dealers already plan reducing future purchase orders, afraid of overstocking unmovable titles.

Tony Stecheson, owner of Hollywood Sheet Music, says he expects his Warner Bros. sheet sales to dip as much as 50%-75% once consumers realize the existence of the magazine.

"People who subscribe to the magazine won't have any reason to purchase individual sheets," says Stecheson. "Warner Bros. is creating

competition for all the various retailers and jobbers by making this type of offer."

Dwight Latham, head of Carl Fischer Music, a wholesale/retail operation in Los Angeles says, "We can't compete against this type of operation. Through the years we built up a stock of thousands of Warner folios and sheets that we'll end up sitting with."

Stan Halverson of Pacific Coast Music, the largest wholesaler in Northern California and servicer of the entire Northwest says, "Warner Bros. is degrading the value of sheet music." Halverson plans cutbacks on future orders.

According to Hal Freeman, owner of Freeman Music, the largest wholesaler in Los Angeles, Warner Bros. is being uncooperative on the part of publishers towards dealers and jobbers.

Warner Bros. is currently the only publisher contributing to Sheet Music, although other publishers have been approached. "One firm is creating this problem for us," says Stecheson. "It's unnecessary."

"At one time I'd buy 20 copies of 'As Time Goes By,' while now I'll buy one. Consumers will stop buying sheets when they can get it cheaper through the magazine," says Stecheson.

Special Music Week In March

NEW YORK—"Music: Harmony In The Arts" will be the theme, and "Harmony" will be the theme song, of the Music In Our Schools Week, March 6-12 organized by the Music Educators National Conference.

The week is expected to include concert programs, exhibits, guest musicians, poems and essays, "friends of music education" assemblies, and joint curricular observances involving music, art, drama and dance, at schools and colleges nationwide.

STRIKING OUT Session Musicians Build Their Own Careers As Record Artists

By JIM FISHEL

NEW YORK—More studio musicians, unfulfilled by their anonymity, are striking out on their own in hopes of building careers. In the last two months at least 10 artists have joined the more than 50 already involved in their own groups and LP projects.

The lure of making a steady living out of working sessions (in New York, Los Angeles, Nashville, Chicago, Miami, Muscle Shoals, Philadelphia, London, Memphis and even Kingston, Jamaica) used to frighten some performers from straying and attempting a stab at their own careers.

But, all of this seems to have changed so that many players are doing sessions as well as their own projects.

Conversely, there are many established performers working as session musicians when they aren't on the road or recording with their own groups.

Stalwarts of the New York recording scene include guitarist Elliott Randall (Kirshner Records), percussionist Ralph McDonald (Marlin), guitarist Eric Gale (Columbia), vocalist Patti Austin (CTI), saxophonist Pee Wee Ellis (Arista/Savoy),

bassist Ron Carter (Fantasy), guitarist John Tropea (Marlin), keyboardist Bob James (CTI), percussionist Ray Barretto (Atlantic), saxophonist David Sanborn (Warner Bros.), drummer Idris Muhammad (CTI), bassist Richard Davis (Muse), saxophonist Joe Farrell (CTI), trumpeter Jon Faddis (Pablo), bassist Michael Henderson (Buddah) and drummer Bernard Purdie (with Hummingbird on A&M).

Two bands have also developed out of the Big Apple confines—The Brecker Bros. (Arista) and Stuff (Warner Bros.).

The former band is composed of saxophonist Michael Brecker, trumpeter Randy Brecker, guitarist Steve Khan, bassist Will Lee and keyboardist Don Grolnick, among others, while the latter is filled by guitarists Cornell Dupree and Eric Gale, bassist Gordon Edwards, keyboardist Richard Tee and drummers Steve Gadd and Chris Parker.

Each member of these two groups performs on about 50 sessions per year and some play more than 150, according to a recording studio spokesperson.

In Los Angeles, the session scene is also wide open with an assortment

of experienced musicians. Among the featured musicians are bassist Carol Kaye (Fantasy), percussionist King Errisson (Westbound), guitarist Steve Cropper (Elektra), drummer Jim Reltner (with Attitudes on Dark Horse), guitarist Wah Wah Watson (Columbia), keyboardist Doctor John (United Artists), guitarist Andrew Gold (Elektra), drummer John Guerin and bassist Max Bennett (with the L.A. Express on Caribou), saxophonist Tom Scott (Ode) and many others.

These include: guitarist George Johnson and bassist Louis Johnson (with the Brothers Johnson on A&M), steel guitar player Sneaky Pete (with the Burrito Brothers on Columbia), guitarist David T. Walker (Ode), guitarist Lee Ritenour (Epic), keyboardist William Smith (Warner Bros.), guitarist Dennis Coffey (Westbound), and Harvey Mason (Arista).

Other West Coast session musicians with record product of their own include: Clydie King, Sonny Burke, Bill Payne, the Tower of Power horn section, Deniece Williams, James Gadson, David Foster, the various members of The Crusaders and two new groups—The Section (Capitol) and Karma (A&M).

The former group (recently reorganized) includes guitarist Danny Kortchmar, bassist Lee Sklar, drummer Russ Kunkel, keyboardist Craig Doerge and percussionist Joe Lala, and the latter features a horn section composed of trumpeter Oscar Brashear, saxophonist Ernie Watts and trombonist George Bohannon.

Additional cities contributing a share of well-known session musicians are Philadelphia (with the various members of the Trammps, MFSB and the Salsoul Orchestra), Miami (Little Beaver), Chicago (Phil Upchurch), Nashville (Barefoot Jerry, Johnny Gimble, Chet Atkins and many others), London (Chris Spedding) and Muscle Shoals (the Muscle Shoals Horns, and the Pete Carr-Lenny LeBlanc Band), among others.

Executive Turntable

Bob Greenberg promoted to vice president/general manager, West Coast, of Atlantic Records, working out of Los Angeles. He was West Coast general manager... Bunky Sheppard, former national director of r&b promotion at Motown Records, Los Angeles, has returned to the label as vice president of r&b promotion. Sheppard left Motown in August to reactivate his Bunky Records Co. At Motown Records, Pittsburgh, Nick Cenci has been named promotion director of secondary radio markets... At CBS Records International, New York, Gary Williams is now manager, artist marketing for the Columbia label, and Ellen Stolzman named manager, artist marketing for Epic and associated labels. They will work with CRI subsidiaries on re-



Greenberg

leases of domestic product abroad. Williams was coordinator of marketing services at CRI, and Stolzman comes from the Warton School of Finance... At MCA Records, Seattle, Jerry Leendertsen has been upped to Seattle promotion manager from salesman. Leendertsen has been with the company since February 1974... Larry Palmacci promoted to regional album specialist at RCA Records, New York. He was a salesman for RCA in Boston... Marsha Friedman has been named pop promotion coordinator of Casablanca Records, Los Angeles. Friedman formerly worked in the label's personnel department... James Bullard has been named general manager of Birthright Records, Los Angeles. He joins the label after heading up his own firm Bos Records in Cleveland... At Roadshow Records, New York, Maye Hampton James has been named vice president of national promotion. James joins the label following a five-year tenure with Scepter Records where she served as national promotion manager... Judy Bush joins the promotion staff of Gusto-Starday Records, Nashville... George Sherlock, national promotion merchandising director of Artists of America Records, Los Angeles, has left. He will announce his plans shortly.



Williams



Stolzman

Rick Shoemaker has been upped to professional manager, West Coast, at ABC/Dunhill Music Inc., Los Angeles and at the company's Nashville office, Dianne Petty upped from professional manager to general manager... Wally Cochran resigns as president of World Wide Music Inc., Nashville... Stu Ric named president of Queen International Promotions Ltd., a new company replacing the now defunct Queen Booking Corp. He was president of Stu Ric Enterprises... Burt Zell joins the Los Angeles office of Associated Booking Corp, concentrating on artist development and acquisition... Russell J. Frackman joins the law firm of Michell, Silberberg & Knupp, Los Angeles. Frackman has been active in tape piracy litigation.



Ric

Concerts On KQRS

Rock Acts Air Regularly In Minneapolis

By JOHN SIPPEL

LOS ANGELES—KQRS, Minneapolis, is running its fourth fall-winter season of especially-recorded concerts by local and national rock acts. Dick Poe, station general manager, said the first three seasons mixed live and recorded concerts. KQRS dropped the live concerts when they found the quality of the recorded concerts was much improved.

Poe is working with local record promotion personnel and national labels attempting to create a mix of half-local and half-national bands. Starting in December, KQRS will begin airing what it hopes will be a total of 15 hour-long concerts recorded at Sound 80 studios. In 1974 and 1975, KQRS recorded the concerts at ASI studios, Minneapolis, but shifted to Sound 80 when David Rivkin, engineer for the concerts, moved from ASI to Sound 80.

Recording of an hour-long uninterrupted concert usually takes from five to seven hours, Poe says. The act involved works about five hours in setting up an actual recording and a mixdown can take another two hours. So far two local bands, Lamont Cranston Blues Band and Kevin Odegarde, will be recorded, along with David Bromberg, Wendy Waldman, and the Lost Gonzo Band.

Sound 80's studio holds about 60 spectators, who are chosen by lot from requests sent to the station. Two-minute commercials run at the beginning and end of the concert. Acts are given carte blanche to present their own program content. Steve Fingerett coordinates the events for KQRS.

The recorded concerts tie-in with the station's summer "Concert For Sharing," wherein last summer Melissa Manchester headlined a group of primarily local acts who worked outdoors. Persons attending are asked to donate either cash or items of food. Last year's summer concert contributed \$5,000 and 50,000 food items, valued at \$20,000 to local Twin Cities' charities, Poe says.

Business Better At 20th Century

LOS ANGELES—20th Century Records reports October was the largest business month in its history. "And the deluxe soundtrack of 'All This And World War II' may rectify financially the sins of the past two years," says Harvey Cooper, senior vice president.

The sales surge, though, was led by Barry White, along with Ambrosia, Funkadelic and the Alan Parsons Project album.

Chappell To Court

LOS ANGELES—Chappell Inc. has filed suit in Federal District Court here, claiming Metro-Goldwyn-Mayer used six of its copyrights in the film, "That's Entertainment," without authorization. It asks the court to determine damages.

Compositions cited include: "Babes In Arms," "By Myself," "Varsity Drag," "They Can't Take That Away From Me," "Honeyuckle Rose" and "Good News."



PLATINUM ALL THE WAY—To mark its 10th platinum LP and sales of more than 50 million albums, CBS Records presented Chicago with a solid platinum bar—weighing approximately 30 pounds and valued at \$100,000. Admiring the unique symbol at Cartier jewelers prior to a special presentation in New York to mark their "Chicago X" going platinum and their first gold single, "If You Leave Me Now," from left, are Terry Kath, Walter Parazaider, James Pankow, Danny Seraphine, Lee Loughnane and Peter Dinklage. Out of picture are the group's Robert Lamm and Laudir de Oliveira.

Memphis Songwriters Fete Rick Dees

MEMPHIS—DJ Rick Dees has been named best songwriter of the year by Memphis Songwriters' Assn. for his hit "Disco Duck" at the association's third annual "Showcase" at the Hilton Inn.

Dees said sale projections show that worldwide "Disco Duck" will sell three million copies.

In competition among association members, first place went to Bill

Craft for his country tune "Mama's Waiting For Jesus." Second place was won by Frances Ferloni and Evelyn Graves for "For Cheating," another country tune.

Third went to Carol Howard and Elizabeth Wisnasky for "Shades Of Gold."

The association, a nonprofit entity dedicated to the promotion, assistance and encouragement of Memphis music and composers, elected Harold Dorman as the first member of its Hall of Fame. Dorman has long been active in Memphis music circles as producer, writer and performer. He wrote "Mountain of Love" and "Mississippi Cotton Pickin' Delta Town."

A special award was voted to Margie Shaffer for her "Happy Birthday, America" as best bicentennial song. Community service awards went to Bob Taylor, country performer and composer, and Bill Burk, columnist for the Memphis Press-Scimitar, for promoting Memphis music.

Kid Stuff Signs

NEW YORK—A A/Wonderland Records will distribute all product in the U.S. and Canada from Kid Stuff Records, formed by television personality Bob McAllister with music veterans Artie Kaplan and Dick Mullen.

First release is "Oh Gee! It's Great To Be A Kid," by McAllister using his own material and songs by Kaplan. Included will be the song "Harmony" that will be the theme song of "Music In Our Schools Week" next March.

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UNFINISHED BUSINESS

doesn't waste a note, breath, or beat.

The Blackbyrds composed every song themselves, with producer Donald Byrd co-authoring two tracks and Wade Marcus contributing nonpareil horn arrangements.

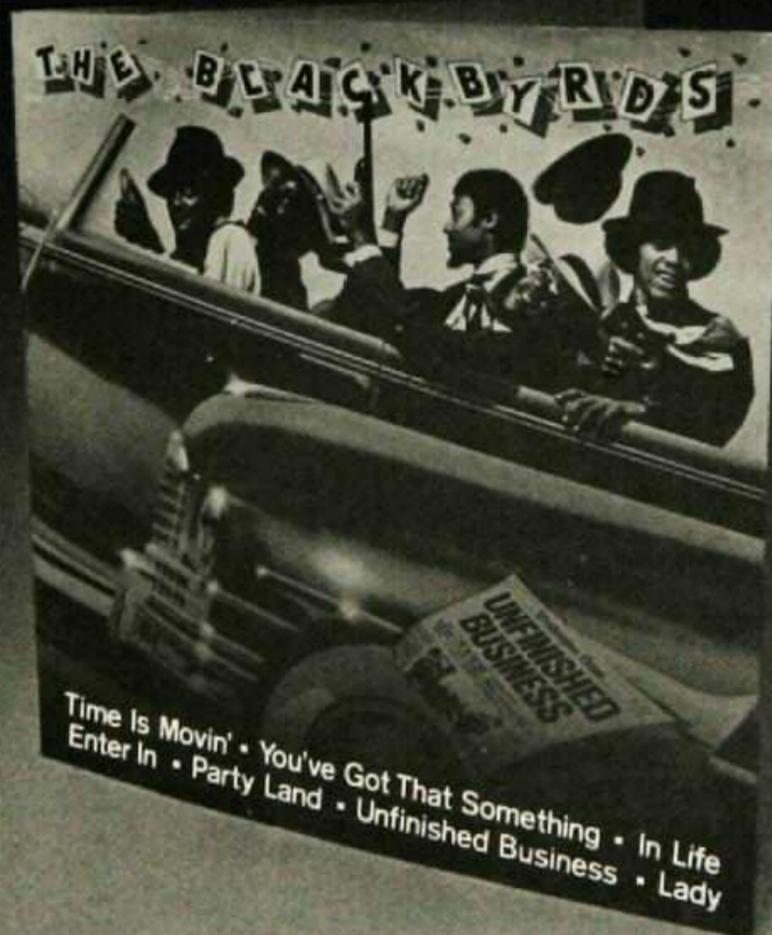
But the biggest story here is the performances of the Blackbyrds themselves, playing and singing better than ever.

Listen to Kevin Toney's keyboards—especially the organ on "Time Is Movin'" and "Party Land." Or Orville Saunders's guitar on "Enter In." Wesley Jackson's supple sax makes the title cut an exercise in unrestrained sensuality. And drummer Keith Killgo and bassist Joe Hall provide the rhythmic base that will keep these grooves on the charts for many months to come.

Under the wise tutelage of the good Dr. Byrd, the Blackbyrds have been living in the best of two worlds — the classroom and the road. They earned a bachelor's degree in auric metallurgy with *City Life*, and are going for their master's degree in platinum studies with *Unfinished Business*. (F-9518)

On Fantasy Records and GRT Tapes

THE BLACKBYRDS



Produced by Donald Byrd for Blackbyrds Productions Inc.



Founded 1894

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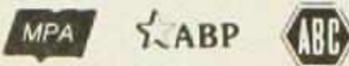
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N.Y. Retailers Refuse To Drop LP Price To King Karol's Level

By ROMAN KOZAK

NEW YORK—Although King Karol, one of the last holdouts in New York's price war, reports "absolutely fabulous sales" after dropping its shelf price on \$6.98 list LPs to \$4.49 from \$5.98, its principal competitors are not following suit at this time.

"If we double our volume, we make more money with the same overhead," reports Ben Karol, the chain partner. According to Karol he has already done this in the two weeks his new price policy has been in effect.

And he plans for more special sales to get more customers into the chain's six stores. This week King Karol is selling the entire RCA popular and classical catalog at \$3.88 per LP and \$4.99 per tape.

"The consumer now is unbelievably sophisticated about prices," continues Karol, "and while sales bring the customers into the stores, the everyday prices of records are more important than the sales' prices. The consumers know who has the best prices, the best stock and the best service. So if anybody can compete, we can. We can sell as low as anybody. And the customers are having a ball. I say good luck to them."

King Karol is also now selling \$7.98 list LPs at \$5.69; \$5.98 list LPs at \$4.19; and tapes at \$2 below list prices.

Karol's new price peg for \$6.98 LPs is lower than competitors Sam Goody at \$5.49 and Korvettes at \$4.99 in Manhattan. But it is above Jimmy's at \$3.99 and Disc-O-Mat at \$3.69. Neither Goody nor Korvettes expects to go down, especially not right before Christmas.

"Going into the holiday period, it doesn't seem prudent to lower prices," comments David Rothfeld, vice president and divisional merchandise manager for Korvettes.

This week's Korvettes sales includes 29 new and best selling releases from WEA at \$4.19 each, \$4.79 for tape. The double Led Zepelin album is going for \$7.99 per LP set, \$10.59 tape; and CBS' "A Star Is Born," which carries an \$8.98 list tag, is down to \$5.99 per LP, \$6.99 per tape. At \$2.99 are such LPs as "Spitfire" by the Jefferson Starship, "Music, Music," by Helen Reddy and "Pipedreams" by Gladys Knight & the Pips.

"We are thinking of going the other way," jokes George Levy, president of Sam Goody, when asked about yet lower shelf prices. He says that Goody has no plans for lowering prices at this time, but would continue normal promotions.

This week these include classical releases from Angel Records and ABC Classical at \$3.99 each, from Seraphim Records at \$2.49 each, and selected imports from Deutsche

Grammophon and Archive at \$4.49 each. All \$6.98 list LPs from Columbia and Epic are going for \$3.99.

"You don't make any money selling LPs that cost you \$3.45 at \$2.99, and if we do that we sell only one record," continues Levy. Goody last week had a different LP for sale at \$2.99 for every day of the week beginning with "Bee Gees Gold, Vol. 1" on Monday and ending with "Fly Like An Eagle" on Saturday.

None of the big retailers are expecting much help from the manufacturers and the distributors through lower prices at the source. Rather the feeling is that a price hike may well be on the way.

"We cannot pass our problems on to the manufacturer. They have their own rising costs to contend with," comments Levy.

Opinions vary as to what the long-term price war in New York and other large metropolitan areas is doing to the small retailer, despite a feeling by outside marketing experts and subdistributors that they are an endangered species.

"If, in fact, the small shops are closing, then it is unhealthy for the record manufacturers who will not have exposure on many different markets," comments Korvettes' Rothfeld, who feels that the manufacturers share in the blame by selling favored accounts their cutouts at such low prices that the markups on them compensate for losses due to massive discounting.

Goody's Levy feels that a small shop can make a living with a 50-cent profit on an LP if it does not have the high labor and rent costs facing the majors.

"What's a small record shop?" asks Ben Karol. "Is it some guy with stock worth \$400, most of it stolen from me? I don't know what a little record shop is."

Orchestra Assn. In NLRB Charge

NEW YORK—The National Assn. of Orchestra Leaders has filed a complaint with the National Labor Relations Board charging that Woody Herman, booking agent Willard Alexander and AFM Local 94 violated U.S. labor laws by refusing to perform at Oklahoma State Univ.

According to the association, Herman had no legal right to cancel a contract to appear at the university, which had been put on the AFM's defaulters list earlier.

The university was put on the list after allegedly defaulting on a Muddy Waters appearance in 1974, and the association charges that Herman and Alexander had no right backing out of their contract with the school in order to assist the union in collecting monies allegedly due to Waters.

N.Y. Club Credits

NEW YORK—While Bob Casey's Virgo Sound is providing conventional lighting and sound equipment for the new Club 54 laser disco here (Billboard, Nov. 27), prior full credit for systems at Infinity and Le Jardin is not entirely accurate.

Design Circuit should be credited with the original design and installation of the Infinity equipment, with Virgo later providing a special rubber suspension system for the turntables. While Casey installed the original Le Jardin system, both Disco Sound Associates and Rosner Custom Sound were involved in subsequent modifications.



TIT FOR TAT—RCA's Ruth Copeland drops in on Baltimore Mayor William Schaefer to present him and the city with her debut LP on the label, "Take Me To Baltimore," and a plaque in recognition of the city's "inspiration" for the album. In turn, she receives a proclamation making her an honorary citizen. From left are Paul Shindler, her attorney; Dave Bupp, RCA Baltimore/Washington promotion manager; Mayor Schaefer, and Copeland.

D.C. LaRue's TV Special Set For January Air Date

NEW YORK—D.C. LaRue, a performer born out of the discos, will take this medium to television in mid-January via a syndicated special—"Disco City"—which will be shot in Hollywood and feature singer-songwriter Barry White and Billboard chart editor Bill Wardlow.

Scheduled for airing in more than 250 markets (including the top 100), according to co-producer Dennis

Ganim, president of Pyramid Records (LaRue's label), the program will run one hour and feature an "NBC Saturday Night" format.

Sponsored by the Uniroyal Corp., producer of a disco shoe made prominent by LaRue, the program will also feature professional dancers in its nightclub atmosphere, and possibly an appearance by disco songstress Donna Summer.

Ganim says the "Disco City" will utilize Billboard's disco charts, with Wardlow's appearance slated to explain them.

Random Productions' (the show's syndicator) Michael Owen and Ganim will attempt to capture the disco culture, and based on the ratings the show could become a weekly offering.

Sundance Changes

LOS ANGELES—MCA group Byron Berline and Sundance have undergone three personnel changes. Vince Gill replaces Jack Skinner as lead vocalist and guitarist, drummer Marc Cohen takes over for Dallas Taylor and bassist Joe Valiagas replaces Skip Conover.

Laverne & Shirley SING



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Schwartz Bros. Gains Continue

WASHINGTON—Increased sales in Schwartz Bros., Inc., distribution operations and its Harmony Hut retail chain, combined with cost efficiencies, resulted in continuing profit gains for the third quarter and nine months of 1976, president James Schwartz reports.

"The wholesaling operations offered a number of extremely popular records during the quarter, and we believe this situation will continue in the remainder of the fiscal year," he says. "As a result, we should report a sales increase in our distribution business for 1976."

He notes that the retailing operation continues to generate higher sales, increasing its market share from Richmond, Va., to Paramus, N.J., on the East Coast.

For the third quarter ended Sept. 30, net income rose to \$28,563 or 4 cents per share on sales of \$5.688 million, a 13% gain from last year's figure of \$5.012 million when a \$16,812 loss was posted. In the nine-month period, net income was up to \$59,711 or 8 cents a share on revenues of \$16.224 million, and 11% increase from the \$14.595 million for the 1975 period when the loss was \$198,342.

K-Tel Sales, Deficit Up But Holiday Profits Loom

NEW YORK—K-tel International, Inc., anticipates foreign expansion before the end of the new fiscal year, although improved sales and a slightly bigger deficit for the first quarter of fiscal 1977 do not reflect any new markets, according to president Philip Kives.

Sales for the three months ended

Sept. 30 were up 23% to \$13.255 million from \$10.758 million a year ago. Loss for the first quarter, which typically produces a deficit from operations, was \$1.238 million, about 13% greater than for the similar 1975 period.

Kives points out the deficit is due to the seasonal nature of K-tel's business, at its lowest point during the summer, coupled with its cash collection method of revenue recognition. Shipments are not recognized as sales until payment is received from retail accounts, and totaled \$13.185 million at the end of the quarter, a 48% increase compared favorably with \$8.631 million in shipments a year ago.

The increased loss for the three months is due mostly to a rise in un-deferred advertising and overhead expenses not fully covered by gross profit. Actually, these costs increased by 34% over the similar year-ago period, Kives notes, while total product shipments increased by 48%.

K-tel has acquired sufficient ad time on television to conduct successful fiscal 1977 holiday season promotion campaigns. While increased ad costs will probably affect profits for the year, the company doesn't anticipate a serious problem. "Ultimate success will depend on economic conditions in our markets, retail demand generally and consumer acceptance of K-tel products in the coming months," Kives observes.

The K-tel chief had no further comment on foreign expansion beyond the 14 countries in which the company is involved. He did note that domestic sales continue to show encouraging increases over the previous year, reflecting the increased emphasis on growth in this year initiated by the company more than a year ago.

Casablanca Sales Exceed \$25 Mil

LOS ANGELES—Casablanca Records may have set an all-time high gross for a three-year-old record label when Neil Bogart, its president, announced domestic sales of \$25,976,000 for the year ended Oct. 31. Fourth-quarter sales were \$7,142,000, as compared with \$3,912,000 for the same period in 1975, which represents an 80% increase. The figures will be confirmed by an audit currently being done by Feldman & Feldman, New York.

Foreign income will be announced along with the audit figure before year-end.

Chappell Opens 2 New Studios

NEW YORK—The most extensive in-house recording facilities set up by a major publishing company in the U.S. have been opened by Chappell Music here and in Los Angeles.

As exclusively revealed to Billboard earlier this year by president Norman Weiser (June 12 issue), Chappell has built a professional 16-track studio on the premises of its headquarters here. An 8-track demo facility (which can eventually handle 16-track) is completed in L.A. headquarters at 6255 Sunset Blvd.

Weiser and Frank Military, vice president, creative, expect the studios to pay for themselves within 18 months, giving writers, artists, producers and other Chappell Associates an artistic advantage with 24-hour use of the facilities.

"The studios will aid our professional staff in placing material and now, more than ever, will also get the staff actively involved in demo production with our writers and producers," Military observes. "Also, the studios now give us flexibility in scheduling and allow us to give artists more time for creative work and experimentation."

Windsong Moves

LOS ANGELES—Windsong Records/Management Three have moved offices to 9744 Wilshire Blvd., Beverly Hills. New phone is (213) 550-7100.

Market Quotations

As of closing, Wednesday, November 24, 1976

1975		NAME	P-E	(Sales 100s)	High	Low	Close	Change
High	Low							
40%	19%	ABC	15	1,450	38%	37%	37%	Unch
9%	4%	Ampex	10	92	6%	6%	6%	Unch
9%	2%	Automatic Radio	3	59	4%	4%	4%	Unch
61	46%	CBS	10	153	55%	54%	55	Unch
7%	4%	Columbia Pictures	2	135	5%	5%	5%	Unch
16%	8%	Craig Corp	4	25	13%	13%	13%	Unch
63	41%	Disney, Walt	19	343	45%	44%	44%	Unch
5%	2%	EMI	8	47	3%	3%	3%	Unch
26%	14%	Gulf + Western	4	218	17%	16%	17	Unch
7%	3%	Handieman	8	136	4%	4	4	Unch
27	14%	Harman Industries	6	27	24%	23%	23%	Unch
8%	3%	K-Tel	4	—	4%	4%	—	Unch
11%	6%	Lafayette Radio	6	26	7%	7	7%	Unch
25%	19%	Matsushita Electronics	10	14	20	19%	19%	Unch
36%	25%	MCA	6	27	33%	33%	33%	Unch
15%	12%	MGM	6	64	14%	14	14%	Unch
66%	52%	3M	22	329	58%	58	58%	Unch
4%	1%	Morse Electro Products	—	—	—	—	—	Unch
59	41%	Motorola	20	395	53	50%	53	Unch
33%	19%	North American Philips	7	22	29%	29	29%	Unch
23%	14%	Pickwick International	8	20	17%	16%	17	Unch
6%	2%	Playboy	10	71	5%	5%	5%	Unch
30%	18%	RCA	13	312	25%	25%	25%	Unch
11%	7%	Sony	18	1,573	8	7%	8	Unch
40%	16	Superscope	6	46	20	19%	19%	Unch
47%	26%	Tandy	10	509	38%	38%	38%	Unch
10%	5%	Telecor	6	12	7%	7%	7%	Unch
4%	1%	Telex	12	29	2%	2%	2%	Unch
7%	2%	Tenna	7	2	3%	3%	3%	Unch
14	8%	Transamerica	8	501	14	13%	14	Unch
15	8%	20th Century	9	252	10%	9%	10	Unch
25%	17%	Warner Communications	22	104	23%	23%	23%	Unch
40%	23%	Zenith	12	336	26%	25%	26%	Unch

OVER THE COUNTER	P-E	Sales	Bid	Ask	OVER THE COUNTER	P-E	Sales	Bid	Ask
ABKCO, Inc	54	—	1%	1%	M. Josephson	4	29	10%	10%
Gates Learjet	4	4	8%	8%	Memorex	7	118	21%	22
GRT	30	8	2%	3%	Orrox Corp.	—	—	—	1
Goody Sam	3	—	1%	2	Recoton	26	1	3%	3%
Integrity Ent.	3	34	—	1	Schwartz Bros.	10	1	1%	2%
Koss Corp.	5	14	4	4%	Wallich's	—	—	—	—
Kustom Elec.	7	2	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.

Off The Ticker

With revenues in the consumer products division that includes records, tapes and music publishing increasing 23%, and operating income up 36%, **Walt Disney Publications** reports its ninth straight year and tenth straight fourth quarter of record revenues and net income. Consumer products' operating income for the fiscal year ended Sept. 30 hit \$29.514 million on revenues of \$86.566 million, compared to similar 1975 figures of \$21.633 million in-

come on sales of \$70.405 million. Overall corporate revenues increased 12% to \$583.896 million, with net income up 21% to \$74.599 million.

Pickwick International, Inc., accordance with its quarterly cash dividend policy, declared its regular quarterly dividend of 8 cents per share payable Dec. 14 to shareholders of record on Nov. 19.

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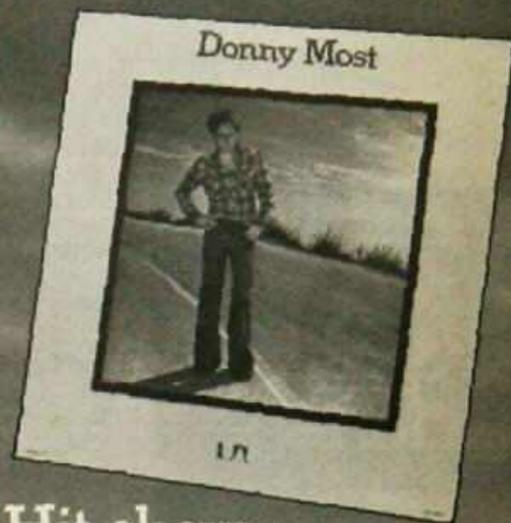
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His single, "All Roads (Lead Back To You)" is already spreading from secondaries into major markets. And it was a Billboard pick.

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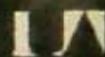
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Promo Flies On Miller 'Eagle'

LOS ANGELES—Though "Fly Like An Eagle" is nearing double platinum in sales for Steve Miller on Capitol Records, marketing vice president Jim Mazza is preparing a new campaign to expand the album into new sales areas. The main impetus will be in at least 35 television markets.

In addition, besides the tv spots, 21 major markets will be saturated with half-page newspaper ads. Radio spots will also be used. Stores will be resericed with the original poster, plus a new cardboard poster. A wall-hanging logo display is also being prepared. The LP was released May 10 and went gold July 28 and platinum Sept. 17.

Women Retail Chain Store Mgrs. Up 50%

• Continued from page 1

ing for the Durham, N.C. chain. Otti Schmitt is in charge of liaison between the Washington home office of the 15 Harmony Huts and the stores.

Sharon Marbut handles all advertising for the 15 DJ's Sound City stores in the Northwest and Hawaii. Tommie Berg and Bonnie Beremund are president and secretary-treasurer, respectively, of the far-flung nine stores in the Brass Ear chain out of Seattle. Jan Clark is supervisor over the radio/record departments in 24 May Co. department stores in California. Paula Hegman is advertising and promotion director for the Banana chain in the Bay area, assisted by Maureen Kelley, art director. Susan Lowe handles the computer for the 10 stores.

In key buying posts for chains are: Pat Tidwell, singles, Camelot; Carol Lee Feltz, tape, and Charlie House, accessories, 1812 Overture; Debbie Curran, accessories, National Record Mart; Karla Barton, singles, DJ's; and Kathy Boudreau, chief buyer, Music Plus.

Elaine Kulka supervises the Charleston, W. Va., division of National Record Mart stores, while Bobbi John is the first regional manager for the Disc Records chain. Seven of the 30-plus managers in the Cleveland-based chain are women. The seven managers average out at 22 years

old, ranging from 19 to 26. Most of these young women have secondary education. They have been with Disc Records for an average of 2.5 years.

Nationwide, store chains show the following number of female managers in the total store chain: Record Bar, 18 of 78; Spee's, 2 of 9; Seibert's Madcat and Davey's Locker, 5 of 12; Harmony Huts, 3 of 15; Musicland and Discount Stores, 25 out of 250; Recordland, 8 of 10; Camelot, 7 of 57; Music Plus, 3 of 15; Banana, 2 of 10; DJ's, 3 of 14; May Co., 10 of 24; Recordland, 3 of 22; the Warehouse, 26 of 73, and Licorice Pizza, 5 of 18.

The all-male owners of the record chains report that more than 25% of their manager trainees are women.



THE BEST—ASCAP honors its two latest Pulitzer Prize winners, Ned Rorem and Marvin Hamlisch, with medals at a Manhattan luncheon. From left are Rorem, cited for composition for his "Air Music"; president Stanley Adams; composer/board member Gerald Marks; publisher/board member Sal Chiantia; composer/board member Billy Taylor, and Hamlisch, who scored "A Chorus Line," the Pulitzer's best drama.

Las Vegas Bowery a Model Disco

By HANFORD SEARL

LAS VEGAS—This city's first total disco-restaurant club, which features both big band music and familiar disco sounds, is drawing turn-away crowds.

Constructed at a cost of \$1.4 million in 90 days, the Brewery, situated two blocks east of the Strip at Paradise and Twain, opened Oct. 5 with a dining-dancing concept.

"We try to please everyone with danceable music," says Frank Lane, programmer and deejay. "The music format is divided into the earlier big band sounds and the more modern disco music."

The big band sounds from the 1930s-50s are spotlighted during dinner hours from 6 p.m.—midnight

when the rock'n'roll disco sounds begin until 8 a.m. Lane sees the age breakdown for both formats at 30-50 and 25-38 respectively.

A strict dress code accompanies the plush antique decor-tiffany lamps, hanging macreme plants, stained-glass windows, mirrors and carpeting around the main dance floor, lounge and restaurant area.

The dance floor is marble with a manually operated ceiling panel of lights and strobes, surrounded on all four sides by the lounge area composed of tables, cushion seats and a room length bar along the east side of the room.

Some \$200,000 in antiques was spent by the seven local co-owners.

The custom-made, four speaker stereo sound system was designed by Bruce's World of Sound of Phoenix, Ariz.

According to Lane, the master board, which contains two Russco turntables, will be able to go quad if desirable. A 10 1/2, 3 1/4 speed tape deck also is featured in the board unit where a record library is housed.

A division of Omnitronics, World of Sound is affiliated with the highly successful Bobbie McGee's Conglomeration which operates a nine-club disco restaurant chain in Phoenix, Dallas, Houston, Tucson, Newport Beach, Scottsdale, Honolulu and Long Beach.

Alta Distributing Co. of Phoenix furnishes all records and disco material, says Lane, although he played the new O.C. Smith CBS "Together" single before any local radio station and generated audience reaction.

Lane is training three new deejays, Will McCauley, Tim Flanagan and Craig Kagel, in screening music twice a week, tightening performances and breaking a new music.

The more modern segment is 50-50 disco, classy rock with ballads such as Gladys Knight & the Pips, Tony Bennett and Melissa Manchester," says Lane. "The more popular disco songs are definitely basically radio recognition."

The club, which is bathed in reds, yellows and blues, has a lounge capacity of 214 with 75 standing, while the multi-mini roomed dining area seats 213. The dinner music is piped in from the disco area.

Lane foresees traditional party nights, fashion shows and free dance lessons 1-4 p.m. Mondays to Fridays for the club in stressing the total concept.

'White Bird' High In Amherst Plans

LOS ANGELES—Amherst Records plans its most extensive promotional campaign in the label's history for the release of "White Bird," by former It's A Beautiful Day singer David LaFlamme.

Plans include massive radio buys in all markets, trade ads, point of purchase displays, consumer press ads and a discount and dating program for Amherst's distributors.

London Label's Promotion Efforts Undergo Revision

NEW YORK—London Records is revamping its promotion effort and will be expanding its attack force, according to Jerre Hall, national promotion director of the label. The new promotional concept will focus on the hiring and training of seven promotion/marketing coordinators to be based in Seattle, Los Angeles, Dallas, Atlanta, and New York. In New York, three extra coordinators will cover New England, the Mid-South and the Middlewest. All seven will report to Carolyn Nakano, national promotion manager.

The same coordinators would work with London regional people Bob Paiva, Los Angeles, and Herb Gordon, New York. The primary responsibility of each coordinator will be to ensure that London product has been received and listened to, and to obtain an opinion from a program director or music director. This information will be compiled by Nakano and fed back to local and regional promotion managers.

Second function of the coordinators is to support radio stations by contacting retailers in the area of the radio station to help get product in the market.

Hall feels this will help radio stations to obtain faster feedback on records. At the same time, the record label will be able to test records more effectively.

The coordinators will also work with record stores to develop store displays and aid in obtaining in-store play of records. When needed, the coordinators will assist distributor-store inventories to make sure product supply is adequate.

Hall believes this kind of close cooperation with radio stations will help solve some of the product problems many radio stations now face, especially in markets where stores are racked from an outside market source. He also hopes this will eliminate the problem of stores being stocked via playlists of radio stations not in the markets.

London Records is now revamping its mailing list for records sent to radio stations and Hall hopes this will aid in getting product faster to radio stations.

Chrysalis Pushes Ian Thomas Band

LOS ANGELES—Chrysalis Records is shipping a second promotional EP record with four songs from the Ian Thomas Band's "Goodnight Mrs. Calabash" album to specialized radio outlets nationally.

A first Thomas EP sampler, featuring the song "Liars," won significant FM airplay from adult-oriented radio programmers. The new EP, with four different songs, features the title cut and is directed at adult contemporary radio.

Also going out from Chrysalis to adult-oriented radio outlets nationwide is a special gift 12-inch EP disk of four previously unreleased Christmas songs by Jethro Tull. This recording will not go into commercial release.

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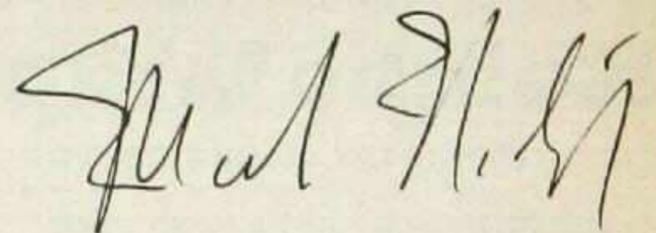
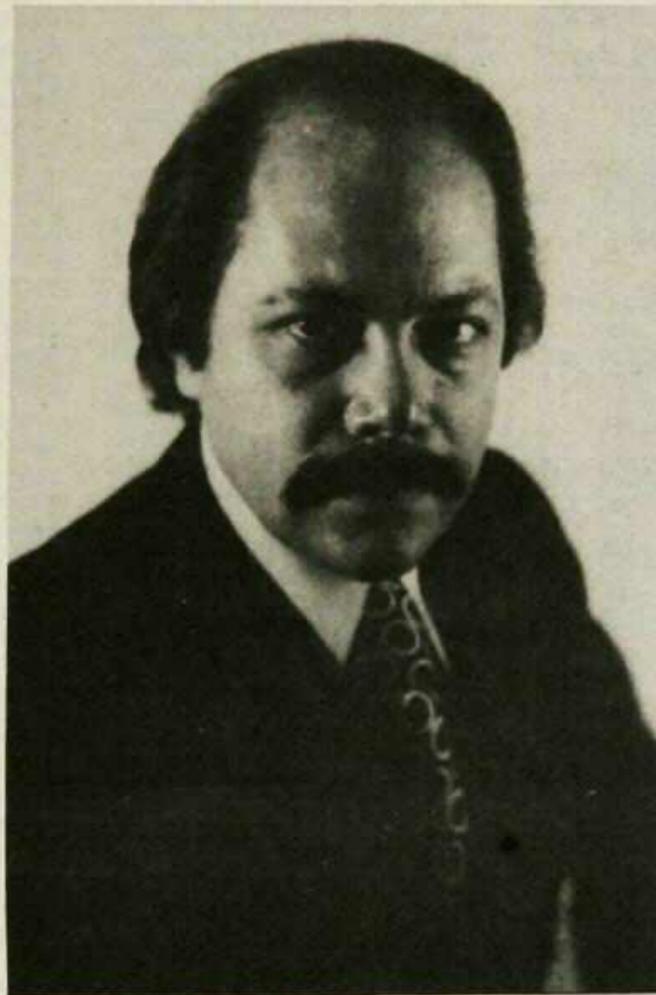
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Motown Sets Glenn Binder

LOS ANGELES—Gwen Glenn Enterprises, local independent production firm which has been producing some Motown artists, has entered into an exclusive distribution pact with the label. The year-old firm, operated by Mrs. Gwen Gordy-Lupper, sister of Motown's chairman of the board, Berry Gordy, and Gwen Joyce Fuller, will produce new as well as established acts for the label.

Artists in the Gwen Glenn stable include: Franki Kah'rl, Jamal Trice, Johnnie Caston Creath, Kenny Lupper and High Energy featuring the Mitchells. The firm has also pro-

(Continued on page 66)

Antipirate Tape Encoding System Set For Industry

• Continued from page 1

the RIAA group that encoded disks and tapes could be identified positively. Earlier tests last spring (Billboard, May 1) showed that the codes could not be detected audibly and would not interfere with recorded program.

The Audicom system fixes a coded sub-audible signal on the master tape, which can not be removed nor masked no matter how many times duplicated. When fed through a decoder the tape or disk will disclose the signal and so reveal the legitimacy of the record source.

Pirated tapes posing as sound-alikes would also be identified by the method.

Audicom's plan is to make encoders available to manufacturers on a lease basis, with fees to be determined on a sliding scale. Portable decoders would be furnished to law enforcement officials who can then check suspected product at the point of sale before making arrests or seizures.

A master list of all codes would be maintained by Audicom, which would also service leased equipment. It's understood that the firm could have encoding and decoding units available less than a year after

manufacturer agreements are negotiated.

Robert Engelke, Audicom president, would not comment on details of the antipiracy plan. Neither would Henry Brief, executive director of the RIAA, who merely uttered a terse "no comment."

Record companies which made available to Audicom tapes for encoding and study include MCA, RCA, Columbia, A&M, Capitol and Polydor.

Tacit endorsement by the RIAA of the Audicom system signifies an apparent abandonment from further consideration of an alternate detection method developed by Muzak. Latter, known as "Watermark," deletes minute portions of program material in coded sequences. The Audicom system superimposes its code.

BARRY MANN & CYNTHIA WEIL

Songwriting Team Moves In Pub + Record Ventures

LOS ANGELES—The songwriting team of Barry Mann and Cynthia Weil continues to grow creatively. For instance, Mann recently blossomed on Arista Records as an artist and although "The Princess And The Punk" only went to number 75 on the Hot 100 Chart, Mann is undaunted.

The team, now managed by Bobby Roberts, recently signed exclusive agreements with ATV Music Corp. to represent its copyrights in the U.S. and overseas. Its past hits include "On Broadway," "I Love How You Love Me," "We Gotta Get Out Of This Place," "Make Your Own Kind Of Music," and its biggest, "You've Lost That Lovin' Feeling." But the married duo have also scored such movies as "Wild In The Streets" and even worked on a musical version of "Face In The Crowd" produced by John Herman that, unfortunately, failed to materialize.

ATV Music has an 8-track demo studio where Mann has been hard at

work doing demos for record artists and producers. Still he's no stranger, after all these years, at performing on records. He was a piano player—one of many—on Phil Spector's "It's Only Rock And Roll" album.

And Mann has hung out with Richard Perry at his Studio 55. Perry, he says, is such an astute person that "I even like playing songs for Richard. He has such a historical head for songs; he understands a lot of different kinds of songs."

Recently, Mann and Weil wrote a song with Leo Sayer for his latest album, then Mann and Sayer wrote a song together. "I like to hang out in the studio even more than listening to radio," Mann says, adding he played piano on the album.

Mann gets a lot of his music input by listening to such stations as KNX-FM, KMET, KLOS, KIQQ, KIIS, and KHJ.

Notes Mann: "As a professional songwriter, you need all of that input."

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Custom Jackets On AVI Big 45s

• Continued from page 3

times as much as a 7-inch 45 to produce.

"It's not like working with a 7-inch 45 where you press it up and get it out on the streets," he continues. "This 12-inch 45 must be merchandised almost like an LP and we must approach the market with a bit more caution."

"We are trying to emphasize the importance of properly displaying these jackets to our dealers," Harris says.

"Our 12-inch 45s have all the advantages from a merchandising standpoint that an LP has, in that we have been able to design covers and take advantage of part of the visual impact that an LP jacket has."

The eight-year-old label until a year ago was distributed by other companies. Since going independent AVI has been building a name in the industry primarily through its 12-inch disks.

"We are finding that this is working for us because the 12-inch 45 is still relatively new and we are trying to expand on its concept," says Harris.

"Mondo Disco" by El Coco was AVI's first Giant 45 and during the

past year the label has released four such records with plans to step up its releases.

The firm sees the 12-inch 45 expanding beyond disco to include regular pop and r&b numbers, even going so far as to include traditional ballads.

Harris claims the record buyer prefers long versions of its favorite

records. Other advantages to the 12-inch 45 is that "The customer may easily stock the record; it can be placed with LPs; these records tend to last longer than 7-inch 45s; the customer doesn't have to have an adapter for the record player; plus a producer and arranger can get more onto the records because he or she has more to work with," says Harris.

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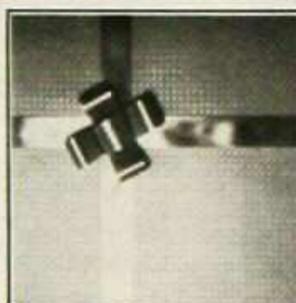
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Close-Up

Unplayed By Human Hands (a computer-performed organ recital)
Creative Record Service 9115

It took computer scientist Prentiss Knowlton nine years from graduate study at the Univ. of Utah where he gained his doctorate in computer science to his linking with the Computer Society of Los Angeles to come up with this unique 90-rank Schlicker pipe organ recording. The actual session was cut about two a.m. in All Saints Church, Pasadena, with no human being present. The church organ was wired into an \$18,000 Digital Equipment Corporation PDP-8 high speed computer, which was triggered by a phone hookup 200 feet outside the church. Knowlton and his computer associates, and his producer, Ned Herzstam, onetime Capitol Records marketing executive, went to an all-night diner for breakfast during the recording.

And what came out is the most perfectly-performed organ album yet! Roger Ducasse's "Pastorale in F" is the toughest composition this organ record collector has ever heard. And despite its difficulty, the rendition is flawless. But the most intriguing challenge to the computer expert-organist Knowlton is the overture from Mozart's "The Marriage of Figaro." The enunciation of this work, so often presented symphonically, is amazing. In one portion of the orchestral transcription, there are 10 simultaneous voice lines. In "Flight of the Bumble-Bee," the computer lays down an evenness of the chromatic passages at a tempo about double ever heard on a keyboard before that would be impossible without the computer feed-in.

The introduction of stereo in the mid-50s bred a line of outstanding

organ dilemeators, such as Leon Barry, Dick Liebert and E. Power Biggs. This rare approach to organ could help 4-channel, for no instrument more fully tests the best audio reproduction rig. And Knowlton and his band of computer expert friends are readying a mighty theater Wurlitzer in the Crown Theater, Pasadena, for an album. It was primarily Wurlitzer theater recordings which spurred the mid-fifties organ renaissance.

Knowlton says it's a year away. And there is the sale of this first album, which had to be cut four times, finally by Stan Ricker of Location Recording Service, Burbank, before it was perfected.

The first recording by Knowlton is a musician's labor of love. It's not too commercial. "Maple Leaf Rag" is the only concession to the average record buyer. Bach's 13-minute "Concerto In A Minor" (after Vivaldi) and Ives' "Variations On America" complete the recording. The next one will be more pop-oriented, Knowlton says. Thus far, the newcomer to the record/tape industry has been trying to find a local distributor. Frank Cooke Enterprises, Sun Valley, Calif., is handling distribution currently for this superb sound demonstration album. It lists for \$6.98. **JOHN SIPPEL**

Renee Goes RCA

NEW YORK—RCA is releasing a country single by Renee, a syndicated country music gossip columnist from Pittsburgh, called "Backstage With Renee" with "Renee's Theme Song" on the flip. The single, produced by Lou Christie and brought to RCA by Lorber-Sheer Productions, is built around the format of Renee's radio show.

BMI In Copyright Suit Vs. Ipanema

NEW YORK—BMI and six of its affiliated publishers have filed suit alleging copyright infringement in U.S. District Court against Ipanema Enterprises Inc., doing business as Ipanema Discotheque.

The publishers charge that their songs were performed at the discotheque without authorization and in violation of the U.S. Copyright Act. They seek statutory damages together with attorney fees and court costs.

Publisher Names Steele In Detroit

NEW YORK—Screen Gems/Columbia EMI Music opened a Midwest promotion office in Detroit Nov. 22. It is manned by Mike Steele, most recently music director of WDRQ in Detroit, who will be responsible for contacting music directors and DJs throughout the Midwest.



FIRE SALE—Thelma Houston (left), Motown artist, and Penny Marshall, of television's "LaVerne & Shirley" series, Atlantic Records artist, were among the celebrities at the cystic fibrosis benefit auction at the wrap-up 20th Century Fox movie "Fire Sale." The event raised some \$9,000.

MANN'S 900-MILE RUN

Mobile Presentation Pushes 6 Epic Acts

By JOHN SIPPEL

LOS ANGELES—Lou Mann, Epic Records regional promotion manager for Illinois and Wisconsin, took a 28-minute videocassette presentation on six new acts in a mobile home for a week last August. The impact of his 900-mile hinterland junket in the two states is still being felt.

Alan Dulberger, who doubles as boss of Milwaukee's five-store 1812 Overture store chain and as head of Daydream Productions, the state's major concert promoter, was so impressed by Boston, then an unreleased act, that he doubled his initial order.

"The interest built during its four-minute presentation stayed with me. I have them booked here in late November with Foghat, all as a result of the presentation," Dulberger says.

Steve Cook, buyer for the three-store Pipe Dreams, remembers the demonstration in the 28-foot Winnebago mobile home, even more vividly. "We don't see much talent up here 120 miles from Milwaukee in Green Bay. Three of us were present. I had ordered 10 of the Boston album. I immediately upped that order to 30. You could tell they'd really do something."

Pete Bolger, morning man at WIBA-FM, Madison, recalls another plus from the Mann trip through the boondocks. "As a morning man, I saw things in the presentation that not only told me visually what acts would play on my show, but I saw an act that was too much for my morning people," Bolger recalls.

Jim Brown of WOKY, Milwaukee long-time Top 40 power, liked the way "Mann brought it right to us. I don't see too many acts before their first albums are released. I saw BTO before they were on Mercury. To know how an act performs makes it easier for me to make a judgment."

Mike Shavelson, national album-FM promotion director for Epic, who spent two days in the mobile home, liked the videocassette mini-concerts for Jimmy Peterick, Mother's Finest, Gasolin, Herb Peterson and Supercharger so well that he hopes to duplicate the heartland visits all over the country. Mann did make 20 copies of his 28-minute video show for the Epic branches nationally. And Mann wants to go out again.

on new acts in July. I saw a short video presentation before the convention on some of these acts. I used that presentation plus other video tapes to make my presentation. D'Arcy Advertising and TM, a studio in Arlington Heights, Ill., helped me put the videocassette show together," Mann says.

Mann says he got reorders on every one of the six new acts' albums before the packages were released from every one of the approximately dozen accounts who saw the showing.

And not only did the 20 different radio stations who previewed the show do a job on the newcomer albums, but the show strengthened his relations with not only the program director, but also the air personalities, he feels.

The only difficulty was setting up an advance agenda. He never knew how long his visits would take. He served beer and booze and food and usually after the showing, those attending spent at least 40 minutes discussing the show, their relations with Epic and other significant business matters. Mann made 900 miles on the week's trip. He figures he showed the presentation to about 150 influential radio and retail people. He visited Elgin and Rockford, Ill., and Madison, Neenah, Oshkosh, Fond du Lac, Stevens Point and Milwaukee, Wis.

He would have taken the mobile home for a second week, but the entire itinerary was planned too late in the summer vacation season and he could not rent a mobile home for more than that week.

Mann gave away more than 150 albums and test pressings on several of the forthcoming albums. And everybody got a copy of "It's A Knockout," a sampler that contained not only the six acts he demonstrated but other new Epic artists.

New Wonder Books

NEW YORK—Columbia Pictures Publications is rush-releasing both a music book and 12 by 12-inch Albumic songbook matching Stevie Wonder's "Songs In The Key Of Life" twin LP, general manager Frank Hackinson announces. Firm also has begun production on the album's songs for sheet music, educational, school band and choral arrangements, piano and guitar books.

General News

Disco-Vision Into Production

By STEPHEN TRAIMAN

NEW YORK—Without waiting for a green light on its joint venture consumer videodisk system with Philips, MCA Disco-Vision confirms it has a contract with a U.S. government agency to manufacture a commercial optical player designed for non-consumer applications.

Jack Findlater, Disco-Vision president, reports the first units will be delivered "in the very near future." The agreement also covers mastering and replication equipment and services in support of the hardware.

He emphasizes that these are institutional units that MCA itself is manufacturing, not the less-sophis-

ticated consumer version planned for its joint venture with Philips that Magnavox will build sometime next year.

MCA also is supplying the initial "information dissemination software," as Findlater describes it, on rigid reflective-readout disks. However, he notes that the alternative flexible disks may also be provided, depending on the government's needs.

With this action, MCA is traveling the same road recently announced by Thomson-CSF of France (Billboard, Nov. 20), with an institutional videodisk player to be built for the government and military next year. This will be followed by a less complex consumer player from Thomson-Brandt by 1980.

GOODY WINS ITALY SUIT

NEW YORK—It took almost a year of litigation in the Italian courts, but Sam Goody here has succeeded in stopping a record dealer in Milan from using the company name.

Word received by Goody headquarters is that a court has ruled that the dealer must change the store name so that no connection can be drawn by consumers with the prestigious U.S. chain.

At one time, it was learned, the Italian firm was contemplating a mini-chain of its own under the appropriated Sam Goody banner.

Major Push On Col 'Star' Album

NEW YORK—Columbia Records is planning its most extensive marketing campaign for a soundtrack release to promote the Barbra Streisand-Kris Kristofferson "A Star Is Born" album.

The LP, which has an \$8.98 list price, shipped Monday (15). The subdistributor price is \$4.32, while an independent retailer will pay \$4.80 (Billboard, Nov. 13).

The marketing campaign begins with the release of a single from the film, "Evergreen (Love Theme From 'A Star Is Born')."

Advertising for the LP will treat it as both an original soundtrack and as a new release from the two artists. The film premieres Christmas Day.

Three-way cross advertising is being developed by Columbia Records, Warner Bros. films and Warner Books which is issuing a novelization of the film. Ads for each part will include tags for the other two.

Streisand has a two-hour special set for RKO Radio in December and will appear on an ABC-TV special hosted by Barbara Walters.

N.J. Dreamland On a Jazz Policy

PHILADELPHIA—Al Schmidt and Jack Manoff, who operated the Just Jazz room here in center city with top jazz names before converting their spot into a disco last spring, make another attempt to turn jazz into a profit in taking over as entertainment directors of the recently rebuilt Dreamland Cafe. Located in nearby Lawnside, N.J., the cafe was destroyed by fire six months ago.

For the opener Nov. 11 it was Billy Eckstine heading the show with Karl Fisher through Sunday night. It's to Dells on Nov. 24 for five nights, and Jimmy Castor Dec. 3 for two nights. Other names being lined up include Donald Byrd and Eddie Kendricks.

ALBUM SERIES REVIEW

Young, Kirby, Duke And Guitarists Win New Life

NEW YORK—Columbia has released four additional titles from its jazz vaults, all two-record sets featuring Lester Young, John Kirby, Duke Ellington and a guitar compilation.

Of the four, the most special is "The Lester Young Story Volume 1." This set is from the John Hammond Collection and is the first of a proposed seven LP compilation of the great tenor saxophonist's career.

Besides the striking cover art, the album shows why Young was the titan of his era.

Featured in the company of other greats like Count Basie, Jo Jones, Jimmy Rushing, Buck Clayton, Benny Goodman, Billie Holiday, Teddy Wilson, Johnny Hodges and Buster Bailey, Young was the president with a sound that was oft-imitated and never quite reproduced by anyone else.

Many of the tracks are outtakes that were previously unreleased from Young's session's on Vocalion, Brunswick and Columbia, including dates with Jones-Smith Incorporated, Teddy Wilson and his Orchestra and Billie Holiday and her Orchestra.

One of the nicest parts of this package is the inclusion of narrative liner notes with quotes from Young, Jones, Hammond, Basie, Mary Lou Williams and others.

Another release in this series is John Kirby's "Boss Of The Bass." Although this great musician's career has gone generally unnoticed in the past decade, the album reaffirms the judgment of those jazz fans who felt Kirby's great bass of the 1930-1940 era was trendsetting.

Like the Young set, this album takes the listener chronologically through the illustrious career of this master musician (from the Chocolate Dandies to Duke Wilson and his Ten Black Berries to Chick Webb, Putney Dandridge and his Orchestra, Teddy Wilson and his Orchestra, Charlie Barnet, Lucky Millinder, Frankie Newton, Mildred Williams, Maxine Sullivan, Mildred Bailey and his own famed sextet).

Featured in his own musical ensemble were Charlie Shavers, Buster Bailey, Russell Procope, Billy Kyle and O'Neil Spencer.

"The World Of Duke Ellington Volume 3" is a continuation of the series Columbia began a year ago. This set showcases Ellington bands of 1951, 1952, 1956 and 1957.

Among the sidemen are Cat Anderson, Britt Woodman, Quentin Jackson, Juan Tizol, Willie Smith, Russell Procope, Paul Gonsalves, Harry Carney, Billy Strayhorn, Louis Bellson, Clark Terry, Ray Nance and Betty Roche.

Of all the reissues, the one LP that features the most unreleased material is "50 Years Of Jazz Guitar." Many of the cuts have never been released in the U.S. and other cuts from the CBS vaults have never been available previously.

This LP documents the evolution of jazz guitar as a medium from 1921-1971. Unlike many instrument anthologies, this one shows a multi-

tude of different guitar styles—from country jazz to blues jazz to modern jazz and everything in between.

Among those pickers featured are Lonnie Johnson, Django Reinhardt, Eddie Lang, Charlie Byrd, John McLaughlin, Kenny Burrell, Eddie Durham, Herb Ellis, Hank Garland, Leon McAuliffe, Charlie Christian, Slim Gaillard, Teddy Bunn, Memphis Minnie, George Van Eps and George Benson, among others.

This LP is a service to the musical world as it presents the evolution of the guitar as a solo instrument. Also, the unreleased tracks are important to the history of jazz on record.

JIM FISHEL



Albums

Led Zeppelin's "Soundtrack From The Film The Song Remains The Same" on Swan Song has gone platinum.

Linda Ronstadt's "Hasten Down The Wind" on Asylum has achieved platinum status.

Kiss' "Destroyer" on Casablanca has gone platinum & Kiss' "Rock And Roll Over" on Casablanca is third gold album.

"Jackson Browne" & "The Pretender" on Asylum; disks are his third & fourth gold albums.

"Brass Construction II" on United Artists; disk is the group's second gold album.

Ted Nugent's "Free For All" on Epic; disk is his second gold album.

Daryl Hall & John Oates' "Bigger Than Both Of Us" on RCA; disk is their second gold album.

Donna Summer's "Four Seasons Of Love" on Casablanca; disk is the artist's third gold album.

Gordon Lightfoot's "Summertime Dream" on Reprise; disk is his third gold album.

Frank Sinatra's "Ol Blue Eyes Is Back" on Reprise; disk is the artist's 14th gold album.

Fleetwood Mac's "Mystery To Me" on Reprise; disk is its third gold album.

Foghat's "Rock & Roll Outlaws" on Bearsville; disk is the group's fourth gold album.

The Mothers' "Overnight Sensation" on DiscReet; disk is Frank Zappa's second gold album.

James Taylor's "In The Pocket" on Warner Bros.; disk is his fifth gold album.

David Crosby & Graham Nash's "Whistling Down The Wire" on ABC; disk is the duo's second gold album.

"The Manhattan" on Columbia; disk is their first gold album.

"Dave Mason" on Columbia; disk is his second gold album.

ALBUM SERIES REVIEW

Memorable EmArcy Jazz Pops Up In New Packages

LOS ANGELES—There is much to recommend in Phonogram's reissue of seven double-LP packages from the well-remembered but long-deceased EmArcy jazz catalog.

"Trio In Transition" focuses on Oscar Peterson's early skills when Ray Brown's bass and drums by Ed Thigpen and Louis Hayes provided superb backup. There are 17 tracks, all taped in the '60s in Copenhagen and Chicago.

"The Quintet" is built around the late Clifford Brown's trumpet through 14 cuts from 1954-55, titles including "Ghost Of A Chance," "Jordu," "Sweet Clifford" and "Mildama." Complementing Brown's vigorous horn are Harold Land, Richie Powell, Max Roach and George Morrow.

"The Jazz Sides" offers 17 highly stylized vocals by the late Dinah Washington, abetted expertly by Wynton Kelly, Jimmy Cleveland, Lockjaw Davis, Clark Terry, Max Roach and others who worked with Dinah in the 1954-58 era. Washington could do it all; she was one who deserved to be ranked with Holiday, Fitzgerald, Bailey and anyone else who attained vocal prominence in the jazz field. But somehow she never did. A previously unreleased "If I Had You" and a distinctive "All Of Me" recorded at the Newport Jazz Festival in '58 are highlights of the package.

Buddy Rich's 1946 big band along with the drummer's small combo output as recently as 1960 are combined on the 20-track "Both Sides" album which, in addition to the leader's uncontestably excellent percussion, spots moving, effective contributions from Phil Woods, Sweets Edison, Stanley Turrentine, Seldon Powell, Al Cohn and the indefatigable Max Roach.

Gene Ammons' punchy, big-

toned tenor sax gooses "Jug Sessions," taped monophonically in 1947 and 1949 in Chicago. Flanking Jugs' horn are Junior Mance, Gene Wright and Ammons' late father, the renowned boogie-woogie pianist Albert Ammons, among others. Two versions of "Red Top" are offered in the 28-track presentation. Ammons died of bone cancer two years ago; his musicianship remains a legend in the Chicago area.

John Coltrane, Nat Adderley, Horace Silver, Jimmy Cobb and Junior Mance back Julian "Canonball" Adderley throughout the 17 tracks comprising "Beginnings." Recorded from 1955 through 1959, titles include "I'll Remember April," "Fallen Feathers," "Watermelon" and "Miss Jackie's Delight." All in all, "Beginnings" is as good a memorial to the late altoist as exists. Musically as well as physically, Cannon was a giant.

"Stratospheric" is the aptly titled contribution of Maynard Ferguson. His 20 cuts date back to 1954-56, a period in which Ray Brown, Georgie Auld, Bud Shank, Shelly Manne and Conte Condoli performed with the high-note trumpet and valve "bone virtuoso." "I Have But Two Horns" has not been available until now.

To Robin McBride goes credit for a first rate producing chore, a task which ordinarily brings minimal recognition. Jonathan Lusk's probing research, immensely informative and lucidly written annotation by Don DeMichael, Chris Albertson and Dan Morgenstern, and attractive graphics contributed by Jim Schubert, Joe Kotleba and Bob Ziering along with remastering from dated tapes by a corps of competent engineers are additional accomplishments evident in this praiseworthy series.

DAVE DEXTER JR.

On the Road With George



MANHATTAN FINALE—The Warner Communications corporate jet whisked George Harrison and top Warner Bros. executives from L.A. to Chicago, Boston, Washington, D.C. and finally New York where Harrison taped "NBC Saturday Night." From left: Nesuhi Ertegun, WEA International chairman; Steven Ross, Warner Communications board chairman, Harrison and Mo Ostin, Warner Bros. Records chairman.



HARRISON KICKOFF—George Harrison's five-city promotion tour for his first album release on Warner Bros., "Thirty Three & 1/3," got started at a Chasen's dinner in Los Angeles. From left: Joel Friedman, WEA Distributing Corp. president; Ed Rosenblatt, Warner Bros. vice president for sales and promotion; ex-Beatle Harrison and Dennis Morgan, operations director of Harrison's Dark Horse custom label.



ABC KEY—Rick Sklar (left), ABC Radio programming chief, with George Harrison.



D.C. DOINGS—George Harrison's Washington reception drew (from left) Bill Cunningham, general manager of Y100 in Miami; Russ Thyret, Warner Bros. vice president and national promotion director; Harrison; Jim Collins of Washington's WPGC (in background) and Chuck Browning, Warner Bros. promotion manager in Miami.

WEA Eyes Cable TV As Promo Medium

NEW YORK—Cable television, a largely overlooked and underrated music merchandising medium, gets an innovative test here Dec. 10 with the airing of a half-hour program commissioned by the WEA New York branch.

"Warner/Elektra/Atlantic Is Music" (The Winning Combination) is the local branch's entry in the unofficial competition of the eight WEA regions. It was the joint brainstorm of branch manager George Rossi, with assistance from Bruce Tesman and Larry Herman, and freelance video producer Jan Bridge.

While the tape has some rough spots and is an unpolished program by commercial tv standards, it should be most effective for the more avant-garde tv medium.

To be seen on Cable Channel 10 here following a New

York Knicks NBA basketball game at approximately 11 p.m., it follows the five local label promotion men through a typical day and night with visits to a deejay, store and club, intercut with three "live" acts and a giveaway of four WEA holiday LPs.

Warner's Rod Stewart and Atlantic's Average White Band are seen in "first time on tv" videotapes, doing "Tonight's The Night" and "A Love Of Our Own," respectively, while Elektra's Queen is seen on stage doing its hit "Bohemian Rhapsody."

The sometimes awkward, but natural, comments and gag lines of the five promo men—WB's Peter Kane and Ken Puvogel; E/A's Mitch Kanner, and Atlantic's Clarence Bullard and Steve Leeds—come across effectively.

Seminar In Fla. Clicks

NEW YORK—Several hundred representatives of the music industry gathered in Florida late last month for the first formal industry seminar held in Southern Florida.

Sponsored by NARAS and the Univ. of Miami, the seminars were a dialog between recording artists, songwriters, producers, music publishers and record company executives.

Some of the topics under discussion included: "Behind Closed Doors: The Challenge Of Record Production"; "Songwriting, Publishing And The Law"; "Artists/Managers/Record Company Negotiations"; "Marketing And Distributing Recorded Product"; "Record Promotion—What Is It?" "Radio Programming—An Art Or Science"; and "Behind The Scenes Of A Rock Concert."

Delegates included representatives from Atlantic, Elektra, RCA, Capitol, Polydor, TK, Heilicher Bros., and others.

Promise In Debut

CINCINNATI—Promise Records, sister to QCA label here, will release two debut LPs in the gospel field. Three titles will be out on the parent label. Acts include J.D. Sumner and the Stamps quartet, LaVerne Tripp and Bobby Grove.

Texas Pirate Distributor Gets Year & \$1,000 Fine

LOS ANGELES—In one of the first convictions involving a distributor of illegally duplicated tapes, Roy Lopez, a major alleged bootleg distributor in the El Paso/Ciudad Juarez area, was sentenced to one year in prison, five years probation and \$1,000 fine after pleading guilty to charges of copyright infringement.

Lopez, doing business as Roy Bos Tapes, was sentenced by U.S. Magistrate Jamie C. Boyd of the Texas Western District and is in custody at the La Tuna Federal Correctional Institute outside El Paso.

El Paso FBI agent Tom Kirsche, the officer of record filing the complaint against Lopez, says he believes Lopez is one of the first persons sentenced for violation of copyright law without being an actual manufacturer of bootleg product.

Kirsche says the law has only recently been enforced against distributors and the FBI is actively pursuing this area. He says that Lopez was one of the largest distributors in the area with an inventory of 25,000 tapes confiscated at the time of his arrest.

Lopez was sentenced to one year in jail on one count of copyright infringement and one year on one count of aiding and abetting such in-

fringement. Although the second jail term was to run concurrent, it was suspended and changed to the five-year probation term.

DJM On Move

NEW YORK—DJM Records has assigned its advertising account to Adelante Advertising Inc. The agency will be putting special emphasis on advertising and promoting to the black consumer market.

The first project will be to promote "Ain't That A Bitch," the new LP by Johnnie Guitar Watson. Print and radio ads will begin in December.

RSO To Chappell

NEW YORK—Chappell Music will administer the music publishing catalogs of the Robert Stigwood Organization worldwide, under a new agreement between the two firms.

The agreement, which includes ASCAP and BMI catalogs, involves the total Chappell group in the administration and promotion of RSO's publishing interests.

Chappell has also signed a co-publishing agreement with Syljohn Music representing writer/producers Sylvester Bradford and Johnny Gonzalez.

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New Companies

Star Track Records and Ba Ja Music formed by Jay Clarkson, president of Star Track Entertainment. Firm is located at 20 Music Sq. West, Nashville, Tenn. (615) 256-0607.

Largo Records formed by Vern Hawk and Edward R. Bosken to promote country and pop records. Firm is located at 60 Gulf Blvd., Largo, Fla.

Starfire Productions formed in Washington, D.C., for purpose of artist management, promotion, consultant services and public relations. Darryll Brooks and Carol E. Kirkendall are founders. Location of firm is at 715 G St., N.W., (202) 347-7278.

Mascara Snake Productions, a new management firm, formed in Pittsburgh by Bob Bishop. First signing is Pennsylvania rock group, Tremor. Office located at 1478 Crafton Blvd., (412) 921-1319.

HB Associates formed in Boston by Ben Hill to do record promotion, merchandising and market consultant in New England. Firm will deal with rock, pop, r&b and jazz promotion covering major and secondary stations, one-stops, retailers and colleges. Firm is located at 4 Romar Terrace, (617) 440-8328.

Concerts North Inc., launched in Boston as a professional talent booking agency consolidating five smaller New England agencies. Firm, which serves the college, high school and club market, is located at 220 Alewife Brook Parkway, Cambridge, (617) 354-5411.

Garmisa Sales, an electronics and record-tape rep business, launched by Bobby Garmisa, son of longtime distribution executive Lenny. Garmisa was last with Vor Industries as national sales manager. Firm is located at 10457 Lindbrook Dr., Los Angeles, Calif. (213) 475-8884.

Hidden Sign a New Audiofidelity Label

NEW YORK—Audiofidelity Enterprises in association with Giorgio Moroder of Say Yes Productions, Munich, Germany, has formed Hidden Sign Records which will be distributed in this country by Audiofidelity's BASF distribution network.

First release on the new label will be a disco-oriented single, "Classically Elsie" by Dino Solera & The Munich Machine.

Moroder has produced Donna Summer and Roberta Kelly and has composed material recorded by Summer, Vanity Fair and Mireille Mathieu.

RCA-Midland Tie

NEW YORK—RCA Records and Midland International have combined for a promotional and marketing campaign to support Carol Douglas' album "Midnight Love Affair."

The push includes in-store and disco promotions, LP and T-shirt giveaways, print and broadcast ads, and personal appearances.

Some highlights have been a date-with-a-disk jockey contest in Los Angeles, a "Midnight Love Affair Weekend For Two" drawing in Boston, and six-foot by six-foot blowups of the LP cover in Atlanta.

Alta California Artists, a new management firm, formed in San Francisco by Bill Allen. First act signed is John Handy with plans of adding other acts to the roster. Firm located at 827 Folsom St., (415) 777-2930.

John Russel Publishing Co. formed by Jack Faith for all aspects of the entertainment industry including music publishing. Firm is located at 9344 Annapolis Rd., Philadelphia, Pa.

Ron Herbert Management, a personal management firm, opened by Ron Herbert at 920 S. Oriole, Virginia Beach, Va. First act signed is Mayson, a four-man rock group, (805) 422-5045.

Full Moon Productions, promoters of concerts in Detroit, Ann Arbor, Toledo, and other Michigan and Ohio markets, formed by Dave Alan. Location is at 28165 Greenfield, Southfield, Mi. (313) 557-2038.

Top Bound Music Publishing Co. formed in Philadelphia by Allan Felder to engage in all phases of the music industry including music publishing. Address is 8634 E. Provident St.

Media Communications/Direct Marketing formed as a total media service to work with direct response companies and advertising agencies from conceptual development through television production to time placement and daily reporting. It will also offer research and study service. President is Joel Levinson. Address is 3 East 54 St., New York City, (212) 832-6500.

Cleveland Store Hosts Carter Son

CLEVELAND—Chip Carter, son of president-elect Jimmy Carter, danced the polka here at the opening of the new Tony's Polka Village, a specialty record and gift store that houses its own broadcasting studio.

The younger Carter assisted owner Tony Petkovsek in the ribbon-cutting, and "delighted one and all with his dancing ability in doing the polka," according to one eyewitness.

New home of the polka village, a fixture on the polka scene here, is 971 E. 185th St.

Island In a Deal

LOS ANGELES—Island Records has signed a worldwide distribution deal with Michael Nesmith's independent label, Pacific Arts.

The first release in the new pact will be "Compilation," a collection of the most requested cuts from Nesmith's previous albums. Island will issue Nesmith's "The Prison," and Kaleidoscope's "When Scopes Collide," both already released by Pacific Arts this year.

Heilicher Named

NEW YORK—Heilicher Bros. of Atlanta has been named new distributor for Audio Fidelity Records and affiliated labels including MPS/BASF. The distribution area covers all of Georgia and Tennessee as well as parts of Mississippi, Alabama and Kentucky.

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13 Music And Radio Presidents Set For 9th Annual Radio Forum

LOS ANGELES—A total of 13 record company and radio company presidents have been set for two panels during the ninth annual International Radio Programming Forum at the Marriott Hotel in New Orleans Dec. 1-4. This is the first time that such panels have ever been assembled for a major radio programming meeting of this kind, according to Paul Drew, vice president of radio programming for the RKO Radio chain and chairman this year of the Forum advisory committee. A unique feature of the two panel sessions, each two hours long, is that they will be educationally cross-pollinated. Bruce Johnson, president of Starr Broadcasting, New York, will moderate a music panel on "What Will Entertainment Be Like Tomorrow" at 10 a.m. Friday (3) consisting

of Arnie Mogull, president of United Artists Records, Los Angeles; Jerry Rubenstein, president, ABC Records, Los Angeles; Jerry Greenberg, president, Atlantic Records, New York; Russ Regan, president, 20th Century Records, Los Angeles; and Barney Ales, president, Motown Records, Los Angeles.

The next day at 10 a.m., Russ Regan will moderate a radio panel consisting of Bruce Johnson, Stan Kaplan, president of Sis Radio, Charlotte, N.C.; Paul Neuhoff, president of Oliver Neuhoff Broadcasting, Cleveland; George Duncan, president of Metromedia Radio, New York; George Wilson, president of Bartell Broadcasters, New York; and Dwight Case, president of RKO Radio, Los Angeles.

The four-day radio educational meeting has already broken attendance records for all previous Forums, based on advanced registrations. Besides the workshop sessions and panel discussions, there will be science workshops to demonstrate the use of the computer in programming, 4-channel sound, and various audio processes units.

Speakers and moderators just recently added to the agenda include

Barry Fey, president of Fey-Line, Denver; Joe Sullivan, head of Sound 70 Productions, Nashville; Gary Stevens, general manager of KDWB in Minneapolis; Mike Carrer, sex educator, New York; Father Joe Burke, Los Angeles; Rick Sadle, KSAN, San Francisco; Chuck Blore, chairman, Chuck Blore Creative Services, and record artist Don Williams who'll perform Friday (3) night along with Sir Doug Sahn and The Texas Tornados.

Many people will be registering right up until the last moment. If you'd like to register, you may do so either Wednesday (1) at the Marriott Hotel or the opening morning, Thursday (2). Extra luncheon and cocktail party tickets will also be available for purchase for spouses.



FRISKY TIME—Being frisked by Shelly Stiles, music director of WMMS are, from left: Billy Paliselli of the Artful Dodger on Columbia Records, Columbia product manager Bill Freston, Steve Cooper, Steve Brigida, Gary Cox and Gary Herrewig of the group, M105 air personality Mudcliff, and WMMS air personality Kid Leo. The group was on tour promoting its new "Honor Among Thieves" album and performing at the Agora in Cleveland.

'You've Got It'

DALLAS—JAM Creative Productions has launched a new station ID package—"You've Got It!" The series, according to Mary Lyn Wolfert of the firm, provides stations with a positive approach to promoting themselves and is ideal for rock or MOR stations. It was piloted by WCBM in Baltimore.

Musi-News New Idea To Promote WNAM's Playlist

NEENAH, Wis.—WNAM, a 5,000-watt station here programmed by Ron R. Ross, is launching a Musi-News to replace its printed playlist distributed to listeners. "We're going into a weekly newspaper format. At first, it will be a four-page newspaper, expanding to eight as time and material becomes more available.

"Musi-News will contain a playlist, artist bios, station pictures, recording artist pictures, a concert

calendar, weekly columns by the disk jockeys, etc. Our first issue will be out Nov. 19," says Ross.

Last week, Ross was trying to build up a backlog of artist pictures and bios. "This will provide good exposure for new and established artists. The only qualification we place on this material is that it be on contemporary artists."

The Top 40 station is located in the Appleton area of Wisconsin.

RADIO PROGRAMMING FORUM COMPETITION

76 Personalities Make Finals

LOS ANGELES—Seventy-six air personalities have made the finals in the annual competition conducted for the International Radio Programming Forum.

The five finalists in five different categories—Top 40, MOR, progressive, soul and country music—will be announced in the agenda handbook distributed the opening day of the ninth annual International Radio Programming Forum at the Marriott Hotel in New Orleans Dec. 1-4. Only those attending the Forum will, of course, learn who the finalists are until after the winners are announced at the Awards Banquet Saturday (4) night.

Among the 19 Top 40 air personalities who were selected by the several regional judging panels were: Don Rose of KFRC, San Francisco; the Magic Christian, WVBF, Boston; Bob Sirott of WLS, Chicago; Fred Winston of WLS in Chicago at the time he entered the competition; Howard Hoffman of WPIX, New York; Brad Phillips, CHAB, Moosejaw, Canada; Murphy in the Morning, WOKY, Milwaukee; Pat Patterson, WKIX, Raleigh; Don Terry, WTLB, Utica, N.Y.; Terry Tyler, WIRK, West Palm Beach, Fla.; Paulie, WXLO, New York; Kevin Sanderson, WAAM, Ann Arbor, Mich.; Terry Riley, WAAM, Ann Arbor, Mich.; Ron McKay, WKIX, Raleigh, Ron Roas, WNAM, Neenah, Wis.; Sean McKay, WNCI, Columbus, Ohio; Chip Stanley, KVSL, Show Low, Ariz.; Charlie Foxx, KRIZ, Phoenix; Greg Thomas, WCVS, Springfield, Ill.; Chip Hobart, WOXO, Norway, Maine; Paul Trembley, WDOT, Burlington, VT.; and Shotgun Tom Kelley, KFMB-FM, San Diego.

The awards committee, headed by L. David Moorhead, general manager and vice president of KMET, will present prizes to the winning disk jockey in a market above a million in population and the winning disk jockey in a market below a million in population in each music format category.

Regional winners in MOR (adult contemporary) radio include: Wally Phillips, WGN, Chicago; Ron Roland, WGN, Chicago; Del Hull, KRNT, Des Moines; Alan Chilcoat, KOY, Phoenix; Dan Armstrong, KOY, Phoenix; Bill Heywood, KOY, Phoenix; Ron Morgan, KSD, St. Louis; Gene Klavan, WNEW-AM, New York; John Lanigan, WGAR, Cleveland; Jerry Clark, WASH, Washington; Michael Black, KONO, San Antonio; Steve Lundy, KDEO, San Diego; Joe Wade, WFDF, Flint, Mich.; Don Imus, WNBC, New York; Jeffrey Topps, WGNY, Newburgh, N.Y.; Morgan, WFBL, Syracuse, N.Y.; J.P. McCarthy, WJR, Detroit; Lohman and Barkley, KFI, Los Angeles; Ron Harper, KQIZ, Amarillo, Tex.; Mike Butts, KDWB, Minneapolis; John Lee, KGFF, Shawnee, Okla.; John Forsythe, XROK, El Paso; Phil Redo, WVLC, Orleans, Mass.; Jack Raymond, WEIM, Fitchburg, Mass.; Peter Hunn, WNLC, New London, Conn.; and Dick Taylor, WBEC, Pittsfield, Mass.

In progressive radio, regional air personalities selected were: Pete Fornatale, WNEW-FM, New York; John Duncan, WGVI, Gainesville, Fla.; Stan Garrett, KZEL, Eugene, Ore.; Alison Steele, WNEW-FM, New York; Dion Jackson, KLOS, Los Angeles; Jim McInnes, KGB-FM, San Diego; Greg Collins, FM99, Vancouver; Bernie Bernard, WBAB, Babylon, New York; Bob McClay, KSAN, San Francisco; and Barry Grant, WPLR, New Haven.

Country music air personalities selected by the regional judges include: Ron Evans, KGOW, Broken Arrow, Okla.; Tom Allen, KBOX, Dallas; Larry Kenny, WHN, New York; Jessie, WHN, New York; Bob Wise, KEED, Eugene, Ore.; Peck and Penny, KBOX, Dallas; Bob Barwick, WWVA, Wheeling, W. Va.; Rod Douglas, WVOJ, Jacksonville, Fla.; Bob Barry, WEMP, Milwaukee; and Deano Day, WDEE, Detroit.

Country air personalities who also advanced to the finals were: Sunny Jim Arnold, KCUB, Tucson; Bobby

Butler, KJJI, Phoenix; Frank Terry, KNEW, San Francisco; Deanna Crowe, KNEW, San Francisco; and Mike Carta, WVOJ, Jacksonville, Fla.

Soul air personalities who made the finals were: Arthur Takeall, WBOK, New Orleans; Jim Maddox, KDAY, Los Angeles; J.J. Johnson, KDAY, Los Angeles; Hank Spann, WWRL, New York; Bobby Jay, WWRL, New York; Jay Johnson, WTLC, Indianapolis; Dale Bell, WDAO, Dayton; and Sunny Joe White, WILD, Boston.

Because no two versions of Top 40 or even MOR radio formats sound the same today, the judges made their determination of the categories arbitrarily, basing their decisions on the music and an estimation of the target audience. **CLAUDE HALL**

Vox Jox

By CLAUDE HALL

LOS ANGELES—As you read this, I'll either be in New Orleans or almost there. The ninth annual International Radio Programming Forum starts Dec. 1 at the Marriott Hotel; you still have time to come on down and be with us. Diane Kirkland, Forum Coordinator for me, will be on hand to accept last-minute registrations.

Right now, the Forum looks extremely good. Not only are we going to have a great time, but playing with that Moffat Computer Assisted Programming System will be exciting. It, along with mucho other equipment, will be operating live—literally a toyland for broadcasters. In another science workshop you'll be able to hear quad music and what radio of the future is going to be like. In another workshop, Ed Butterbaugh of CKLW in Detroit and Bruce Earle, the man who put million-watt Radio Million on the air a few weeks ago in Costa Rica, will prove to you how to make AM radio sound as good as FM.

And, of course, there'll be session after session and discussion after discussion on everything from album programming to sales that you won't want to miss. The problem-solving clinics, where you can bring your programming and management problems to an expert, is worth the trip to New Orleans by itself. It'll

(Continued on page 17)

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NBC Stations To Use New Calls

NEW YORK—Though WRC in Washington will remain an all-news station, according to NBC Radio president Jack G. Thayer, FM stations in New York, Chicago and San Francisco will be undergoing call letter changes and installation of new formats. New York will probably be soft rock, Chicago an album rock station, and San Francisco will feature a broad MOR format aimed at wide demographics.

Vox Jox

Continued from page 16
 be your chance to obtain free programming consulting, in a sense.
 I hope to see you in New Orleans!

The staff lineup at KRUX in Phoenix features program director **Richard Ruiz** 6-10 a.m., **Jay Morgan** 10 a.m.-2 p.m., production director **Barry Morgan** 2-6 p.m., music director **Greg Mills** 6-midnight, and **K.C. Kennedy** midnight-6 a.m., with weekenders **John Roberts**, **C.W. McMuffin**, and swing man **J.J. McCartney**. **Joseph Austin Koff** is

general manager of the Top 40 station, **Gerald Ackley** news director, and **Chuck Adams** chief engineer. . . . **WDHF** in Chicago will change calls to **WMET**, says program director **Gary Price**. No other changes are contemplated.

Don Tegeler, once music director of **WHN** in New York when it was an MOR station, has carved his own little goldmine out of the hills of Beverly Hills, Calif. Besides working almost nightly at **PIPS International**, a private disco, as a disk jockey, he

operates a private party disco service. Has done disco parties for **Hugh Hefner**, aides of **Jimmy Carter**, etc. And discos for fashion shows, too. Old friends and people who want to do parties can reach him via 213-463-9554. Has disco equipment; will travel.

Johnny Shiloh, otherwise known as **George Cogan** to his relatives, is now program director of **KCJL**, an FM country station, and **KJIN**, a FM rock AM station. Staff of the FM features **Shiloh** in the morning, **Les Domangue** in midday, **Rebecca Robbins** afternoons, **John Labord** all-night, and weekenders **Kenny Fuggatt**, **Faz Fazzio**, and **Jimmy (OK) Cole**. The AM side of the **Houma, La.** operations features **Frank Smith** in the morning and general manager **James (Bo) Bozeman** the rest of the time; it's automated. **Shiloh** would like better country music record service.

Curt Whitcomb writes that he's back home in Pennsylvania at **WCTX** in Palmyra. "I recently helped a friend, **John Garland**, open his new 24-hour country music station in Anchorage, Alaska. But now I'm handling country programming at selling for **WCTX**." He needs better country record service and says that gospel-country records should be sent to the station care of **Tom Edwards** and **Dave Kline**. . . . **Warren C. Robinson**, 126 Hurley Ave., Kingston, N.Y. 12401, has launched a new daily syndicated radio show called "Consumer Watch" that's slated to hit the air in early 1977. You can get a free demo by writing him. It's a five minute show.

Another plug for the Forum: On Thursday night, **CBS Records** is sponsoring a party on a paddlewheel steamboat up and down the Mississippi River—just like in the movies. **Chuck Thagard** and **Bob Sherwood** have been laboring hard on this party to make it a premiere social event of the year. There'll be entertainment and food and perhaps a couple of cans of beer on board. It's really going to be a pleasant event and everyone attending may bring their ladies.

Ritchie Yorke, who used to be a Billboard correspondent in Toronto, has a new book out called "The History Of Rock'n'Roll" and you can get a copy for \$5.95 from **The Two Continents Publishing Group, LTD.**, 5 South Union St., Lawrence, Mass. 01843. This is the book that sort of goes along with the recent 60-hour **CHUM** radio documentary. The book is full of pictures and facts and a must for every radio station library and virtually every disk jockey. . . . **Don Bishop** has left **K-100** in Los Angeles to take over programming at **KAYK-AM-FM** in Salt Lake City. He'll also be on the air there.

Bill Heizer has been appointed program director of **WTK**, a progressive country station in Boston. He'd been at **WAXY** in Fort Lauderdale. New engineer at the station, plus **WCOP** is **Rick Sawyer**, who'd been at **WRKO** and **WROR** in Boston. Joining **WCOP** as a disk jockey is **Dave Richards**. He'll do the 7-midnight shift. He'd been at **KPIK** in Colorado Springs, Colo.

Jay Blackburn has been named program director of **WSDM** in Chicago; he'd been a partner in **Hope, Bennett, Blackburn**, a radio construction and engineering firm with

headquarters in San Juan, Puerto Rico and heart in St. Croix . . . Whups, I want to give you the lineup now at **WCOP**, a Boston country music station. **John Cassidy** does 5:30-10 a.m., **Gus Saunders** 10-11 a.m., followed by **Don Murray** noon-3 p.m., **Joe McDonough** 3-7 p.m., **Dave Richards** all-night, and **Michael Paige** midnight-5:30 a.m.

Pat Tallman is now doing the morning drive show at **KKYX** in San Antonio; he's been with the station seven years as either a disk jockey or news editor. The 50,000-watt station plays country music. . . . **Lee Lawrick** has joined **WHBF** in Rock Island, Ill., as afternoon announcer at the country music station. He'd been with **WFMB** in Springfield, Ill. He replaces **Brian Melby** who is now in sales at the country music station. . . . **Peggy Sears** is now part of the morning air team at **KBOX** in Dallas. Her bio sounds like she's a superchick; she was even a cheerleader at **Ole Miss**, where she had a grade average of 3.5, and was a regular on "The Newcomers" **CBS-TV** summer show in 1972.



Sears

KUSC-FM, operated by the Univ. of Southern California, has increased its transmittal power to 10,700 watts effective Dec. 5. The station will now be capable of beaming its signal to nearly 10 million listeners in the Southern California area.

According to **Wallace A. Smith**, general manager, listeners will hear classical music and original programming produced by **National Public Radio** in stereo from 6 a.m. to midnight without commercial interruptions. Thanks to a grant from the Corp. for Public Broadcasting, **KUSC** has expanded its staff from five to 25 including administrators, programmers and operators. In addition, it has expanded its facilities and doubled its music library. Upcoming **KUSC** projects include the creation of an original documentary and dramatic programming unit utilizing local talent. **KUSC** is developing a community resource which we hope will become a significant force and catalyst for cultural growth," says **Smith**.

Don Graham just brought up a copy of "The Hollyweird Squares," a comedy album featuring **Hudson & Pickett**. **Hudson** is **Bob Hudson**, formerly of the old **Hudson and Landry** radio team (**Ron Landry**). And **Pickett** a few years ago twice had a hit with "Monster Mash," which is best described as a spoof on **Boris Karloff**. One of the cuts on the LP is a spoof on the television game show "Hollywood Squares" and there's also a cut called "The Legacy of How-Hard Huges."

The second album brought to me by **Don Graham** is an album by **Robin Wilson** on **A&M Records**. She's his wife. And was performing a week ago in the **Little Club** in Beverly Hills.

Rhett Walker has left **Nickelsen Broadcasting**; he's still on the board of **Nickelsen** though. . . . **John Tory** is now consulting at **3DB** in Melbourne. . . . Latest member of **KTNQ**, Los Angeles, is **Doc Holliday**, formerly program director of

KIKX in Tucson. . . . Staff lineup at **KTRT** in Truckee, Calif., under new program director **Larry Irons**, includes **Phil Sharkey** 6-10 a.m., **Tommy Ray** 10 a.m.-3 p.m., **Irons** 3-6 p.m., **Tony Kelcollins** 6-10 p.m. sign-off, **Miles Bennetts** works weekends on the adult contemporary station.

The new staff lineup at country-formatted **WTHI** in Terre Haute, Ind., includes music director **Jim De Marco** 5-9 a.m., **Dave Olson** 9 a.m.-2 p.m., **Bobby Kraig** 2-6 p.m., the syndicated **Ralph Emery** show 6-7 p.m., **Shawn Murphy** 7-midnight, and **Jay Berks** weekends. Program director is **Fred Morse**. And **De Marco** adds: "All is well here in Terre Haute."

Gary Allyn has launched "The O.B. Ranger" again. This is about three months of three-to-five minute comedy skits. They're to be used daily and are in stereo on tape and you can find more information by asking him for a sample from 714-296-3133. Gary once tried to call the series "The Stoned Ranger," but got stopped. They're funny. . . . **Wes Gibson**, 805-942-9981, is looking for a new job. Was at **KUTY** in Palmdale, Calif. Has three years of experience and says he's good in production.

Charlie Horwitz, recently with **WHCN** in Hartford, Conn., is looking for work and can be reached via 203-289-6780. Is a musician, too. And that can't hurt. . . . **Jacquie Heselrig** is now the music director at **WJNL** in Johnstown, Pa., as well as an announcer.

Miami's Ex-Jazz WBUS Airs As WWWL Love 94

MIAMI—Love 94 is the slogan and adult contemporary is the new format of the old **WBUS** here. **Pete Berlin**, general manager and program director, has changed the official calls to **WWWL**, but the "bright MOR" format air, he says, is referred to on the air as **Love 94** and **Dick Starr** of **Century 21 Productions**, Dallas, has cut a new set of **ID jingles** to fit. The station previously featured a jazz format. Today, the playlist features about 29-30 records and **Berlin** uses a "negative exclusion factor" in deter-

mining what 30 records to play; he excludes anything that would be "hostile" to adults. The same theories apply in oldies, which date back to 1965 but must all be totally recognizable and are basically standards. The station is targeting men and women 18-49. Air lineup at the station includes **G. Michael McKay** in the morning, followed by **Jim Kelly**, **Mark Denver**, **Russ Oasis** who does a television show also on channel 51 locally, and **Ed Bell** in the all-night position. **Berlin** has now been with the station through three formats.

Cecil Spinning At Sea

LOS ANGELES—**KGIL's** **Chuck Cecil**, whose "Swingin' Years" program devoted to big bands of the 1930-45 period is now in syndication to 41 cities, will provide recorded entertainment for passengers aboard the British-registered "Island Princess" on a cruise from Los Angeles to San Juan, P.R., starting Jan. 1. "I'll be taking along 650 LPs," says Cecil, "and we'll be piping the big bands day and night through the ship's audio system for 14 days and nights. We will stop off in Acapulco and sail through the Panama Canal to the music of **Ellington**, **Luncheon**, **Basie** and other giants of a previous generation." Cecil and the passengers will then fly home to Los Angeles via **American Airlines** from San Juan.

Arbitron To Tell All At N.O. Forum

Continued from page 1
 away information and materials to everyone attending. "We'll be armed to answer any question put to us," **Engle** said. Arbitron will have a suite in the convention hotel—the **Marriott**—and both **Engle** and **Mike Levin**, eastern radio sales account executive, will be on hand to talk to program directors and general managers at the Forum. The guide will be basically a history of radio ratings "and how we measure radio," **Engle** said. Also, the guide will delve into some topics never really brought out in the open but in widespread use by some of today's brighter program directors. The guide will show a program director how to calculate time spent listening, how to determine listening spans for records. The program director will also be shown

how to determine audience reach and how many times a given record is heard for a specific rotation pattern. **Engle** said that he will bring mechanical diaries for both **New York** and **New Orleans** to the Forum and that program directors will be able to examine them and ask questions. "We're also going to introduce something brand new at the meeting . . . something so new it's not even named yet. What it'll be is a summary of a given market for an individual showing each radio station listened to in a week's time and the average quarterhour." **Engle**, a former disk jockey and program director dating back to **WSGN** in Birmingham, Ala., seemed eager and willing last week to talk openly about **Arbitron** research methodologies.

Big Band Fans Rise Up

SAN FRANCISCO—Ach, but everybody seems to be protesting these days, so why not a group of big band music fans to keep **KMPX** here in a big band format? A petition with about 1,000 signatures, including that of **Bing Crosby**, has been sent to the **FCC** asking that the sale of the FM station to a local group—which intends to change the format—be denied. The station was the birthplace, oddly enough, of progressive rock as a format under the late **Tom Donahue**, but has been featuring big band music for several months.

Bubbling Under The HOT 100

- 101—FREE, **Deniece Williams**, Columbia 3-10429
- 102—LIVING TOGETHER (In Sin), **Whispers**, **Soul Train 10773** (RCA)
- 103—GET YOU SOMEBODY NEW, **LaBelle**, Epic 8 50262
- 104—MIDNIGHT SOUL PATROL, **Quincy Jones**, A&M 1878
- 105—SUPERMAN LOVER, **Johnny Guitar Watson**, DJM 1019 (Amherst)
- 106—IT'S ONLY LOVE, **Z.Z. Top**, London 241
- 107—OOH CHA, **Soul Train Gang**, **Soul Train 10792** (RCA)
- 108—GETTIN' IT IN THE STREETS, **David Cassidy**, RCA 10788
- 109—NINETY-NINE AND A HALF, **Trammps**, Atlantic 3365
- 110—I'M NOT IN LOVE, **Richie Havens**, A&M 1883

Bubbling Under The Top LPs

- 201—THE BEST OF **ROD STEWART**, Mercury SRM-2-7506 (Phonogram)
- 202—PHOEBE SNOW, Shelter SRL 52017 (ABC)
- 203—MARY KAY PLACE (As **Loretta Hagers**), **Tonite!** At The Capri Lounge, Columbia PC 34353
- 204—ENGLAND DAN & JOHN FORD COLEY, I Hear The Music, A&M SP 4613
- 205—EARL KLUGH, Living Inside Your World, Blue Note BN LA667 G (United Artists)
- 206—AL STEWART, Past, Present & Future, Janus JKS 3063
- 207—ROD STEWART, Atlantic Crossing, Warner Bros. BS 2875
- 208—JIM CROCE, Photographs & Memories His Greatest Hits, ABC ABCD 835
- 209—THE BEATLES, Sgt. Pepper's Lonely Hearts Club Band, Capitol SMAS 2653
- 210—SALSOL ORCHESTRA, Christmas Jollies, Salsoul S2S 5507 (Caytronics)

DECEMBER 4, 1976, BILLBOARD

Billboard Singles Radio Action

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

Based on station playlists through Wednesday (11/23/76)

TOP ADD ONS - NATIONAL

- QUEEN—Somebody To Love (Elektra)
- (D) ROSE ROYCE—Car Wash (MCA)
- MARY MacGREGOR—Torn Between Two Lovers (Ariola America)

PRIME MOVERS - NATIONAL

- ELTON JOHN—Sorry Seems To Be The Hardest Word (MCA)
- MARILYN McCOO/BILLY DAVIS JR.—You Don't Have To Be A Star (ABC)
- (D) BRICK—Dazz (Bang)

BREAKOUTS - NATIONAL

- QUEEN—Somebody To Love (Elektra)
- ENGELBERT HUMPERDINCK—After The Lovin' (Epic)
- ELECTRIC LIGHT ORCHESTRA—Livin' Thing (U.A.)

D—Discotheque Crossover

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

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

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

- KRIZ—Phoenix**
- YVONNE ELLIMAN—Love Me (RSO)
 - SPINNERS—Rubberband Man (Atlantic)
 - FIREFALL—You Are The Woman (Atlantic) 22-12
 - ELTON JOHN—Sorry Seems To Be The Hardest Word (MCA) 25-15
- KBBC—Phoenix**
- MELISSA MANCHESTER—Monkey See, Monkey Do (Arista)
 - NONE
- KTKT—Tucson**
- ROSE ROYCE—Car Wash (MCA)
 - YVONNE ELLIMAN—Love Me (RSO)
 - SYLVERS—Hot Line (Capitol) 17-7
 - ALICE COOPER—I Never Cry (W.B.) 21-12
- KQEO—Albuquerque**
- AEROSMITH—Walk This Way (Columbia)
 - BOB SEGER/SILVER BULLET BAND—Nightmoves (Capitol)
 - MARILYN McCOO/BILLY DAVIS JR.—You Don't Have To Be A Star (ABC) 21-14
 - BURTON CUMMINGS—Stand Tall (Portrait) 13-7
- KENO—Las Vegas**
- BRICK—Dazz (Bang)
 - YVONNE ELLIMAN—Love Me (RSO)
 - QUEEN—Somebody To Love (Elektra) 37-28
 - ELECTRIC LIGHT ORCHESTRA—Livin' Thing (U.A.) 31-26

- KYNO—Fresno**
- QUEEN—Somebody To Love (Elektra)
 - AL STEWART—Year Of The Cat (Janus)
 - MARILYN McCOO/BILLY DAVIS JR.—You Don't Have To Be A Star (ABC) 19-13
 - SYLVERS—Hot Line (Capitol) 22-19
- KJOY—Stockton, Calif.**
- AEROSMITH—Walk This Way (Columbia)
 - BARRY MANILOW—Weekend In New England (Arista)
- D+ BRICK—Dazz (Bang) 30-20**
- QUEEN—Somebody To Love (Elektra) 22-15
- KGW—Portland**
- BRICK—Dazz (Bang)
 - DR. BUZZARD'S ORIGINAL SAVANNAH BAND—Whispering/Cherchez Les Femmes (RCA)
 - ALICE COOPER—I Never Cry (W.B.) 14-8
 - YVONNE ELLIMAN—Love Me (RSO) 18-12
- KING—Seattle**
- DOOBIE BROS.—It Keeps You Runnin' (W.B.)
 - BAY CITY ROLLERS—Yesterday's Hero (Arista)
 - ALICE COOPER—I Never Cry (W.B.) 11-4
 - ELECTRIC LIGHT ORCHESTRA—Livin' Thing (U.A.) 22-15
- KIRB—Spokane**
- BRICK—Dazz (Bang)
 - DAVID DUNDAS—Jeans On (Chrysalis)
 - MANFRED MANN'S EARTH BAND—Blinded By The Light (W.B.) HB-25
 - SYLVERS—Hot Line (Capitol) 26-22
- KTAC—Tacoma**
- MARY MacGREGOR—Torn Between Two Lovers (Ariola America)
 - SPINNERS—Rubberband Man (Atlantic) 21-15
 - SYLVERS—Hot Line (Capitol) 23-17
- KCPX—Salt Lake City**
- ABBA—Dancing Queen (Atlantic)
 - BAY CITY ROLLERS—Yesterday's Hero (Arista)
 - MARY MacGREGOR—Torn Between Two Lovers (Ariola America) 28-17
 - BREAD—Lost Without Your Love (Elektra) 29-23
- KRSP—Salt Lake City**
- ABBA—Dancing Queen (Atlantic)
 - BARRY MANILOW—Weekend In New England (Arista)
 - ELTON JOHN—Sorry Seems To Be The Hardest Word (MCA) 12-5
 - KENNY NOLAN—I Like Dreamin' (20th Century) 19-12
- KTLK—Denver**
- ROBIN TROWER—Caledonia (Chrysalis)
 - HAMILTON, JOE FRANK & DENNISON—Don't Fight The Hands (Playboy)
 - ELECTRIC LIGHT ORCHESTRA—Livin' Thing (U.A.) 34-24
 - QUEEN—Somebody To Love (Elektra) 35-29

- WTAC—Flint, Mich.**
- HALL & OATES—Do What You Want, Be What You Are (RCA)
 - STEVEN BISHOP—Save It All For A Rainy Day (ABC)
 - ELTON JOHN—Sorry Seems To Be The Hardest Word (MCA) 28-12
 - SYLVERS—Hot Line (Capitol) 23-15
- WGRD—Grand Rapids**
- MARILYN McCOO/BILLY DAVIS JR.—You Don't Have To Be A Star (ABC)
 - LEO SAYER—You Make Me Feel Like Dancing (W.B.)
 - ENGLAND DAN/JOHN FORD COLEY—Nights Are Forever Without You (Big Tree) 29-10
 - FIREFALL—You Are The Woman (Atlantic) 21-15
- Z-96 (WZZM-FM)—Grand Rapids**
- BREAD—Lost Without Your Love (Elektra)
 - QUEEN—Somebody To Love (Elektra)
 - ELTON JOHN—Sorry Seems To Be The Hardest Word (MCA) 24-12
 - MARILYN McCOO/BILLY DAVIS JR.—You Don't Have To Be A Star (ABC) 21-10
- WARY—Louisville**
- FOGHAT—Drivin' Wheel (Bearsville)
 - QUEEN—Somebody To Love (Elektra)
 - MANFRED MANN'S EARTH BAND—Blinded By The Light (W.B.) 10-1
 - MARILYN McCOO/BILLY DAVIS JR.—You Don't Have To Be A Star (ABC) 25-18
- WBGW—Bowling Green**
- KENNY NOLAN—I Like Dreamin' (20th Century)
 - BEATLES—Ob-La-Di, Ob-La-Da (Capitol)
 - ENGLAND DAN/JOHN FORD COLEY—Nights Are Forever Without You (Big Tree) 20-12
 - ELECTRIC LIGHT ORCHESTRA—Livin' Thing (U.A.) 10-6
- WGCL—Cleveland**
- QUEEN—Somebody To Love (Elektra)
 - AEROSMITH—Walk This Way (Columbia)
 - SYLVERS—Hot Line (Capitol) 17-7
 - LEO SAYER—You Make Me Feel Like Dancing (W.B.) 10-5
- WMCC—Cleveland**
- BARBRA STREISAND—Love Theme From "A Star Is Born" (Columbia)
 - MARILYN McCOO/BILLY DAVIS JR.—You Don't Have To Be A Star (ABC) 6-3
 - ROD STEWART—Tonight's The Night (Gonna Be Alright) (W.B.) 14-11
- WSJA—Cincinnati**
- ELECTRIC LIGHT ORCHESTRA—Livin' Thing (U.A.)
 - BLAZE—Silver Heels (Epic)
 - BOSTON—More Than A Feeling (Epic) 13-6
 - LEO SAYER—You Make Me Feel Like Dancing (W.B.) 18-13
- Q-102 (WKQR-FM)—Cincinnati**
- ELECTRIC LIGHT ORCHESTRA—Livin' Thing (U.A.)
 - BURTON CUMMINGS—Stand Tall (Portrait)
 - ALICE COOPER—I Never Cry (W.B.) 22-16
 - LEO SAYER—You Make Me Feel Like Dancing (W.B.) 14-11
- WCOL—Columbus**
- MANFRED MANN'S EARTH BAND—Blinded By The Light (W.B.)
 - LTD—Love Ballad (A&M)
 - DAVID DUNDAS—Jeans On (Chrysalis) 21-14
 - SYLVERS—Hot Line (Capitol) 12-6
- WCUE—Akron, Ohio**
- QUEEN—Somebody To Love (Elektra)
 - AEROSMITH—Walk This Way (Columbia)
 - HALL & OATES—Do What You Want, Be What You Are (RCA) 37-20
 - ELTON JOHN—Sorry Seems To Be The Hardest Word (MCA) 20-10
- 13-Q (WKQT)—Pittsburgh**
- HALL & OATES—She's Gone (Atlantic)
 - ALICE COOPER—I Never Cry (W.B.) 13-6
 - ENGELBERT HUMPERDINCK—After The Lovin' (Epic) 6-2

- WPEZ—Pittsburgh**
- HALL & OATES—Do What You Want, Be What You Are (RCA)
 - BURTON CUMMINGS—Stand Tall (Portrait)
 - ENGELBERT HUMPERDINCK—After The Lovin' (Epic) 15-9
 - BRICK—Dazz (Bang) 17-12
- WRIE—Erie, Pa.**
- DAVID DUNDAS—Jeans On (Chrysalis)
 - BREAD—Lost Without Your Love (Elektra)
 - ROD STEWART—Tonight's The Night (Gonna Be Alright) (W.B.) 12-8
 - ENGELBERT HUMPERDINCK—After The Lovin' (Epic) 18-15
- WJET—Erie, Pa.**
- TAVARES—Don't Take Away The Music (Capitol)
 - BARRY MANILOW—Weekend In New England (Arista)
 - LEO SAYER—You Make Me Feel Like Dancing (W.B.) 13-7
 - BURTON CUMMINGS—Stand Tall (Portrait) 10-6

- WKY—Oklahoma City**
- BRICK—Dazz (Bang)
 - LTD—Love Ballad (A&M)
 - SPINNERS—Rubberband Man (Atlantic) 10-6
 - ELECTRIC LIGHT ORCHESTRA—Livin' Thing (U.A.) 18-14
- KOMA—Oklahoma City**
- BARBRA STREISAND—Love Theme From "A Star Is Born" (Columbia)
 - BAY CITY ROLLERS—Yesterday's Hero (Arista)
 - LEO SAYER—You Make Me Feel Like Dancing (W.B.) 26-16
 - ENGLAND DAN/JOHN FORD COLEY—Nights Are Forever Without You (Big Tree) 12-6
- KAKC—Tulsa**
- BREAD—Lost Without Your Love (Elektra)
 - YVONNE ELLIMAN—Love Me (RSO)
 - MARY MacGREGOR—Torn Between Two Lovers (Ariola America) 22-10
 - MARILYN McCOO/BILLY DAVIS JR.—You Don't Have To Be A Star (ABC) 14-7
- KELJ—Tulsa**
- DONNY & MARIE OSMOND—Ain't Nothing Like The Real Thing (Kolob)
 - KENNY NOLAN—I Like Dreamin' (20th Century)
 - MARY MacGREGOR—Torn Between Two Lovers (Ariola America) 25-15
 - DAVID DUNDAS—Jeans On (Chrysalis) 18-9
- WTIX—New Orleans**
- TAVARES—Don't Take Away The Music (Capitol)
 - AL GREEN—Keep Me Cryin' (Hi)
 - SYLVERS—Hot Line (Capitol) HB-25
 - LEO SAYER—You Make Me Feel Like Dancing (W.B.) 21-17
- KEEL—Shreveport**
- BEATLES—Ob-La-Di, Ob-La-Da (Capitol)
 - MARY MacGREGOR—Torn Between Two Lovers (Ariola America)
 - HAMILTON, JOE FRANK & DENNISON—Don't Fight The Hands (Playboy) 12-5
 - ENGELBERT HUMPERDINCK—After The Lovin' (Epic) 18-14

Pacific Southwest Region

- TOP ADD ONS:**
- (D) ROSE ROYCE—Car Wash (MCA)
 - YVONNE ELLIMAN—Love Me (RSO)
 - (D) SPINNERS—Rubberband Man (Atlantic)

- PRIME MOVERS:**
- MARILYN McCOO/BILLY DAVIS JR.—You Don't Have To Be A Star (ABC)
 - BURTON CUMMINGS—Stand Tall (Portrait)
 - ALICE COOPER—I Never Cry (W.B.)

- BREAKOUTS:**
- ELECTRIC LIGHT ORCHESTRA—Livin' Thing (U.A.)
 - QUEEN—Somebody To Love (Elektra)
 - AEROSMITH—Walk This Way (Columbia)

- KHI—Los Angeles**
- ROSE ROYCE—Car Wash (MCA)
 - LEO SAYER—You Make Me Feel Like Dancing (W.B.) 24-17
 - MARILYN McCOO/BILLY DAVIS JR.—You Don't Have To Be A Star (ABC) 16-11

- KDAY—Los Angeles**
- NONE
 - NONE
- KIIS—Los Angeles**
- ROSE ROYCE—Car Wash (MCA)
 - BURTON CUMMINGS—Stand Tall (Portrait) 29-13
 - SPINNERS—Rubberband Man (Atlantic) 22-16

- KEYZ—Anaheim**
- ROSE ROYCE—Car Wash (MCA)
 - QUEEN—Somebody To Love (Elektra)
 - LEO SAYER—You Make Me Feel Like Dancing (W.B.) 19-14
 - DOOBIE BROS.—It Keeps You Runnin' (W.B.) 78-23

- KFXM—San Bernardino**
- ENGELBERT HUMPERDINCK—After The Lovin' (Epic)
 - ELECTRIC LIGHT ORCHESTRA—Livin' Thing (U.A.)
 - MARILYN McCOO/BILLY DAVIS JR.—You Don't Have To Be A Star (ABC) 15-4
 - BARRY DEVORZON/PERRY BOTKIN JR.—Nadia's Theme (A&M) 19-14

- KCBQ—San Diego**
- ELECTRIC LIGHT ORCHESTRA—Livin' Thing (U.A.)
 - YVONNE ELLIMAN—Love Me (RSO)
 - BURTON CUMMINGS—Stand Tall (Portrait) 28-21
 - MARILYN McCOO/BILLY DAVIS JR.—You Don't Have To Be A Star (ABC) 25-20

- KAFY—Bakersfield**
- HAMILTON, JOE FRANK & DENNISON—Don't Fight The Hands (Playboy)
 - BREAD—Lost Without Your Love (Elektra)
 - ALICE COOPER—I Never Cry (W.B.) 23-15
 - SPINNERS—Rubberband Man (Atlantic) 14-8

Pacific Northwest Region

- TOP ADD ONS:**
- (D) BRICK—Dazz (Bang)
 - BAY CITY ROLLERS—Yesterday's Hero (Arista)
 - ABBA—Dancing Queen (Atlantic)

- PRIME MOVERS:**
- MARILYN McCOO/BILLY DAVIS JR.—You Don't Have To Be A Star (ABC)
 - LEO SAYER—You Make Me Feel Like Dancing (W.B.)
 - BARRY DEVORZON/PERRY BOTKIN JR.—Nadia's Theme (A&M)

- BREAKOUTS:**
- BARRY MANILOW—Weekend In New England (Arista)
 - ELECTRIC LIGHT ORCHESTRA—Livin' Thing (U.A.)
 - (D) DR. BUZZARD'S ORIGINAL SAVANNAH BAND—Whispering/Cherchez Les Femmes (RCA)

- KFRC—San Francisco**
- ROSE ROYCE—Car Wash (MCA)
 - ELECTRIC LIGHT ORCHESTRA—Livin' Thing (U.A.)
 - LEO SAYER—You Make Me Feel Like Dancing (W.B.) 12-6
 - SYLVERS—Hot Line (Capitol) 20-16

- KYA—San Francisco**
- BRICK—Dazz (Bang)
 - JACKSONS—Enjoy Yourself (Epic)
 - LEO SAYER—You Make Me Feel Like Dancing (W.B.) HB-19
 - BAY CITY ROLLERS—Yesterday's Hero (Arista) HB-21

- KLIV—San Jose**
- BRICK—Dazz (Bang)
 - LTD—Love Ballad (A&M)
 - MARILYN McCOO/BILLY DAVIS JR.—You Don't Have To Be A Star (ABC) 17-4
 - LEO SAYER—You Make Me Feel Like Dancing (W.B.) 18-6

- KNDE—Sacramento**
- HALL & OATES—Do What You Want, Be What You Are (RCA)
 - BOZ SCAGGS—What Can I Say (Columbia)
 - BARRY DEVORZON/PERRY BOTKIN JR.—Nadia's Theme (A&M) 16-8
 - ELTON JOHN—Sorry Seems To Be The Hardest Word (MCA) 10-3

- KROY—Sacramento**
- ALICE COOPER—I Never Cry (W.B.)
 - ENGLAND DAN/JOHN FORD COLEY—Nights Are Forever Without You (Big Tree)
 - BARRY DEVORZON/PERRY BOTKIN JR.—Nadia's Theme (A&M) 20-7
 - MARILYN McCOO/BILLY DAVIS JR.—You Don't Have To Be A Star (ABC) 19-12

North Central Region

- TOP ADD ONS:**
- QUEEN—Somebody To Love (Elektra)
 - ELECTRIC LIGHT ORCHESTRA—Livin' Thing (U.A.)
 - (D) BRICK—Dazz (Bang)

- PRIME MOVERS:**
- ELTON JOHN—Sorry Seems To Be The Hardest Word (MCA)
 - ENGLAND DAN/JOHN FORD COLEY—Nights Are Forever Without You (Big Tree)
 - SYLVERS—Hot Line (Capitol)

- BREAKOUTS:**
- BURTON CUMMINGS—Stand Tall (Portrait)
 - AEROSMITH—Walk This Way (Columbia)
 - HALL & OATES—Do What You Want, Be What You Are (RCA)

- CKLW—Detroit**
- BRICK—Dazz (Bang)
 - GLADYS NIGHT & THE PIPS—So Sad The Song (Buddah)
 - NONE

Southwest Region

- TOP ADD ONS:**
- MARY MacGREGOR—Torn Between Two Lovers (Ariola America)
 - (D) ROSE ROYCE—Car Wash (MCA)
 - FOGHAT—Drivin' Wheel (Bearsville)

- PRIME MOVERS:**
- LEO SAYER—You Make Me Feel Like Dancing (W.B.)
 - MARY MacGREGOR—Torn Between Two Lovers (Ariola America)
 - ENGELBERT HUMPERDINCK—After The Lovin' (Epic)

- BREAKOUTS:**
- YVONNE ELLIMAN—Love Me (RSO)
 - ELECTRIC LIGHT ORCHESTRA—Livin' Thing (U.A.)
 - QUEEN—Somebody To Love (Elektra)

- KILT—Houston**
- FOGHAT—Drivin' Wheel (Bearsville)
 - MARY MacGREGOR—Torn Between Two Lovers (Ariola America)
 - BRICK—Dazz (Bang) 39-25
 - ERIC CLAPTON—Hello Old Friend (RSO) 40-30

- ARBE—Houston**
- STEVEN BISHOP—Save It All For A Rainy Day (ABC)
 - QUEEN—Somebody To Love (Elektra)
 - MARILYN McCOO/BILLY DAVIS JR.—You Don't Have To Be A Star (ABC) 16-10
 - ENGELBERT HUMPERDINCK—After The Lovin' (Epic) 24-19

- KNOK—Dallas**
- JOE SIMON—Easy To Love (Spring)
 - LABELLE—Isn't It A Shame (Epic)
 - BRICK—Dazz (Bang) 18-10
 - JAMES BROWN—Body Heat (Polydor) HB-32

- KLIF—Dallas**
- GALLAGHER & LYLE—Heart On My Sleeve (A&M)
 - ROSE ROYCE—Car Wash (MCA)
 - LEO SAYER—You Make Me Feel Like Dancing (W.B.) 23-11
 - ALICE COOPER—I Never Cry (W.B.) 25-18

- KNUS-FM—Dallas**
- EARTH, WIND & FIRE—Saturday Night (Columbia)
 - MARILYN McCOO/BILLY DAVIS JR.—You Don't Have To Be A Star (ABC)
 - ENGELBERT HUMPERDINCK—After The Lovin' (Epic) 15-5
 - ELTON JOHN—Sorry Seems To Be The Hardest Word (MCA) 12-6

- KFJZ—Fl. Worth**
- ELECTRIC LIGHT ORCHESTRA—Livin' Thing (U.A.)
 - ELTON JOHN—Sorry Seems To Be The Hardest Word (MCA)
 - LEO SAYER—You Make Me Feel Like Dancing (W.B.) 15-8
 - BOSTON—More Than A Feeling (Epic) 6-3

Midwest Region

- TOP ADD ONS:**
- BURTON CUMMINGS—Stand Tall (Portrait)
 - MANFRED MANN'S EARTH BAND—Blinded By The Light (W.B.)
 - ELTON JOHN—Sorry Seems To Be The Hardest Word (MCA)

- PRIME MOVERS:**
- ENGLAND DAN/JOHN FORD COLEY—Nights Are Forever Without You (Big Tree)
 - ELTON JOHN—Sorry Seems To Be The Hardest Word (MCA)
 - BURTON CUMMINGS—Stand Tall (Portrait)

- BREAKOUTS:**
- QUEEN—Somebody To Love (Elektra)
 - TAVARES—Don't Take Away The Music (Capitol)
 - ENGELBERT HUMPERDINCK—After The Lovin' (Epic)

- WLS—Chicago**
- MANFRED MANN'S EARTH BAND—Blinded By The Light (W.B.)
 - BARRY DEVORZON/PERRY BOTKIN JR.—Nadia's Theme (A&M)
 - GEORGE HARRISON—This Song (Dark Horse) 44-23
 - MARILYN McCOO/BILLY DAVIS JR.—You Don't Have To Be A Star (ABC) 22-12

- WDFH—Chicago**
- MANFRED MANN'S EARTH BAND—Blinded By The Light (W.B.)
 - ELTON JOHN—Sorry Seems To Be The Hardest Word (MCA)
 - SPINNERS—Rubberband Man (Atlantic) 13-8
 - LEO SAYER—You Make Me Feel Like Dancing (W.B.) 15-10

Southwest Region

- TOP ADD ONS:**
- MARY MacGREGOR—Torn Between Two Lovers (Ariola America)
 - (D) ROSE ROYCE—Car Wash (MCA)
 - FOGHAT—Drivin' Wheel (Bearsville)

- PRIME MOVERS:**
- LEO SAYER—You Make Me Feel Like Dancing (W.B.)
 - MARY MacGREGOR—Torn Between Two Lovers (Ariola America)
 - ENGELBERT HUMPERDINCK—After The Lovin' (Epic)

- BREAKOUTS:**
- YVONNE ELLIMAN—Love Me (RSO)
 - ELECTRIC LIGHT ORCHESTRA—Livin' Thing (U.A.)
 - QUEEN—Somebody To Love (Elektra)

- KILT—Houston**
- FOGHAT—Drivin' Wheel (Bearsville)
 - MARY MacGREGOR—Torn Between Two Lovers (Ariola America)
 - BRICK—Dazz (Bang) 39-25
 - ERIC CLAPTON—Hello Old Friend (RSO) 40-30

- ARBE—Houston**
- STEVEN BISHOP—Save It All For A Rainy Day (ABC)
 - QUEEN—Somebody To Love (Elektra)
 - MARILYN McCOO/BILLY DAVIS JR.—You Don't Have To Be A Star (ABC) 16-10
 - ENGELBERT HUMPERDINCK—After The Lovin' (Epic) 24-19

- KNOK—Dallas**
- JOE SIMON—Easy To Love (Spring)
 - LABELLE—Isn't It A Shame (Epic)
 - BRICK—Dazz (Bang) 18-10
 - JAMES BROWN—Body Heat (Polydor) HB-32

- KLIF—Dallas**
- GALLAGHER & LYLE—Heart On My Sleeve (A&M)
 - ROSE ROYCE—Car Wash (MCA)
 - LEO SAYER—You Make Me Feel Like Dancing (W.B.) 23-11
 - ALICE COOPER—I Never Cry (W.B.) 25-18

- KNUS-FM—Dallas**
- EARTH, WIND & FIRE—Saturday Night (Columbia)
 - MARILYN McCOO/BILLY DAVIS JR.—You Don't Have To Be A Star (ABC)
 - ENGELBERT HUMPERDINCK—After The Lovin' (Epic) 15-5
 - ELTON JOHN—Sorry Seems To Be The Hardest Word (MCA) 12-6

- KFJZ—Fl. Worth**
- ELECTRIC LIGHT ORCHESTRA—Livin' Thing (U.A.)
 - ELTON JOHN—Sorry Seems To Be The Hardest Word (MCA)
 - LEO SAYER—You Make Me Feel Like Dancing (W.B.) 15-8
 - BOSTON—More Than A Feeling (Epic) 6-3

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Billboard Singles Radio Action

Playlist Top Add Ons •
Playlist Prime Movers ★

Based on station playlists through Wednesday (11/23/76)

Continued from page 18

WNE—Indianapolis

- BRICK—Dazz (Bang)
- MARILYN McCOO/BILLY DAVIS JR.—You Don't Have To Be A Star (ABC)
- ENGLAND DAN/JOHN FORD COLEY—Nights Are Forever Without You (Big Tree) 30-15
- BURTON CUMMINGS—Stand Tall (Portrait) 24-13

WOKY—Milwaukee

- ENGELBERT HUMPERDINCK—After The Lovin' (Epic)
- QUEEN—Somebody To Love (Elektra)
- MANFRED MANN'S EARTH BAND—Blinded By The Light (W.B.) 17-7
- BURTON CUMMINGS—Stand Tall (Portrait) 15-10

WZUU—FM—Milwaukee

- FUNKY KINGS—Slow Dancing (Arista)
- QUEEN—Somebody To Love (Elektra)
- BARRY DEVORZON/PERRY BOTKIN JR.—Nadia's Theme (A&M) 17-6
- MANFRED MANN'S EARTH BAND—Blinded By The Light (W.B.) 10-7

WRL—Peoria, Ill.

- STYX—Mademoiselle (A&M)
- ELTON JOHN—Sorry Seems To Be The Hardest Word (MCA)
- BEATLES—Ob-La-Di, Ob-La-Da (Capitol) 24-19
- ENGELBERT HUMPERDINCK—After The Lovin' (Epic) HB-21

KSLQ-FM—St. Louis

- TAVARES—Don't Take Away The Music (Capitol)
- ERIC CLAPTON—Hello Old Friend (RSO)
- ROSE ROYCE—Car Wash (MCA) 38-28
- BURTON CUMMINGS—Stand Tall (Portrait) 17-11

KXOK—St. Louis

- LITTLE RIVER BAND—It's A Long Way There (Harvest)
- BURTON CUMMINGS—Stand Tall (Portrait)
- BARRY MANILOW—Weekend In New England (Arista) 22-12
- LEO SAYER—You Make Me Feel Like Dancing (W.B.) 15-10

KIGA—Des Moines

- SYLVERS—Hot Line (Capitol)
- FUNKY KINGS—Slow Dancing (Arista)
- ENGLAND DAN/JOHN FORD COLEY—Nights Are Forever Without You (Big Tree) 26-16
- ALICE COOPER—I Never Cry (W.B.) 12-8

KDWB—Minneapolis

- ALICE COOPER—I Never Cry (W.B.)
- BURTON CUMMINGS—Stand Tall (Portrait)
- ENGLAND DAN/JOHN FORD COLEY—Nights Are Forever Without You (Big Tree) 15-8
- ELTON JOHN—Sorry Seems To Be The Hardest Word (MCA) 9-5

WDGY—Minneapolis

- BURTON CUMMINGS—Stand Tall (Portrait)
- LEO SAYER—You Make Me Feel Like Dancing (W.B.)
- ELTON JOHN—Sorry Seems To Be The Hardest Word (MCA) 22-9
- BEE GEES—Love So Right (RSO) 17-9

KSTP—Minneapolis

- SYLVERS—Hot Line (Capitol)
- YVONNE ELLIMAN—Love Me (RSO)
- QUEEN—Somebody To Love (Elektra) 24-18
- ENGELBERT HUMPERDINCK—After The Lovin' (Epic) 22-17

WHB—Kansas City

- ELTON JOHN—Sorry Seems To Be The Hardest Word (MCA)
- BURTON CUMMINGS—Stand Tall (Portrait)
- MARILYN McCOO/BILLY DAVIS JR.—You Don't Have To Be A Star (ABC) 18-14
- BOSTON—More Than A Feeling (Epic) 12-9

KRLS—Rapid City, S.D.

- OLIVIA NEWTON-JOHN—Every Face Tells A Story (MCA)
- AEROSMITH—Walk This Way (Columbia)
- SPINNERS—Rubberband Man (Atlantic) 15-8
- ELECTRIC LIGHT ORCHESTRA—Livin' Thing (U.A.) 20-14

KQWB—Fargo, N.D.

- TAVARES—Don't Take Away The Music (Capitol)
- MARY MacGREGOR—Torn Between Two Lovers (Ariola America)
- ELTON JOHN—Sorry Seems To Be The Hardest Word (MCA) 13-6
- JOHN TRAVOLTA—Whenever I'm Away From You (Midant Int'l.) 15-9

Northeast Region

TOP ADD ONS

- QUEEN—Somebody To Love (Elektra)
- MANFRED MANN'S EARTH BAND—Blinded By The Light (W.B.)
- JACKSONS—Enjoy Yourself (Epic)

PRIME MOVERS

- ELTON JOHN—Sorry Seems To Be The Hardest Word (MCA)
- (D) DR. BUZZARD'S ORIGINAL SAVANNAH BAND—Whispering/Cherchez Les Femme (RCA)
- BEE GEES—Love So Right (RSO)

BREAKOUTS

- SYLVERS—Hot Line (Capitol)
- (D) BRICK—Dazz (Bang)
- ERIC CLAPTON—Hello Old Friend (RSO)

WABC—New York

- JACKSONS—Enjoy Yourself (Epic)
- LEO SAYER—You Make Me Feel Like Dancing (W.B.)
- BEE GEES—Love So Right (RSO) 10-3
- ROD STEWART—Tonight's The Night (Gonna Be Alright) (W.B.) 7-2

WPIX—New York

- ELECTRIC LIGHT ORCHESTRA—Livin' Thing (U.A.)
- QUEEN—Somebody To Love (Elektra)
- ELTON JOHN—Sorry Seems To Be The Hardest Word (MCA) 15-7
- DR. BUZZARD'S ORIGINAL SAVANNAH BAND—Whispering/Cherchez Les Femme (RCA) 9-2

WWRL—New York

- DENICE WILLIAMS—Free (Columbia)
- FANTASTIC FOUR—Hideaway (20th Century/Westbound)
- EARTH, WIND & FIRE—Saturday Nite (Columbia) 16-8

D+ BRICK—Dazz (Bang) 18-10

WPTV—Albany

- QUEEN—Somebody To Love (Elektra)
- DR. BUZZARD'S ORIGINAL SAVANNAH BAND—Whispering/Cherchez Les Femme (RCA)
- SYLVERS—Hot Line (Capitol) 31-25
- BURTON CUMMINGS—Stand Tall (Portrait) 17-13

WTRY—Albany

- BRICK—Dazz (Bang)
- AEROSMITH—Walk This Way (Columbia)
- ELTON JOHN—Sorry Seems To Be The Hardest Word (MCA) 25-12
- ENGELBERT HUMPERDINCK—After The Lovin' (Epic) 6-2

WKBW—Buffalo

- MARILYN McCOO/BILLY DAVIS JR.—You Don't Have To Be A Star (ABC)
- BOB SEGER/SILVER BULLET BAND—Nightmoves (Capitol)
- SPINNERS—Rubberband Man (Atlantic) 30-17
- ELTON JOHN—Sorry Seems To Be The Hardest Word (MCA) 13-6

WYSL—Buffalo

- DAVID DUNDAS—Jeans On (Chrysalis)
- GENE COTTON—You've Got Me Ruminin' (ABC)
- BEE GEES—Love So Right (RSO) 20-10
- MARILYN McCOO/BILLY DAVIS JR.—You Don't Have To Be A Star (ABC) 21-13

WBBF—Rochester, N.Y.

- SYLVERS—Hot Line (Capitol)
- BAY CITY ROLLERS—Yesterday's Hero (Arista)
- RITCHIE FAMILY—The Best Disco In Town (Merlin) 23-13
- BEE GEES—Love So Right (RSO) 14-5

WRKO—Boston

- QUEEN—Somebody To Love (Elektra)
- MANFRED MANN'S EARTH BAND—Blinded By The Light (W.B.)
- DR. BUZZARD'S ORIGINAL SAVANNAH BAND—Whispering/Cherchez Les Femme (RCA) 29-20
- ELTON JOHN—Sorry Seems To Be The Hardest Word (MCA) 25-18

WBZ-FM—Boston

- BRICK—Dazz (Bang)
- JACKSONS—Enjoy Yourself (Epic)
- DR. BUZZARD'S ORIGINAL SAVANNAH BAND—Whispering/Cherchez Les Femme (RCA) 18-8
- YVONNE ELLIMAN—Love Me (RSO) 25-17

WVBF-FM—Boston

- TAVARES—Don't Take Away The Music (Capitol)
- SYLVERS—Hot Line (Capitol)
- ENGLAND DAN/JOHN FORD COLEY—Nights Are Forever Without You (Big Tree) 10-7
- LEO SAYER—You Make Me Feel Like Dancing (W.B.) 16-13

WORC—Worcester, Mass.

- ERIC CLAPTON—Hello Old Friend (RSO)
- BREAD—Lost Without Your Love (Elektra)
- ELTON JOHN—Sorry Seems To Be The Hardest Word (MCA) 20-11
- SYLVERS—Hot Line (Capitol) 12-6

WDRG—Hartford

- MANFRED MANN'S EARTH BAND—Blinded By The Light (W.B.)
- DR. BUZZARD'S ORIGINAL SAVANNAH BAND—Whispering/Cherchez Les Femme (RCA)
- ENGELBERT HUMPERDINCK—After The Lovin' (Epic) 18-11
- ELTON JOHN—Sorry Seems To Be The Hardest Word (MCA) 27-20

WPRO—Providence

- ERIC CLAPTON—Hello Old Friend (RSO)
- YVONNE ELLIMAN—Love Me (RSO)
- SYLVERS—Hot Line (Capitol) 15-6
- QUEEN—Somebody To Love (Elektra) HB-16

Mid-Atlantic Region

TOP ADD ONS

- QUEEN—Somebody To Love (Elektra)
- SYLVERS—Hot Line (Capitol)
- MARY MacGREGOR—Torn Between Two Lovers (Ariola America)

PRIME MOVERS

- (D) BRICK—Dazz (Bang)
- MARILYN McCOO/BILLY DAVIS JR.—You Don't Have To Be A Star (ABC)
- (D) SPINNERS—Rubberband Man (Atlantic)

BREAKOUTS

- LEO SAYER—You Make Me Feel Like Dancing (W.B.)
- (D) ROSE ROYCE—Car Wash (MCA)
- STYX—Mademoiselle (A&M)

WFIL—Philadelphia

- SYLVERS—Hot Line (Capitol)
- QUEEN—Somebody To Love (Elektra)
- SPINNERS—Rubberband Man (Atlantic) 8-3
- LEO SAYER—You Make Me Feel Like Dancing (W.B.) 24-19

WIBG—Philadelphia

- MARILYN McCOO/BILLY DAVIS JR.—You Don't Have To Be A Star (ABC)
- LEO SAYER—You Make Me Feel Like Dancing (W.B.)
- NONE

WIFI-FM—Philadelphia

- ROSE ROYCE—Car Wash (MCA)
- QUEEN—Somebody To Love (Elektra)
- SPINNERS—Rubberband Man (Atlantic) 9-4
- MARILYN McCOO/BILLY DAVIS JR.—You Don't Have To Be A Star (ABC) 15-10

WPGC—Washington

- QUEEN—Somebody To Love (Elektra)
- MARY MacGREGOR—Torn Between Two Lovers (Ariola America)
- BRICK—Dazz (Bang) 21-12
- ROSE ROYCE—Car Wash (MCA) 14-7

WOL—Washington

- NONE
- NONE
- SPINNERS—Rubberband Man (Atlantic) 8-4

WGH—Washington

- NONE
- NONE
- WCAO—Baltimore

WYRE—Baltimore

- STYX—Mademoiselle (A&M)
- QUEEN—Somebody To Love (Elektra)
- BRICK—Dazz (Bang) 21-15
- ENGELBERT HUMPERDINCK—After The Lovin' (Epic) 20-16

WYRE—Baltimore

- ROSE ROYCE—Car Wash (MCA)
- STEVEN BISHOP—Save It All For A Rainy Day (ABC)
- YVONNE ELLIMAN—Love Me (RSO) 24-19
- LEO SAYER—You Make Me Feel Like Dancing (W.B.) 14-10

WLEE—Richmond, Va.

- TAVARES—Don't Take Away The Music (Capitol)
- FLIGHT 76 (Private Stock)
- ELTON JOHN—Sorry Seems To Be The Hardest Word (MCA) 23-16
- MARILYN McCOO/BILLY DAVIS JR.—You Don't Have To Be A Star (ABC) 18-13

Southeast Region

TOP ADD ONS

- (D) ROSE ROYCE—Car Wash (MCA)
- MARILYN McCOO/BILLY DAVIS JR.—You Don't Have To Be A Star (ABC)
- SYLVERS—Hot Line (Capitol)

PRIME MOVERS

- (D) BRICK—Dazz (Bang)
- MARILYN McCOO/BILLY DAVIS JR.—You Don't Have To Be A Star (ABC)
- ELTON JOHN—Sorry Seems To Be The Hardest Word (MCA)

BREAKOUTS

- MANFRED MANN'S EARTH BAND—Blinded By The Light (W.B.)
- ENGELBERT HUMPERDINCK—After The Lovin' (Epic)
- QUEEN—Somebody To Love (Elektra)

WQXI—Atlanta

- ROSE ROYCE—Car Wash (MCA)
- ELTON JOHN—Sorry Seems To Be The Hardest Word (MCA)
- BURTON CUMMINGS—Stand Tall (Portrait) 13-5
- LEO SAYER—You Make Me Feel Like Dancing (W.B.) 17-11

Z-93 (WZG-FM)—Atlanta

- ROSE ROYCE—Car Wash (MCA)
- SYLVERS—Hot Line (Capitol)
- LEO SAYER—You Make Me Feel Like Dancing (W.B.) 14-6
- MARILYN McCOO/BILLY DAVIS JR.—You Don't Have To Be A Star (ABC) 19-12

WBBQ—Atlanta

- ROSE ROYCE—Car Wash (MCA)
- AEROSMITH—Walk This Way (Columbia)
- MARY MacGREGOR—Torn Between Two Lovers (Ariola America) 28-20
- STYX—Mademoiselle (A&M) 24-19

WFOG—Atlanta

- BREAD—Lost Without Your Love (Elektra)
- DICKEY LEE—9,999,999 Tears (RCA)
- BRICK—Dazz (Bang) 10-5
- ELTON JOHN—Sorry Seems To Be The Hardest Word (MCA) 19-15

WPGA—Savannah, Ga.

- MANFRED MANN'S EARTH BAND—Blinded By The Light (W.B.)
- DAVID DUNDAS—Jeans On (Chrysalis)
- MARILYN McCOO/BILLY DAVIS JR.—You Don't Have To Be A Star (ABC) 16-11
- EARTH, WIND & FIRE—Saturday Nite (Columbia) 29-24

WQAM—Miami

- LEO SAYER—You Make Me Feel Like Dancing (W.B.)
- MARILYN McCOO/BILLY DAVIS JR.—You Don't Have To Be A Star (ABC) 25-19
- SPINNERS—Rubberband Man (Atlantic) 8-4

Y-100 (WHYI-FM)—Miami

- SYLVERS—Hot Line (Capitol)
- EMOTIONS—Flowers (Columbia)
- BRICK—Dazz (Bang) 9-4

BJ 105 (WBIW-FM)—Orlando

- ENGELBERT HUMPERDINCK—After The Lovin' (Epic)
- MANFRED MANN'S EARTH BAND—Blinded By The Light (W.B.)
- LEO SAYER—You Make Me Feel Like Dancing (W.B.) 10-6
- BOSTON—More Than A Feeling (Epic) 5-2

Q-105 (WRBQ-FM)—Tampa/St. Petersburg

- ABBA—Dancing Queen (Atlantic)
- EARTH, WIND & FIRE—Saturday Nite (Columbia)
- AEROSMITH—Walk This Way (Columbia) AD-19
- BURTON CUMMINGS—Stand Tall (Portrait) 14-9

WQPD—Lakeland, Fla.

- BOB SEGER/SILVER BULLET BAND—Nightmoves (Capitol)
- BAY CITY ROLLERS—Yesterday's Hero (Arista)
- JACKSONS—Enjoy Yourself (Epic) 23-6
- ELTON JOHN—Sorry Seems To Be The Hardest Word (MCA) 17-3

WQX—Daytona Beach

- BEATLES—Ob-La-Di, Ob-La-Da (Capitol)
- AEROSMITH—Walk This Way (Columbia)
- BURTON CUMMINGS—Stand Tall (Portrait) 17-12
- MARILYN McCOO/BILLY DAVIS JR.—You Don't Have To Be A Star (ABC) 10-6

WQX—Jacksonville

- ENGELBERT HUMPERDINCK—After The Lovin' (Epic)
- ROSE ROYCE—Car Wash (MCA)
- BRICK—Dazz (Bang) 22-10
- BOZ SCAGGS—What Can I Say (Columbia) 26-21

WQX—Raleigh, N.C.

- YVONNE ELLIMAN—Love Me (RSO)
- QUEEN—Somebody To Love (Elektra)
- ENGELBERT HUMPERDINCK—After The Lovin' (Epic) 21-11
- BEE GEES—Love So Right (RSO) 19-10

WQX—Winston/Salem

- ROSE ROYCE—Car Wash (MCA)
- BRICK—Dazz (Bang) 22-10
- BOZ SCAGGS—What Can I Say (Columbia) 26-21
- YVONNE ELLIMAN—Love Me (RSO)

WQX—Charlotte

- QUEEN—Somebody To Love (Elektra)
- ENGELBERT HUMPERDINCK—After The Lovin' (Epic) 21-11
- BEE GEES—Love So Right (RSO) 19-10
- ROSE ROYCE—Car Wash (MCA)

WQX—Raleigh, N.C.

- ROSE ROYCE—Car Wash (MCA)
- MARY MacGREGOR—Torn Between Two Lovers (Ariola America)
- BRICK—Dazz (Bang) 24-14
- BOZ SCAGGS—What Can I Say (Columbia) AD-24

WQX—Winston/Salem

- MANFRED MANN'S EARTH BAND—Blinded By The Light (W.B.)
- KENNY NOLAN—I Like Dreamin' (20th Century)
- BREAD—Lost Without Your Love (Elektra) 29-23
- SPINNERS—Rubberband Man (Atlantic) 18-13

WTMA—Charleston, S.C.

- ROSE ROYCE—Car Wash (MCA)
- KENNY NOLAN—I Like Dreamin' (20th Century)
- BREAD—Lost Without Your Love (Elektra) 29-23
- SPINNERS—Rubberband Man (Atlantic) 18-13

WORD—Spartanburg, S.C.

- JACKSONS—Enjoy Yourself (Epic)
- MARY MacGREGOR—Torn Between Two Lovers (Ariola America)
- EARTH, WIND & FIRE—Saturday Nite (Columbia) 25-15
- FUNKY KINGS—Slow Dancing (Arista) EX-18

WLAC—Nashville

- SYLVERS—Hot Line (Capitol)
- BRICK—Dazz (Bang) 28-21
- ROD HEART—C.B. Savage (Plantation) HB-27

WMAK—Nashville

- SMOKIE—Living Next Door To Alice (RSO)
- BARRY DEVORZON/PERRY BOTKIN JR.—Nadia's Theme (A&M)
- LEO SAYER—You Make Me Feel Like Dancing (W.B.) 8-2
- BOSTON—More Than A Feeling (Epic) 11-6

WHBQ—Memphis

- LTD—Love Ballad (A&M)
- ENGELBERT HUMPERDINCK—After The Lovin' (Epic)
- BRICK—Dazz (Bang) 19-7
- ROSE ROYCE—Car Wash (MCA) 22-12

WMPS—Memphis

- STARBUCK—Lucky Man (Private Stock)
- QUEEN—Somebody To Love (Elektra)
- BRICK—Dazz (Bang) 9-4
- ENGELBERT HUMPERDINCK—After The Lovin' (Epic) 13-9

WGOW—Chattanooga

- GEORGE HARRISON—This Song (Dark Horse)
- MARY MacGREGOR—Torn Between Two Lovers (Ariola America)
- BAR KAYS—Shake Your Rump To The Funk (Mercury) HB-23
- PETER FRAMPTON—Do You Feel (A&M) 27-24

WERC—Birmingham

- FOGHAT—Drivin' Wheel (Bearsville)
- MARY MacGREGOR—Torn Between Two Lovers (Ariola America)
- BRICK—Dazz (Bang) HB-24
- MARILYN McCOO/BILLY DAVIS JR.—You Don't Have To Be A Star (ABC) 13-9

WQX—Birmingham

Billboard Album Radio Action

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

Based on station playlists through Wednesday (11/23/76)

Top Add Ons-National

- GEORGE HARRISON—Thirty Three & 8 (Dark Horse)
- ALLMAN BROTHERS BAND—Wipe The Windows, Check The Oil, Dollar Gas (Capricorn)
- JONI MITCHELL—Hejira (Asylum)
- CHARLIE DANIELS BAND—High Lonesome (Epic)

Top Requests/Airplay-National

- JACKSON BROWNE—The Pretender (Asylum)
- STEVIE WONDER—Songs In The Key Of Life (Tamla)
- ELECTRIC LIGHT ORCHESTRA—A New World Record (United Artists)
- BOSTON—(Epic)

National Breakouts

- JONI MITCHELL—Hejira (Asylum)
- DAVID LaFLAMME—(Amherst)
- WISHBONE ASH—New England (Atlantic)
- NARADA MICHAEL WALDEN—Garden Of Love Light (Atlantic)

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.

- KFME FM—Denver (Craig Applequist)**
- CHARLIE DANIELS BAND—High Lonesome (Epic)
 - JEAN LUC PONTY—Imaginary Voyage (Atlantic)
 - NARADA MICHAEL WALDEN—Garden Of Love Light (Atlantic)
 - LANI HALL—Sweet Bird (A&M)
 - ALLMAN BROTHERS BAND—Wipe The Windows, Check The Oil, Dollar Gas (Capricorn)
 - ELLIOTT FISHER—In The Land Of Make Believe (Dobie)
 - CHARLIE DANIELS BAND—High Lonesome (Epic)
 - MURRAY McLAUCHLAN—Boulevard (Island/True North)
 - VANGELIS—Albedo 0.39 (RCA)
 - JOHNNY HARTFORD—Nobody Knows What You Do (Flying Fish)

- KMYR—Albuquerque (Judy McNut)**
- FRANK ZAPPA—Zoot Allures (Warner Brothers)
 - STEPHEN BISHOP—Careless (ABC)
 - FOGHAT—Night Shift (Bearsville)
 - MICHAEL MURPHY—Flowing Free Forever (Epic)
 - CHARLIE DANIELS BAND—High Lonesome (Epic)
 - ALLMAN BROTHERS BAND—Wipe The Windows, Check The Oil, Dollar Gas (Capricorn)
 - JACKSON BROWNE—The Pretender (Asylum)
 - ELECTRIC LIGHT ORCHESTRA—A New World Record (United Artists)
 - ELTON JOHN—Blue Moves (MCA/Rocket)
 - LED ZEPPELIN—The Song Remains The Same (Swan Song)

- WMMF-FM—Cleveland (Shelly Styles)**
- THE ALPHA BAND—(Arista)
 - HAZARETH—Play 'N' The Game (A&M)
 - JAMES MONTGOMERY BAND—(Island)
 - JONI MITCHELL—Hejira (Asylum)
 - PHIL OCHS—Cord Of Fame (A&M)
 - LUCIFERS FRIEND—Mind Exploding (Janus)
 - AL STEWART—The Year Of The Cat (Janus)
 - TOM WAITS—Small Change (Asylum)
 - BOB SEGER & THE SILVER BULLET BAND—Night Moves (Capitol)
 - BOSTON—(Epic)

- WAVV-FM—Jacksonville (Bill Bartlett)**
- DIAMOND RED—Dirty Diamonds (Kama Sutra)
 - ELVIN BISHOP—Hometown Boy Makes Good (Capricorn)
 - RUSH—All The World Is A Stage (Mercury)
 - RYO KAWAKI—Juice (RCA)
 - ALEXANDER HARVEY—Freshly Child (Kama Sutra)
 - BO HANSSON—Attic Thoughts (Sun)
 - STYX—Crystal Ball (A&M)
 - STEVIE WONDER—Songs In The Key Of Life (Tamla)
 - GATO BARBIERI—Caliente (A&M)
 - AC/DC—High Voltage (Atlantic)

- WBAB-FM—Babylon (Bernie Bernard)**
- TERRY CASHMAN—(Lifesong)
 - GEORGE HARRISON—Thirty Three & 8 (Dark Horse)
 - SEALS & CROFTS—Sudan Village (Warner Brothers)
 - LUCIFERS FRIEND—Mind Exploding (Janus)
 - SLY & THE FAMILY STONE—I Heard You Missed Me, Well I'm Back (Epic)
 - SOUTHSIDE JOHNNY & THE ASBURY JUKES—Live (Epic)
 - JACKSON BROWNE—The Pretender (Asylum)
 - MELANIE—Photograph (Atlantic)
 - AL KOOPER—Act Like Nothing's Wrong (United Artists)
 - DAVID LaFLAMME—White Bird (Amherst)

Western Region

- TOP ADD ONS:**
- GEORGE HARRISON—Thirty Three & 8 (Dark Horse)
 - DAVID LaFLAMME—White Bird (Amherst)
 - CHARLIE DANIELS BAND—High Lonesome (Epic)
 - ALLMAN BROTHERS BAND—Wipe The Windows, Check The Oil, Dollar Gas (Capricorn)
- TOP REQUEST/AIRPLAY:**
- JACKSON BROWNE—The Pretender (Asylum)
 - ELECTRIC LIGHT ORCHESTRA—A New World Record (United Artists)
 - STEVIE WONDER—Songs In The Key Of Life (Tamla)
 - PHOEBE SNOW—It Looks Like Snow (Columbia)
- BREAKOUTS:**
- WISHBONE ASH—New England (Atlantic)
 - NARADA MICHAEL WALDEN—Garden Of Love Light (Atlantic)
 - LEO SAYER—Endless Flight (Warner Brothers)
 - VANGELIS—Albedo 0.39 (RCA)

- KJEL FM—Eugene (Stan Garrett)**
- MAX ROMEO & THE UPSSETTERS—War In Babylon (Island)
 - ALLMAN BROTHERS BAND—Wipe The Windows, Check The Oil, Dollar Gas (Capricorn)
 - AL GREEN—Have A Good Time (London)
 - VANGELIS—Albedo 0.39 (RCA)
 - KID DYNAMITE—(Cream)
 - DAVID LaFLAMME—White Bird (Amherst)
 - LED ZEPPELIN—The Song Remains The Same (Swan Song)
 - ELECTRIC LIGHT ORCHESTRA—A New World Record (United Artists)
 - JACKSON BROWNE—The Pretender (Asylum)
 - GRAHAM PARKER—Heat Treatment (Mercury)

- WYNO-FM—New Orleans (Tom Owens)**
- DAVID LaFLAMME—White Bird (Amherst)
 - CLIMAX BLUES BAND—Gold Plated (Line)
 - GRAHAM PARKER—Heat Treatment (Mercury)
 - BOB SEGER & THE SILVER BULLET BAND—Night Moves (Capitol)
 - HUBERT LAWS—Romeo & Juliet (Columbia)
 - FOGHAT—Night Shift (Bearsville)
 - BOSTON—(Epic)
 - BOZ SCAGGS—Silk Degrees (Columbia)
 - STEVIE WONDER—Songs In The Key Of Life (Tamla)
 - ROD STEWART—A Night On The Town (Warner Brothers)

- WYDD-FM—Pittsburgh (Steve Downes)**
- CHARLIE DANIELS BAND—High Lonesome (Epic)
 - MELISSA MANCHESTER—Help Is On The Way (Arista)
 - WISHBONE ASH—New England (Atlantic)
 - PATTI SMITH GROUP—Radio Ethiopia (Arista)
 - SUTHERLAND BROTHERS & QUIVER—Slipstream (Columbia)
 - LYONS & CLARK—Prisms (Shelter)
 - AUTOMATIC MAN—(Island)
 - BOSTON—(Epic)
 - J.J. CALE—Troubadour (Shelter)
 - STEVIE WONDER—Songs In The Key Of Life (Tamla)

- ZETA 4 (WINZ)-FM—Miami (Bill Stedman)**
- WISHBONE ASH—New England (Atlantic)
 - JOHN PAYNE BAND—Razors Edge (Arista)
 - GEORGE HARRISON—Thirty Three & 8 (Dark Horse)
 - CRACK THE SKY—Animal Notes (Lifesong)
 - GATO BARBIERI—Caliente (A&M)
 - ELVIN BISHOP—Hometown Boy Makes Good (Capricorn)
 - JACKSON BROWNE—The Pretender (Asylum)

- WMMR-FM—Philadelphia (Marie Sierner)**
- JONI MITCHELL—Hejira (Asylum)
 - JAMES TAYLOR—Greatest Hits (Warner Brothers)
 - BEE GEES—Children Of The World (RSO)
 - ROD STEWART—A Night On The Town (Warner Brothers)
 - MURRAY McLAUCHLAN—Boulevard (Island/True North)
 - ALPHA BAND—(Arista)
 - DAVE MASON—Certified Live (Columbia)
 - JACKSON BROWNE—The Pretender (Asylum)
 - PHOEBE SNOW—It Looks Like Snow (Columbia)
 - LEO SAYER—Endless Flight (Warner Brothers)

Southwest Region

- TOP ADD ONS:**
- CHARLIE DANIELS BAND—High Lonesome (Epic)
 - GRAHAM PARKER—Heat Treatment (Mercury)
 - ALLMAN BROTHERS BAND—Wipe The Windows, Check The Oil, Dollar Gas (Capricorn)
 - GEORGE HARRISON—Thirty Three & 8 (Dark Horse)
- TOP REQUEST/AIRPLAY:**
- JACKSON BROWNE—The Pretender (Asylum)
 - BOSTON—(Epic)
 - ROD STEWART—A Night On The Town (Warner Brothers)
 - FOGHAT—Night Shift (Bearsville)
- BREAKOUTS:**
- FOGHAT—Night Shift (Bearsville)
 - JONI MITCHELL—Hejira (Asylum)
 - HAZARETH—Play 'N' The Game (A&M)
 - DAVID LaFLAMME—White Bird (Amherst)

- KSAN-FM—San Francisco (Don Potoczak)**
- SLY & THE FAMILY STONE—I Heard You Missed Me, Well I'm Back (Epic)
 - GEORGE HARRISON—Thirty Three & 8 (Dark Horse)
 - ESTHER PHILLIPS—Capricorn Princess (Kudu)
 - HOODOO RHYTHM DEVILS—Safe In Their Homes (World)
 - NARADA MICHAEL WALDEN—Garden Of Love Light (Atlantic)
 - DAVID LaFLAMME—White Bird (Amherst)
 - JACKSON BROWNE—The Pretender (Asylum)
 - JAMES VINCENT—Space Traveler (Caribou)
 - PHOEBE SNOW—It Looks Like Snow (Columbia)
 - ELECTRIC LIGHT ORCHESTRA—A New World Record (United Artists)

- KY102-FM—Kansas City (Max Floyd)**
- JACKSON BROWNE—The Pretender (Asylum)
 - LEO SAYER—Endless Flight (Warner Brothers)
 - ROBBIN THOMPSON—(Nemperor)
 - STEPHEN BISHOP—Careless (ABC)
 - DAVID LaFLAMME—White Bird (Amherst)
 - GRAHAM PARKER—Heat Treatment (Mercury)
 - KANSAS—Leftoverture (Mercury)
 - MANFRED MANN'S EARTH BAND—The Roaring Silence (Warner Brothers)
 - ELECTRIC LIGHT ORCHESTRA—A New World Record (United Artists)
 - LED ZEPPELIN—The Song Remains The Same (Swan Song)

- WQFM-FM—Milwaukee (Bobbin Bear)**
- DAVE MASON—Certified Live (Columbia)
 - JEAN-LUC PONTY—Imaginary Voyage (Atlantic)
 - FRANK ZAPPA—Zoot Allures (Warner Brothers)
 - PATTI SMITH GROUP—Radio Ethiopia (Arista)
 - DAVID LaFLAMME—White Bird (Amherst)
 - FIREBIRD THEATRE—Forward Into The Past (Columbia)
 - ELTON JOHN—Blue Moves (MCA/Rocket)
 - STEVE MILLER—Fly Like An Eagle (Capitol)
 - CHICAGO X—(Columbia)
 - FLEETWOOD MAC—(Reprise)

- WQSR-FM—Tampa (Steve Huntington)**
- GEORGE HARRISON—Thirty Three & 8 (Dark Horse)
 - SEALS & CROFTS—Sudan Village (Warner Brothers)
 - KINKY FREDMAN—Lasso From El Paso (Epic)
 - AL GREEN—Have A Good Time (London)
 - WISHBONE ASH—New England (Atlantic)
 - GRAHAM PARKER—Heat Treatment (Mercury)
 - TOM WAITS—Small Change (Asylum)
 - BUCKRACRE—Morning Comes (MCA)
 - JACKSON BROWNE—The Pretender (Asylum)
 - DAVE MASON—Certified Live (Columbia)

- WQRF-FM—Buffalo (Tom Tubey)**
- JONI MITCHELL—Hejira (Asylum)
 - GEORGE HARRISON—Thirty Three & 8 (Dark Horse)
 - DAVE MASON—Certified Live (Columbia)
 - OZO—Listen To The Buddha (DIM)
 - GATO BARBIERI—Caliente (A&M)
 - JACKSON BROWNE—The Pretender (Asylum)
 - LED ZEPPELIN—The Song Remains The Same (Swan Song)
 - AL STEWART—The Year Of The Cat (Janus)
 - STEVIE WONDER—Songs In The Key Of Life (Tamla)

Midwest Region

- TOP ADD ONS:**
- WISHBONE ASH—New England (Atlantic)
 - ALLMAN BROTHERS BAND—Wipe The Windows, Check The Oil, Dollar Gas (Capricorn)
 - LUCIFERS FRIEND—Mind Exploding (Janus)
 - JACKSON BROWNE—The Pretender (Asylum)
- TOP REQUEST/AIRPLAY:**
- ELECTRIC LIGHT ORCHESTRA—A New World Record (United Artists)
 - BOB SEGER & THE SILVER BULLET BAND—Night Moves (Capitol)
 - STEVIE WONDER—Songs In The Key Of Life (Tamla)
 - BOSTON—(Epic)
- BREAKOUTS:**
- JONI MITCHELL—Hejira (Asylum)
 - CHARLIE DANIELS BAND—High Lonesome (Epic)
 - DAVID LaFLAMME—White Bird (Amherst)
 - JEAN LUC PONTY—Imaginary Voyage (Atlantic)

- KZEW-FM—Dallas (Loretta)**
- CHARLIE DANIELS BAND—High Lonesome (Epic)
 - KISS—Rock & Roll Over (Casablanca)
 - GEORGE HARRISON—Thirty Three & 8 (Dark Horse)
 - HAZARETH—Play 'N' The Game (A&M)
 - REX—(Columbia)
 - JONI MITCHELL—Hejira (Asylum)
 - ROD STEWART—A Night On The Town (Warner Brothers)
 - BOSTON—(Epic)
 - JACKSON BROWNE—The Pretender (Asylum)
 - FOGHAT—Night Shift (Bearsville)

- WYXX-FM—Detroit (Greg Gillespie)**
- MELISSA MANCHESTER—Help Is On The Way (Arista)
 - JAMES VINCENT—Space Traveler (Caribou)
 - NARADA MICHAEL WALDEN—Garden Of Love Light (Atlantic)
 - AL KOOPER—Act Like Nothing's Wrong (United Artists)
 - JEAN LUC PONTY—Imaginary Voyage (Atlantic)
 - WISHBONE ASH—New England (Atlantic)
 - BOB SEGER & THE SILVER BULLET BAND—Night Moves (Capitol)
 - ELECTRIC LIGHT ORCHESTRA—A New World Record (United Artists)
 - STEVIE WONDER—Songs In The Key Of Life (Tamla)
 - HALL & OATES—Bigger Than Both Of Us (RCA)

- WKL5-FM—Atlanta (Drew Murray)**
- ALLMAN BROTHERS BAND—Wipe The Windows, Check The Oil, Dollar Gas (Capricorn)
 - GEORGE HARRISON—Thirty Three & 8 (Dark Horse)
 - JONI MITCHELL—Hejira (Asylum)
 - SEALS & CROFTS—Sudan Village (Warner Brothers)
 - DAVID LaFLAMME—White Bird (Amherst)
 - LEO SAYER—Endless Flight (Warner Brothers)
 - NAT LODGER—Hummin' (LuLu's Arista)
 - JACKSON BROWNE—The Pretender (Asylum)
 - THIN LIZZY—Johnny The Fox (Mercury)
 - ELECTRIC LIGHT ORCHESTRA—A New World Record (United Artists)
 - ELTON JOHN—Blue Moves (MCA/Rocket)
 - STEVIE WONDER—Songs In The Key Of Life (Tamla)

- WYSP-FM—Baltimore (Steve Cochran)**
- NARADA MICHAEL WALDEN—Garden Of Love Light (Atlantic)
 - JONI MITCHELL—Hejira (Asylum)
 - ALLMAN BROTHERS BAND—Wipe The Windows, Check The Oil, Dollar Gas (Capricorn)
 - BILLY PRESTON—(A&M)
 - KISS—Rock & Roll Over (Casablanca)
 - BABY—Where Did All The Money Go? (Chelsea)
 - JACKSON BROWNE—The Pretender (Asylum)
 - PHOEBE SNOW—It Looks Like Snow (Columbia)
 - JONI MITCHELL—Hejira (Asylum)
 - ELTON JOHN—Blue Moves (MCA/Rocket)

- WLRJ-FM—New York (Denis MacRamera)**
- ALLMAN BROTHERS BAND—Wipe The Windows, Check The Oil, Dollar Gas (Capricorn)
 - GEORGE HARRISON—Thirty Three & 8 (Dark Horse)
 - JONI MITCHELL—Hejira (Asylum)
 - HAZARETH—Play 'N' The Game (A&M)
 - MURRAY McLAUCHLAN—Boulevard (Island/True North)
 - NARADA MICHAEL WALDEN—Garden Of Love Light (Atlantic)
 - ALLMAN BROTHERS BAND—Wipe The Windows, Check The Oil, Dollar Gas (Capricorn)
 - JONI MITCHELL—Hejira (Asylum)
 - ALESSI—(A&M)
 - JACKSON BROWNE—The Pretender (Asylum)

Southeast Region

- TOP ADD ONS:**
- ALLMAN BROTHERS BAND—Wipe The Windows, Check The Oil, Dollar Gas (Capricorn)
 - JONI MITCHELL—Hejira (Asylum)
 - GEORGE HARRISON—Thirty Three & 8 (Dark Horse)
 - SEALS & CROFTS—Sudan Village (Warner Brothers)
- TOP REQUEST/AIRPLAY:**
- JACKSON BROWNE—The Pretender (Asylum)
 - STEVIE WONDER—Songs In The Key Of Life (Tamla)
 - ELTON JOHN—Blue Moves (MCA/Rocket)
 - GATO BARBIERI—Caliente (A&M)
- BREAKOUTS:**
- JONI MITCHELL—Hejira (Asylum)
 - NARADA MICHAEL WALDEN—Garden Of Love Light (Atlantic)
 - ELVIN BISHOP—Hometown Boy Makes Good (Capricorn)
 - WISHBONE ASH—New England (Atlantic)

- KZFD-FM—San Diego (Keith Allen)**
- HAZARETH—Play 'N' The Game (A&M)
 - GEORGE HARRISON—Thirty Three & 8 (Dark Horse)
 - JONI MITCHELL—Hejira (Asylum)
 - GROUND HOGS—Black Diamond (United Artists)
 - BOB SEGER & THE SILVER BULLET BAND—Night Moves (Capitol)
 - ELECTRIC LIGHT ORCHESTRA—A New World Record (United Artists)
 - FOGHAT—Night Shift (Bearsville)
 - JACKSON BROWNE—The Pretender (Asylum)

- WYXX-FM—Chicago (John Platt)**
- ALLMAN BROTHERS BAND—Wipe The Windows, Check The Oil, Dollar Gas (Capricorn)
 - WISHBONE ASH—New England (Atlantic)
 - LUCIFERS FRIEND—Mind Exploding (Janus)
 - MIROSLAV VITOUS—Majesty Music (Arista)
 - NAT LODGER—Hummin' (LuLu's Arista)
 - JACKSON BROWNE—The Pretender (Asylum)
 - THIN LIZZY—Johnny The Fox (Mercury)
 - ELECTRIC LIGHT ORCHESTRA—A New World Record (United Artists)
 - ELTON JOHN—Blue Moves (MCA/Rocket)
 - STEVIE WONDER—Songs In The Key Of Life (Tamla)
 - HALL & OATES—Bigger Than Both Of Us (RCA)

- WYXX-FM—Chicago (John Platt)**
- ALLMAN BROTHERS BAND—Wipe The Windows, Check The Oil, Dollar Gas (Capricorn)
 - WISHBONE ASH—New England (Atlantic)
 - LUCIFERS FRIEND—Mind Exploding (Janus)
 - MIROSLAV VITOUS—Majesty Music (Arista)
 - NAT LODGER—Hummin' (LuLu's Arista)
 - JACKSON BROWNE—The Pretender (Asylum)
 - THIN LIZZY—Johnny The Fox (Mercury)
 - ELECTRIC LIGHT ORCHESTRA—A New World Record (United Artists)
 - ELTON JOHN—Blue Moves (MCA/Rocket)
 - STEVIE WONDER—Songs In The Key Of Life (Tamla)
 - HALL & OATES—Bigger Than Both Of Us (RCA)

- WYXX-FM—Chicago (John Platt)**
- ALLMAN BROTHERS BAND—Wipe The Windows, Check The Oil, Dollar Gas (Capricorn)
 - WISHBONE ASH—New England (Atlantic)
 - LUCIFERS FRIEND—Mind Exploding (Janus)
 - MIROSLAV VITOUS—Majesty Music (Arista)
 - NAT LODGER—Hummin' (LuLu's Arista)
 - JACKSON BROWNE—The Pretender (Asylum)
 - THIN LIZZY—Johnny The Fox (Mercury)
 - ELECTRIC LIGHT ORCHESTRA—A New World Record (United Artists)
 - ELTON JOHN—Blue Moves (MCA/Rocket)
 - STEVIE WONDER—Songs In The Key Of Life (Tamla)
 - HALL & OATES—Bigger Than Both Of Us (RCA)

- WYXX-FM—Chicago (John Platt)**
- ALLMAN BROTHERS BAND—Wipe The Windows, Check The Oil, Dollar Gas (Capricorn)
 - WISHBONE ASH—New England (Atlantic)
 - LUCIFERS FRIEND—Mind Exploding (Janus)
 - MIROSLAV VITOUS—Majesty Music (Arista)
 - NAT LODGER—Hummin' (LuLu's Arista)
 - JACKSON BROWNE—The Pretender (Asylum)
 - THIN LIZZY—Johnny The Fox (Mercury)
 - ELECTRIC LIGHT ORCHESTRA—A New World Record (United Artists)
 - ELTON JOHN—Blue Moves (MCA/Rocket)
 - STEVIE WONDER—Songs In The Key Of Life (Tamla)
 - HALL & OATES—Bigger Than Both Of Us (RCA)

DECEMBER 4, 1976, BILLBOARD

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The Jacksons on Epic...It was only a matter of time!

The Jacksons. Michael, Marlon, Tito, Jackie and Randy.

How do you introduce the *most extraordinary group of young performers to ever hit this business?* Do you talk about their past, and use that as a reference point for the present and the future?

Well, yes...and no. Because for all of their history (*and the Jacksons have made some history!*), now is the time for a whole new score card.

The Jacksons. Their debut album for Epic Records was produced by Kenny Gamble and Leon Huff, and is titled "The Jacksons."*

"The Jacksons" by The Jacksons. It contains their great single "Enjoy Yourself"[†] and nine other tunes that made picking the first single one hell of a job.

"The Jacksons." Together more than ever. On Epic Records and Tapes. A production of Philadelphia International Records. Music Provided by MFSB.

THE J A

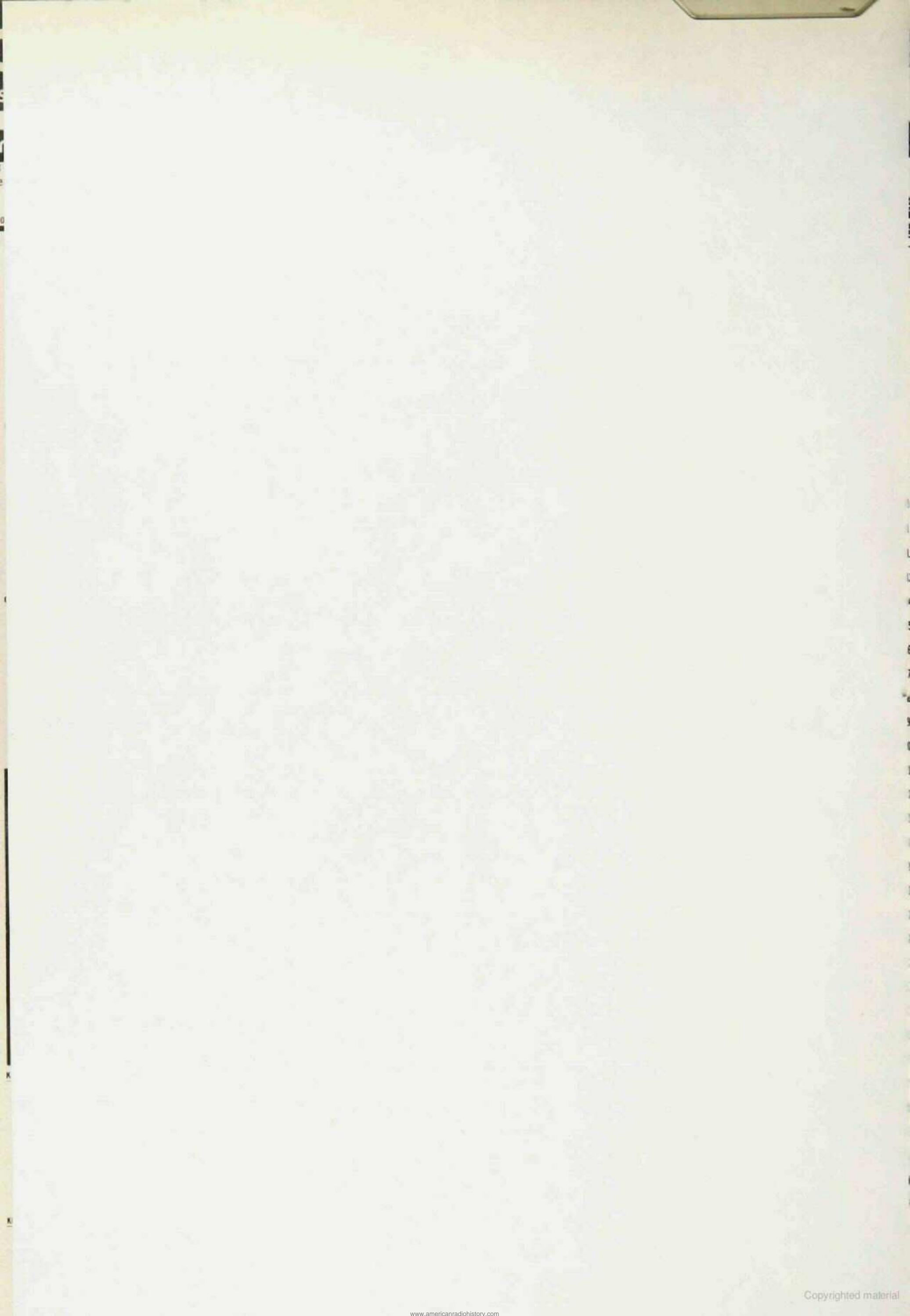


JONI MITCHELL—Reprise (Asylum)

GRHAM PARKER—H&N (A&R)

• WISHBONE ASH—New England (Atlantic)

www.americanradiohistory.com



These are best selling middle-of-the-road singles compiled from radio station air play listed in rank order.

THIS WEEK	Last Week	Weeks on Chart	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)
1	4	13	AFTER THE LOVIN' Engelbert Humperdinck, Epic 8-50270 (Silver Blue, ASCAP/Oceans Blue, BMI)
2	1	11	MUSKRAT LOVE Captain & Tennille, A&M 1870 (Wishbone, ASCAP)
3	5	9	SO SAD THE SONG Gladys Knight & The Pips, Buddah 544 (Screen Gems-Columbia, BMI), (Print St., ASCAP)
4	8	4	SORRY SEEMS TO BE THE HARDEST WORD Elton John, MCA/Rocket 40645 (Big Pig, ASCAP)
5	9	10	LOVE ME Yvonne Elliman, RSO 858 (Polydor), (Stigwood/Unichappell, BMI)
6	6	8	NIGHTS ARE FOREVER England Dan & John Ford Coley, Big Tree 16079 (Atlantic) (Dawnbreaker, BMI)
7	7	6	EVERY FACE TELLS A STORY Olivia Newton-John, MCA 40462 (Chrysalis/Bruce Welch, BMI/Dejamus, ASCAP)
8	10	5	TORN BETWEEN TWO LOVERS Mary MacGregor, Ariola America 7638 (Capitol) (Muscle Shoals, BMI/Silver Dawn, ASCAP)
9	11	13	YOU DON'T HAVE TO BE A STAR (To Be In My Show) Marilyn McCoo & Billy Davis Jr., ABC 12208 (Groovesville, BMI)
10	2	8	STAND TALL Burton Cummings, Portrait/CBS 7001 (Shillelagh, BMI)
11	3	14	FERNANDO Abba, Atlantic 3346 (Artwork, ASCAP)
12	12	9	YOU'RE THE ONE Blood, Sweat & Tears, Columbia 3-10400 (Lady Casey/Patra, BMI)
13	13	7	BREEZIN' George Benson, Warner Bros. 8268 (Unart/Tracebob, BMI)
14	14	9	LOVE SO RIGHT Bee Gees, RSO 859 (Polydor) (Casserole/Unichappell, BMI)
15	18	4	GLADIOLA Helen Reddy, Capitol 4350 (Koppelman-Bandier, BMI)
16	32	2	WEEKEND IN NEW ENGLAND Barry Manilow, Arista 0212 (Unart/Piano Picker, BMI)
17	21	5	SLOW DANCING Funky Kings, Arista 0209 (Jazzbird/Benchmark, ASCAP)
18	15	12	THE WRECK OF THE EDMUND FITZGERALD Gordon Lightfoot, Reprise 1359 (Warner Bros.) (Moose, CAPAC)
19	23	7	GROOVY PEOPLE Lou Rawls, Philadelphia International 2604 (Epic) (Mighty Three, BMI)
20	25	3	FLIGHT '76 Walter Murphy Band, Private Stock 45123 (RFT/Don Kirshner, BMI)
21	17	10	BETH Kiss, Casablanca 863 (Cafe Americana/Kiss Songs, ASCAP/All By Myself, BMI)
22	22	8	SING YOUR OWN SONG Mark Lindsay, Greedy 106 (Amheuser, ASCAP)
23	20	4	MAKE IT UP TO ME IN LOVE Odis Coates & Paul Anka, Epic 8-50298 (Spanka, BMI)
24	24	8	I NEVER CRY Alice Cooper, Warner Bros. 8228 (Ezra/Early Frost, BMI)
25	19	12	THIS ONE'S FOR YOU Barry Manilow, Arista 0205 (Kamikazi, BMI)
26	26	6	WHENEVER I'M AWAY FROM YOU John Travolta, Midland International 10780 (RCA) (Midsong, ASCAP)
27	31	15	NADIA'S THEME (The Young & The Restless) Barry DeVorzon & Perry Botkins Jr., A&M 1856 (Screen Gems-Columbia, BMI)
28	35	2	TOGETHER O.C. Smith, Caribou 9017 (Faz-Gimbel, BMI)
29	16	12	DON'T THINK ... FEEL Neil Diamond, Columbia 3-10405 (Stonebridge, ASCAP)
30	27	15	YOU ARE THE WOMAN Firefall, Atlantic 3335 (Rick Roberts, BMI)
31	29	9	CALIFORNIA DAY Starland Vocal Band, Windsong 10785 (RCA) (Cherry Lane, ASCAP)
32	28	13	YOU GOTTA MAKE YOUR OWN SUNSHINE Neil Sedaka, Rocket 40614 (MCA) (Don Kirshner, BMI)
33	42	3	YOU MAKE ME FEEL LIKE DANCING Leo Sayer, Warner Bros. 8283 (Braitree/Lanna Manner, BMI/Chrysalis, ASCAP)
34	40	4	NEVER IN MY LIFE Babyface, ASI 1009 (Tektra, BMI)
35	37	2	LIKE A SAD SONG Frank Sinatra, Reprise 1377 (Cherry Lane, ASCAP)
36	38	3	STEAL HER AWAY John Davidson, 20th Century 2313 (Featherbed/Unichappell, BMI)
37	NEW ENTRY		WOMAN'S GOTTA HAVE IT James Taylor, Warner Bros. 8278 (Unart/Tracebob, BMI)
38	48	3	LONG, LONG TIME Larry Santos, Casablanca 869 (MCA, ASCAP)
39	39	2	JEANS ON David Dundas, Chrysalis 2094 (Moth And James, BMI)
40	46	2	BABY, I'LL GIVE IT TO YOU Seals & Crofts, Warner Bros. 8277 (Dawnbreaker, BMI)
41	NEW ENTRY		I LIKE DREAMIN' Kenny Nolan, 20th Century 2287 (Sound Of Nolan/Chelsea, BMI)
42	30	11	MY SWEET SUMMER SUITE The Love Unlimited Orchestra, 20th Century 2301 (Sa-Vette/January, BMI)
43	NEW ENTRY		LOST WITHOUT YOUR LOVE Bread, Elektra 45365 (Aipahu, ASCAP)
44	44	17	IF YOU LEAVE ME NOW Chicago, Columbia 3-10390 (Big Elk/Polish Prince, ASCAP)
45	45	4	LONELY PEOPLE Joe Miller, Polydor 14350 (Arthur Aaron & Assoc./Joe Miller, ASCAP)
46	33	16	THE END IS NOT IN SIGHT (The Cowboy Tune) Amazing Rhythm Aces, ABC 12202 (Fourth Floor, ASCAP)
47	47	13	THINGS Anne Murray, Capitol 4329 (Hudson Bay, BMI)
48	NEW ENTRY		OB-LA-DI, OB-LA-DA The Beatles, Capitol 4347 (Maclean, BMI)
49	36	10	I TAKE A LOT OF PRIDE IN WHAT I AM Paul Delicato, Artists Of America 127 (Blue Book Music, BMI)
50	43	4	DISCONCERTO Symphonic 2090, Mercury 73854 (Phonogram) (MRC, BMI)



CONTRIBUTIONS NOTED—Leonard Bernstein, left, receives an award from the American Music Conference in a presentation by Robert Campbell, president CBS Music Instruments and a director of the AMC. Citation mentioned Bernstein's "extraordinary ability to communicate the richness of music."

Decca In France To Sell Disks On Installment Basis

PARIS—In an effort to capture a larger share of the developing classical market in France, Decca has launched a "Masterpieces Of Classical Music" series of 70 works on 40 LP's which can be bought on the installment plan.

The disks are retailed together with a special record cabinet to house the complete collection.

In a pre-launch survey by a research group it was estimated that such a series would appeal to a market of around 40,000 potential buyers, aged from 35 upwards. Potential customers would not be regular buyers of classical records, the survey showed, but those with a certain standard of education who might be attracted by the ability to acquire on easy terms a basic classical library.

Bought separately, the albums would cost \$350, but under the credit scheme they cost around \$236, involving a down payment of \$52 and 13 monthly payments of about \$14.

All the records are drawn from the basic Decca catalog and embrace symphonies, sonatas, concertos and overtures, plus choruses from operas by most of the great masters. The period covered is roughly two and a half centuries, with works by Ravel representing the most modern music.

Decca is concentrating its campaign on the 1,200 most important dealers in France. Other dealers will be serviced by wholesalers.

SUBWAY OUT FOR OPERA

PARIS—The great-niece of Claude Debussy, Madame de Tinnan, is threatening to ban the proposed Paris Opera production of "Pelleas and Melisande," Debussy's only opera.

It's understood she objects to the producer, Lorge Lavelli, known to have a penchant for the bizarre in theatrical terms. In a Wagner staging he once had Wotan bear a likeness to the German arms tycoon Baron Krupp.

For "Pelleas" Lavelli is believed to be planning a setting inspired by the Paris subway.

The French performing rights society SACEM has been asked by the Debussy heir to take up her case. The opera is still under copyright protection.

Classical

SELLING CLASSICS Teach & Learn Is Lesson Of RCA Dealer Seminars

By IS HOROWITZ

NEW YORK—Advance notice on new Red Seal releases will now be sent out by RCA Records to a rapidly expanding list of sales clerks and record buyers in retail outlets around the country carrying a stock of at least 500 classical titles.

This is only one of the results stemming from a series of dealer seminars completed recently by a team of Red Seal executives, during which they held meetings with nearly 300 personnel from 34 stores or chains in six cities.

Prime purpose of the meetings, helmed by Ernie Gilbert, marketing director, and Glenn Smith, merchandising manager, was to disseminate information that would aid in selling classics.

But a valuable by-product, they note, was feedback from the sales firing line that is already contributing to better service from label headquarters.

The seminar concept has proven so successful, says Gilbert, that an additional series is being planned to begin early next year.

This time around meetings were held in Cincinnati, Chicago, Boston, Seattle, San Francisco and Los Angeles. Attendees, however, also came in from surrounding territories, often miles away from the meeting sites. The next group of sessions will cover remaining major cities where RCA has branch facilities.

The loosely structured meetings, which run from three to six hours each (including food break), seek to strip away the mystique that inhibits effective selling by clerks unfamiliar with classical repertoire. They should be able to sell everything the store carries, clerks are told, and that includes classics.

It's not necessary for them to like the music, says Gilbert, but neither should they be afraid of it. He recalls the reply of one salesperson who was asked, "What do you do when a classical customer comes in?"

Said the clerk, "I hide in the bathroom."

On the most elementary level, Gilbert and Smith explain the differences between various musical forms, provide assists to proper pronunciation of composer and artist names, and leave with auditors booklets on basic repertoire and pertinent terminology.

Often, however, extremely knowledgeable persons are encountered. Some even alert the Red Seal executives to reissue opportunities in their own catalog. The current release of

Schoenberg's "Gurre-Lieder" in a historic 1932 performance directed by Leopold Stokowski, is said to have resulted from a dealer suggestion.

Smith insists the meetings are not aimed at hyping RCA product, although he admits that resultant goodwill may stimulate some label bias. Rather, he feels that any move to spur classical sales generally will help RCA, as it will all other companies dealing in classics.

The benefits of selective buying are given special attention at the seminars. Large orders are not the goal, stresses Gilbert, if much of the merchandise will later be returned unsold. On the other hand, adequate supplies of strong titles are essential if sales are not to be lost.

Ordering savvy is gaining new importance in chain operations, he feels, as decentralized buying patterns take on trend proportions.

Where a store should display classics for maximum effect also comes in for discussion at the meets. Store personnel are cautioned not to position such records under speakers blaring rock music. This will turn off classical buyers and won't work to help rock sales either, they are told.

Where records are played in a store, some portion of needle time should be devoted to classics, Smith urges. If classics account for 20% of a store's volume and the outlet is open 10 hours a day, then two hours of in-store play should be devoted to classics.

Display problems come in for attention, as well. These should be concentrated for maximum impact, and where mall-type locations do not allow for window lures, some display in an up-front traffic area will at least let buyers know that classics are carried.

The interchange provided by the seminar format has led RCA to re-think, in some cases, its approach to manufacturer displays. Some good suggestions have been made for new displays, and these will be implemented, says Gilbert.

But equally important, in his view, are criticisms of past efforts. "There's no point going to the expense of creating and distributing display matter that won't be used," he says.

Red Seal has built up its list of store personnel involved in classics from some 750 a year ago to a present 1,500, and the number is still increasing. These are the people who

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Classical Notes

People beginning to wonder about the status of Pickwick's new classical label "Quintessence," at last word due for market launch this fall. Still no firm introduction date, although Peter Munves, in charge of the label, is known to have licensed much material for inclusion in the line.

Vladimir Horowitz in the midst of another concert tour, and RCA is again making plans to tape a number of the recitals for disk release. The artist seems to prefer live recordings to those done in a studio, and the record company is hoping for a repeat of the quick success of his first RCA concert album, which hit the classical chart shortly after release. Meanwhile, the possibility of a concerto recording by Horowitz is again being rumored.

Lawrence V. Metcalf re-elected president of the San Francisco Symphony Assn. The orchestra association has honored San Francisco Examiner critic Alexander Fried for his "years of service to the world of music." ... Gerhardt

Zimmerman, assistant conductor of the St. Louis Symphony, was a quick replacement for scheduled guest conductor Klaus Tennstedt when the latter took ill last week.

The North Carolina Symphony is taping a series of concerts for airing over WUNC-FM, Chapel Hill, next year. The centenary of the birth of Manuel de Falla was marked by a special three-hour broadcast over Washington, D.C.'s WGMS Nov. 22.

Newly released on Everest Records is the decades-old recording of Bach's "Goldberg Variations" by Rosalyn Tureck. ... At Vanguard, a number of highly-ranked titles formerly offered at a \$6.98 list have been returned to market in \$3.98 reissues. Among them are the complete recording of Handel's "Semele" in a performance directed by Johannes Somary; the Musorgsky "Pictures at an Exhibition," with Charles Mackerras conducting the New Philharmonia Orchestra, and "A Baroque Concert," with Leopold Stokowski the interpreter.

DECEMBER 4, 1976, BILLBOARD

Soul Sauce

Production Team Won't Switch Over

By JEAN WILLIAMS

LOS ANGELES—The song-writing/production team of Marvin Yancy/Chuck Jackson claims black music is changing but they will not change along with it.

"We recognize that black music is changing," says Yancy. "Emphasis in black music is now being placed on instruments with a lot of over-dubbing."

"Of course there is nothing new in black music," injects Jackson. "Everything is just reverting to the sounds of the '40s when the sound was big and blasting but the vocals were mellow. The big sound is what's important today."

"I must tell you that we are not going that route," he continues. "We are taking the simple mellow sound and expanding on that. We are going headlong into ballads."

"We have always written about human feelings and we will continue to do that. We will be using more instruments, but they will be in the background and the big sound will be that of the vocalist."

"No matter where the music goes, it will always come back to ballads, so whatever we do, we will always be on top," says Jackson.

The team has formed Jay's production company in Chicago and is scouting for new acts.

Acts already signed to Jay's include Tennyson Stevens, Alice Sanderson, a contemporary pop act who writes her own material, and Fellas, a self-contained ensemble.

Yancy notes that the pair is shopping around for label deals for its acts. "We feel that at this time we will do better for our talent if we can get it a direct deal with a major label as opposed to going through a production firm."

The pair was recently inked to Roller, the production firm that is now in part responsible for MCA Records' black music venture.

Jackson and Yancy say they hope to produce some of Roller's product but will not work exclusively for anyone.

"We feel that an exclusive contract with anyone would not allow us the freedom to create for other artists, so we will remain independent," says Jackson.

The duo credits Bob Schwaid, head of Roller's, with giving their careers a shot in the arm by bringing Natalie Cole, Ronnie Dyson and others to it.

In the past year the team has written and produced for such acts as the Manhattans, the Impressions, Natural 4, Notations, Natalie Cole and Ronnie Dyson. It has also produced the Tymes.

Jackson notes the firm is attempting to become an all-around production effort dealing with everything from records to films.

"We have been approached by a local black newspaper to write songs for a musical play which the paper is sponsoring," says Yancy. "We are also looking around for films to score and we are planning to write a play ourselves," says Jackson.

On the upswing is 20th Century's r&b artists roster. Four acts have recently been signed including Port Authority, Michelle Wiley, Faffe and Formula Four. Twentieth has also increased its promotion staff by

(Continued on page 27)

Billboard Hot Soul Singles

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This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	
1	1	9	DAZZ —Brick (R. Ransom, R. Hargis, E. Irons), Bang 727 (Web IV) (Silver Cloud/Trotley, ASCAP)	58	2	DARLIN' DARLIN' DARLIN' BABY (Sweet, Tender, Love)—D'Jays (K. Gamble, L. Huff), Philadelphia International 3610 (Epic) (Mighty Three, BMI)	68	43	10	DISCO BODY (Shake It To The East, Shake It To The West)—Jackie Moore (C. Reid), Kayette 5127 (TK) (Sherlyn, BMI)		
★	3	9	CAR WASH —Rose Royce (N. Whitfield), MCA 40615 (Duchess, BMI)	36	7	THE BOOTY —Fatback Band (B. Curtis, Mr. Ikey Jr.), Spring 168 (Polydor) (Ciba, BMI)	69	55	7	BREEZIN' —George Benson (B. Womack), Warner Bros. 8268 (Unart./Tracey, BMI)		
3	2	8	ENJOY YOURSELF —The Jacksons (K. Gamble, L. Huff), Epic 8 50289 (Mighty Three, BMI)	37	14	MR. MELODY —Natalie Cole (C. Jackson, M. Yancy), Capitol 4328 (Jays) (Enterprises/Chappel, ASCAP)	70	67	7	EVERYTHING IS BEAUTIFUL TO ME —Jimmy Castor Bunch (E. Henderson Jr.), Atlantic 3362 (Jimpire, BMI)		
4	4	7	KEEP ME CRYIN' —Al Green (W. Mitchell, A. Green), Hi 2119 (London) (Jec/Al Green, BMI)	38	16	GIVE IT UP (Turn It Loose) —Tyrone Davis (L. Graham), Columbia 3 10388 (New York Times/ Cantor/Little Bear's, BMI)	★	NEW ENTRY	71	NEW ENTRY	I LIKE TO DO IT —K.C. & The Sunshine Band (H.W. Casey, R. Funch), TK 1020 (Sherlyn/Harrick, BMI)	
5	6	9	HOT LINE —Sylvers (K. St. Lewis, F. Perren), Capitol 4336 (Bull Pen/Perren Vibes, ASCAP)	39	15	UNDERGROUND MUSIC/IT'S JUST A MATTER OF TIME —Peabo Bryson (P. Bryson), Bullet 01 (Web IV) (Web IV, BMI)	★	NEW ENTRY	72	75	3	OOH CHA —Soul Train Gang (Akins, Bellmon, Grayton, Turner), Soul Train 10792 (RCA) (Hip Top/Writers, BMI)
6	5	16	SHAKE YOUR RUMP TO THE FUNK —Bar Kays (L. Dodson, I. Alexander, M. Beard, W. Stewart, L. Smith, C. Allen, H. Henderson, F. Thompson), Mercury 73533 (Phonogram) (Barkay, BMI)	★	49	5	DO WHAT YOU WANT, BE WHAT YOU ARE —Daryl Hall & John Oates (D. Hall, J. Oates), RCA 10808 (Unichappell, BMI)	74	77	4	I DO I DO (Wanna Make Love To You) —Leroy Hutson (L. Hutson, S. Harris), Curtom 0121 (Warner Bros.) (Silent Coast/Topa, ASCAP)	
7	7	14	CATFISH —Four Tops (L. Payton, F. Bridges, M. Farrow), ABC 12714 (ABC/Dunhill & Hall, BMI)	41	39	8	GREY RAINY DAYS —Lionie Jordan (L. Jordan, S. Buckner, G. Pratt, I. Goldstein), United Artists 873 (Far Out/River Jordan, ASCAP)	75	83	3	HIDEAWAY —Fantasia Four (A. Hamilton), Westbound 5032 (20th Century) (Bridgeport, BMI)	
★	10	8	DO IT TO MY MIND —Johnny Bristol (J. Bristol), Atlantic 3360 (Buthka, ASCAP)	42	46	7	DON'T WALK AWAY —General Johnson (General Johnson), A&M 0303 (Music In General, BMI)	76	80	5	IF I DIDN'T MEAN YOU WELL —Bill Withers (B. Withers), Columbia 3-10420 (Golden Withers, BMI)	
9	8	12	YOU DON'T HAVE TO BE A STAR (To Be In My Show) —Marilyn McCoo & Billy Davis Jr. (J. Dean, J. Glover), ABC 12708 (Groversville, BMI)	★	53	3	WORN OUT BROKEN HEART —Loleatta Holloway (S. Dees, S. Drayton), Gold Mine 4090 (Caytronics)	77	79	4	JUST FRIENDS —Silver, Platinum & Gold (E. Richardson, F. King, R. King), Far 011 (Farr/Precess/Metal, BMI)	
★	12	6	I KINDA MISS YOU —Manhattans (W. Lovell), Columbia 3 10430 (Waltzman/Blackwood, BMI)	44	37	11	UNDISCO KID —Funkadelic (G. Clinton, W. Collins, B. Worrell), 20th Century/ Westbound 5029 (Bridgeport, BMI)	78	78	8	I FEEL LOVE IN THIS ROOM TONIGHT/TO MAKE YOU LOVE ME —Boyz II Men (B. Kaskas, C. Gentry, R.L. Kirkland, M. Powell, Claridge 471 (Claridge/Bokink, ASCAP)	
★	11	9	LOVE BALLAD —LTD (S. Scarborough), A&M 1847 (Unichappell, BMI)	45	40	13	BLESS MY SOUL — Skip Mahoney & The Casuals (J. Purdie, S. Mahoney), Abel 9466 (Nashboro) (Excellent/Skiping, BMI)	79	81	4	GUITAR MAN —Albert King (B. Cozzens, Cherry), Utopia 10770 (RCA) (Utopia/Montage, BMI)	
12	11	14	THE RUBBERBAND MAN —Spinners (L. Creed, T. Bell), Atlantic 3355 (Mighty Three, BMI)	46	54	4	WHISPERING/CERCHEZ LA FEMME/SE SI BON —Dr. Buzzard's Original Savannah Band (Schoenberg, Coburn, Rese, S. Browder Jr., A. Darnell), RCA 10827 (Fisher/Miller, ASCAP/Funk Pelican, BMI)	80	86	2	YOU'LL NEVER FIND ANOTHER LOVE LIKE MINE —Stanley Turrentine (K. Gamble, L. Huff), Fantasy 782 (Mighty Three, BMI)	
★	20	6	OPEN SESAME, Part 1 —Kool & The Gang (R. Bell, Kool & The Gang), De Lite 1586 (PIP) (Delightful/Gang, BMI)	47	44	11	FUNKY MUSIC (Is A Part Of Me)/ SECOND TIME AROUND —Luther (L. Vandross), Columbia 45-442-5 (Atlantic) (Evee/DeeKax, ASCAP)	81	66	9	YOU OUGHT TO BE HAVIN' FUN —Tower Of Power (H. Tubbs, E. Casillas, S. Nupka), Columbia 3-10409 (Kupala, ASCAP)	
14	14	9	SO SAD THE SONG —Gladys Knight & The Pips (M. Masser, G. Goffin), Buddah 544 (Screen Gems/Columbia, BMI/Print St., ASCAP)	48	48	6	ON AND OFF —David Ruffin (V. McCoy), Motown 1405 (Warner/Ameliane/Van McCoy, BMI)	82	70	5	WANNA SLOW DANCE WITH YOU BABY —Street People (M. Dabrowski, R. Dabrowski), Vigar 1734 (PIP) (Blendingwell, ASCAP)	
15	16	10	WITH YOU —Moments (K. Ascher, C. Sagers), Stang 5068 (All Platinum) (Unichappell/Rochken, BMI)	49	52	5	LOVE SO RIGHT —Bee Gees (B. Gibb, R. Gibb, M. Gibb), RSO 859 (Polydor) (Cazzulco/Unichappell, BMI)	83	87	2	NINETY-NINE AND A HALF —Trammas (W. Pickett, S. Cropper, E. Floyd), Atlantic 3365 (East Memphis/Printo, BMI)	
16	18	7	I DON'T WANNA LOSE YOUR LOVE —Emotions (W. Hutchinson, J. Haves), Columbia 3 10347 (Pangjokee, BMI)	50	51	4	A LOVE OF YOUR OWN —AWB (H. Stuart, N. Dobson), Atlantic 3363 (Average/Warner Bros./Lungdog, ASCAP)	84	89	3	TRIED, TESTED AND FOUND TRUE —Ashford & Simpson (N. Ashford, V. Simpson), Warner Bros. 8296 (Nick-Q Val, ASCAP)	
17	15	10	DISCO DUCK (Part 1) —Rick Dee & His Cast Of Idiots (R. Dees), RSO 857 (Polydor) (Stalax, BMI)	51	57	4	MIDNIGHT SOUL PATROL —Quincy Jones (Q. Jones, L. Johnson, J. Mandel), A&M 1878 (Kidda, BMI)	85	73	6	GREEDY (For Your Love) —Donny Gerrard (H.G. Marx, R. Buchanan), Greedy 107 (Joyfully Sad, BMI)	
18	13	14	JUST TO BE CLOSE TO YOU —Commodores (L. Richie, Commodores), Motown 1402 (Jobete/Commodores Entertainment, ASCAP)	52	59	3	PARTY NIGHT —Curtis Mayfield (C. Mayfield), Curtom 0211 (Warner Bros.) (Maryfield, BMI)	86	90	2	TOGETHER —O.C. Smith (C. Fox, N. Gamble), Caribou 9017 (Epic) (Fox/Gamble, BMI)	
★	25	5	LOVE ME, LOVE ME, LOVE ME —The Staples (C. Mayfield), Warner Bros. 8279 (Mayfield, BMI)	★	69	2	FREE AND SINGLE —Brothers Johnson (C. Johnson, L. Johnson), A&M 1861 (Kiddada/Gouglor, BMI)	★	NEW ENTRY	87	NEW ENTRY	SUNSHINE KERI —Lee Oskar (S. Allen, H. Breen, M. Dickerson, L. Jordan, C. Miller, N. Scott, L. Oskar), United Artists 861 (Far Out, ASCAP)
21	19	8	GROOVY PEOPLE —Loo Rawls (K. Gamble, L. Huff), Philadelphia International 3684 (Epic) (Mighty Three, BMI)	54	56	9	LET'S GET IT TOGETHER —El Coco (M. Ross), AVI 115 (Equinox, BMI)	88	88	3	A MAN'S GOT TOO MUCH DOG IN HIM —Shebba Deane (J. Little, L. Mercedes), Casmo 070 (GRT) (Ato-Up, BMI)	
22	17	15	YOU ARE MY STARSHIP —Norman Connors (M. Henderson), Buddah 542 (Electrocard, ASCAP)	55	61	5	YOU'RE MY DRIVING WHEEL —Supremes (F. Stafford, R. Brown, B. Holland, B. Bratley), Motown 1407 (Holland-Dozier-Holland/Jobete, ASCAP/Gold Forever, BMI)	89	92	3	I GOT A NOTION —Al Hudson & The Soul Partners (P. Wynn), ABC 12230 (Wynn's World/Mighty Three, BMI)	
23	23	10	FINGER FEVER —Dramatics (T. Hester), ABC 12220 (Groversville, BMI)	56	62	3	HOME IS WHERE THE HEART IS —Bobby Womack & Brotherhood (P. Mitchell), Columbia 3 10437 (Muscle Shoals Sound, BMI)	★	NEW ENTRY	90	NEW ENTRY	BLACK SPEC —O.B. McClendon (O.B. McClendon), Mercury 73817 (Phonogram) (Cross Keys, ASCAP)
★	42	3	SATURDAY NITE —Earth, Wind & Fire (M. White, A. McKay, P. Bailey), Columbia 3-10439 (Gagline, BMI)	57	60	5	FOR OLD TIMES SAKE —Dorothy Moore (F. Knight), Malaco 1037 (TK) (Two Knight, BMI)	91	91	3	I DIDN'T MEAN TO LOVE YOU —Dianne Warwick (K. Phillip, A. Butler), Warner Bros. 8280 (Hands Together, BMI)	
★	31	6	SUPERMAN LOVER —Johnny Guitar Watson (J. Watson), DJM 1019 (Vin John, BMI)	59	47	7	I REFUSE TO LOSE —James Brown (D. Brown, D. Brown, Y. Brown), Polydor 14354 (Dynafon/Belinda, BMI)	92	97	3	RAINBOW IN YOUR EYES —Al Jarreau (L. Russell), Reprise 1374 (Warner Bros.) (Teddy Jac, BMI)	
★	26	9	LIVING TOGETHER (In Sin) —Whispers (V. McCoy, J. Cobb), Soul Train 10773 (RCA) (Van McCoy/Warner-Tamerlane, BMI)	★	74	2	FEELINGS —Walter Jackson (M. Albert), On Sound 908 (United Artists) (Fermata International Melodies, ASCAP)	93	93	4	IF YOU AINT MAN ENOUGH —Tommy Tate (J. Bayler, T. Tate), Koko 723 (Klondike, BMI)	
★	33	6	WHO ARE YOU —Temptations (D. English, G. Leonard, D. Williams, B. Wright), Gordy 7152 (Motown) (Jobete, ASCAP)	★	71	5	WHEN LOVE IS NEW —Arthur Prysock (K. Gamble, L. Huff), Old Town 1000 (Mighty Three, BMI)	94	94	2	MAKES YOU BLIND —Glitter Band (M. Leander, P. Phipps, J. Shepard), Arista 0297 (MCA, ASCAP)	
★	38	4	FREE —Deniece Williams (D. Williams, H. Redd, N. Watts, S. Greene), Columbia 3 10429 (Kee Deck, BMI)	★	72	3	THIS TIME —Impressions (M. Jackson, S. Jones), Cotillion 44210 (Atlantic) (Aandka, BMI)	95	95	2	LET'S MAKE A DEAL —Gloria Gaynor (C. Blandon, G. Gaynor), Polydor 14357 (Elbano, BMI)	
★	35	6	DON'T MAKE ME WAIT TOO LONG —Barry White (B. White), 20th Century 2309 (Savette/January, BMI)	★	82	2	YOU GOTTA BELIEVE —Pointer Sisters (N. Whitfield), ABC/Blue Thumb 271 (Duchess, BMI)	96	96	2	IN MY LONELINESS (When We Were Young) —Nancy Wilson (L. Snow, J. Mayer), Capitol 4350 (Djangan, ASCAP)	
30	34	5	FAR EAST MISSISSIPPI —Ohio Players (W. Beck, J. Williams, M. Jones, M. Pierce, R. Middlebrooks, C. Salchell, L. Banner), Mercury 73860 (Phonogram) (Play One, ASCAP)	★	83	2	GOIN' UP IN SMOKE —Eddie Kendricks (A. Felder, N. Harris), Tamla 54277 (Motown) (Stone Diamond, BMI)	97	99	3	AIN'T NOTHIN' BUT SOMETHING TO DO —Whole Darn Family (A. Moon, T. Thomas), Soul International 105 (Amherst) (Harlem/August Moon, BMI)	
31	24	11	JUMP/HOOKED ON YOUR LOVE —Aretha Franklin (C. Mayfield), Atlantic 45 3358 (Warner-Tamerlane, BMI)	★	76	2	66	41	12	RUN TO ME —Candi Staton (D. Crawford), Warner Bros. 8249 (DuAnn, ASCAP)		
32	36	5	DO THAT STUFF —Parliament (G. Clinton, Schacher, Womell), Casablanca 871 (Buck's/Malibu, BMI)	66	41	12	BUMP DE BUMP YO BOODIE —Muscle Shoals Horns (H. Calloway), Bang 728 (Muscle Shoals Sound/CETS, BMI)	98	NEW ENTRY	SMILE —David Sanborn (C. Parkinson, F. Simon), Warner Bros. 8277 (Fonck, ASCAP)		
33	30	11	HAPPY BEING LONELY —Chi-Lites (K. Hesch, K. Wakefield), Mercury 73844 (Phonogram) (Stone Diamond, BMI)	67	65	7	7	65	7	YOU AIN'T PLAYIN' WITH NO TOY —Treatments (M. Rice), Mercury 73838 (Phonogram) (East Memphis, BMI)		
34	27	14	LET'S BE YOUNG, TONIGHT —Jermaine Jackson (M. L. Smith, D. Daniels), Motown 1401 (Jobete, ASCAP/Stone Diamond, BMI)	67	65	7	7	65	7	S.O.S. —Side Effect (Johnson, Lowe), Fantasy 764 (Effective/At Home, ASCAP)		

DECEMBER 4, 1976, BILLBOARD

BLACK DETROIT STATION

WGPR-TV Revenue From Labels Rising

By JEAN WILLIAMS

LOS ANGELES—Because of an emphasis on hit record-oriented local and syndicated dance shows, the nation's first black television station WGPR, Detroit, is generating hefty label advertising, according to George White, a station vice president.

Record companies seem to be taking advantage of the upsurge in sales generated by "The Scene," a daily dance show, says White.

"In the past year, CBS, Motown, RCA, Atlantic and Nashboro have been regular advertisers generally during the dance show. Most labels advertise on an average of once a month. Last week CBS signed a one-year contract," he says.

White claims the popularity of "The Scene" has grown to a point where retailers and manufacturers are reporting increased record sales following the show.

"We have found our audience

tends to be show business-oriented and because of the success of "The Scene" which airs Monday through Friday 5-6 p.m., we have added two more dance shows," he says. James Brown's "Future Shock" is aired on Saturday 9-10 p.m. and the New Orleans-based "Get Down" is seen on Saturday 5-6 p.m.

White notes that the music being aired has changed in the last few months, moving from straight r&b/pop to predominantly disco.

"We have gotten so far into disco that we are now playing several long versions of disco records. We find the kids seem to enjoy dancing to longer versions of tunes," he says.

While White admits the dance shows are probably the most popular bit of programming on the station, he says that the year-old outlet is finding it difficult to produce other black programming. Detroit's population is approximately 52% black or about 600,000.

"Although we recognize that our audience wants show business type of programming as evidenced through our mail polls, we feel that it's also necessary to be able to offer other types of black programming," says White.

"We are faced with a dilemma because there just doesn't seem to be any other black programming around," he continues. "We are in the process of creating our own."

He explains the station is now creating educational, cultural and religious programs. It is also involved in bringing to the tube a black soap opera.

WGPR, which services the Detroit area, also reaches as far away as Port Huron, Mich., approximately 100 miles from Detroit, and into Hamilton, Ontario.

White says another major problem is securing advertisers. "Our rates are competitive with other UHF stations but with a new station, particularly a black station, advertisers tend to want to be convinced that advertising on our station is a good idea," he says.

"The record companies and a few others seem to be convinced," he continues. "We are still working on others."

Major advertisers advertising on WGPR include Coca-Cola, Kellogg, Ford, General Motors, Chrysler, Stroh and Budweiser beer and K-Mart.

The outlet has made some cut-backs in its personnel from 75 persons to 48 because of escalating costs. White notes that there were mistakes made when setting up the station but the technical and personnel problems have been ironed out. "The station is running smoother and our operation is tight," he says.

Al Jarreau Splits For European Tour

LOS ANGELES—Vocalist Al Jarreau has scheduled a six-day break from his domestic tour with Melissa Manchester to make a brief European swing, his second continent visit this year, with stops in Hamburg, Berlin and Paris.

Jarreau's Berlin performance, slated for the Berlin Jazz Festival later this month, will be filmed by German television for broadcast as a special later this year. The singer's previous European tour was climaxed by his winning Germany's equivalent of the Grammy.

2 New Jazz Mags Rolling

NEW YORK—Undaunted by the recent demise of the World Jazz Assn., two New York state men are plunging ahead in a precarious endeavor—publishing new jazz magazines.

Tom Stites, a former Kansas City Star writer, has just issued the second "Jazz," a slick-paper quarterly based at P.O. Box 212, Northport, N.Y. His issues will run about 52 pages. A year's subscription is \$10.

Bob Rusch is editing and publishing "Cadence," devoted to blues as well as jazz, from an office at P.O. Box 345, Redwood, N.Y. A subscription costs \$8.

4 Labels Issuing Guthrie

NEW YORK—Five LP releases on four labels are being planned to coincide with the December opening of "Bound For Glory," starring David Carradine as the legendary folk singer Woody Guthrie.

United Artists, which is releasing the film, is also releasing the soundtrack album through UA Records. Warner Bros. by an arrangement with Folkways, will put out the original recordings made by Guthrie in the 1940s titled "Woody Guthrie Sings The Songs From Bound For Glory." Warners will also release a double album "Tribute To Woody Guthrie," which was recorded at Guthrie memorial concerts in 1968 and 1970. Featured are Joan Baez, Judy Collins, Bob Dylan, Arlo Guthrie, Joe MacDonald, Pete Seeger and others.

RCA will reissue the first recordings made by Guthrie in 1940, "Woody Guthrie: Dust Bowl Ballads." And Cream Records has released an LP, "Woody Guthrie—We Ain't Down Yet," with narration and music by Guthrie.

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8 Aces? That Evokes Lawsuit

PHILADELPHIA—The Four Aces, a popular singing group of the late 1950s and early 1960s headed then by Al Alberts, filed a \$9 million lawsuit in U.S. District Court here against a new group using the same name. The suit charges the new group with trying to capitalize on the group's reputation. It said the original group obtained a patent on its name in October 1975.

The complaint also named Walt Disney Productions as a co-defendant, charging that Disney featured the new group in a Florida nightclub without distinguishing it from the original Four Aces.

The original Four Aces, formed in 1951, sold some 25 million recordings for such hits as "Tell Me Why," "Three Coins In The Fountain" and "There, I've Said It Again," the complaint said.

21 Acts Perform

GALVESTON—American Bands Management will present a 1976 Winter Talent Showcase Dec. 5-6 at the Islander Beach Hotel. The 21 acts scheduled to perform are managed by John Blomstrom, Bubba Shields, Susan Permenter, Richard Morant, Maria Kane and Karen Morant.

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	8	SONGS IN THE KEY OF LIFE Stevie Wonder, Tamla T13-340C2 (Motown)	31	30	16	SILK DEGREES Bob Seagars, Columbia PC 33920
2	2	8	SPIRIT Earth, Wind & Fire, Columbia PC 34241	32	40	2	PIPE DREAMS/ORIGINAL SOUNDTRACK RECORDING Gladys Knight & The Pips, Buddah BDD 8576 ST
3	3	7	THE CLONES OF DR. FUNKENSTEIN Parliament, Casablanca NBLP 7034	33	36	3	ROMEO & JULIET Hubert Laws, Columbia PC 34330
4	4	10	MESSAGE IN THE MUSIC O'Jays, Philadelphia International PZ 34245 (Epic)	34	32	10	I HEARD THAT!! THE MUSICAL WORLD OF QUINCY JONES A&M SP 3795
5	5	17	FLOWERS Emotions, Columbia PC 34163	35	45	2	HAVE A GOOD TIME Al Green, Hi HSI 52103 (London)
6	6	8	CAR WASH/ORIGINAL MOTION PICTURE SOUNDTRACK Rose Royce, MCA 2-6000	36	27	5	BENSON & FARRELL George Benson & Joe Farrell, CTI 6099
7	7	10	GOOD HIGH Buck Ram, BLP 408 (Web TV)	37	37	9	NICE 'N' NAASTY Salsoul Orchestra, Salsoul S2S 5502 (Capitronics)
8	8	3	BRASS CONSTRUCTION II United Artists UA LAG77 G	38	39	7	CATFISH Four Tops, ABC ABCD 068
9	8	22	HOT ON THE TRACKS Commodores, Motown M6 867 S1	39	50	2	THE MAN WITH THE SAD FACE Stanley Turrentine, Fantasy F 9519
10	13	3	OPEN SESAME Kool & The Gang, De-Lite DEP 2023 (PIP)	40	22	10	TALES OF KIDD FUNKADELIC Funkadelic, Westbound W 227 (20th Century)
11	15	4	OHIO PLAYERS GOLD Mercury SRM 1-1122 (Phonogram)	41	33	10	CHILDREN OF THE WORLD Bee Gees, RSO RS1 3003 (Polydor)
12	10	9	BICENTENNIAL NIGGER Richard Pryor, Warner Bros. BS 2950	42	35	12	CHAMELEON Labelle, Epic PE 34785
13	14	4	FOUR SEASONS OF LOVE Donna Summer, Oasis Casablanca, NBLP 7038	43	46	25	MUSIC FROM THE MOTION PICTURE SPARKLE Aretha Franklin, Atlantic SD 18176
14	7	19	LOVE TO THE WORLD LTD, A&M SP 4589	44	44	5	IT'S YOUR WORLD Gil Scott Heron & Brian Jackson, Arista AR 5001
15	9	6	PART 3 K.C. & The Sunshine Band, TK 605	45	34	26	ALL THINGS IN TIME Lou Rawls, Philadelphia International PZ 33957 (Epic)
16	19	9	THIS IS NIEMY Deniece Williams, Columbia PC 34742	46	49	12	DR. BUZZARD'S ORIGINAL SAVANNAH BAND RCA APL1 1504
17	25	2	HARDCORE JOLLIES Funkadelic, Warner Bros. BS 2973	47	47	17	EVERYBODY LOVES THE SUNSHINE Roy Ayers Ubiquity, Polydor PD 1-6070
18	24	3	SOMETHING SPECIAL Slyerz, Capitol ST 11580	48	NEW ENTRY	HUTSON II Lenny Hutson, Custom DJ 5011 (Warner Bros.)	
19	23	3	TOO HOT TO STOP Bar Kays, Mercury SRM 1-1099 (Phonogram)	49	NEW ENTRY	DO IT YOUR WAY Crown Heights Affair, De-Lite DEP 2022 (PIP)	
20	20	21	SOUL SEARCHING Average White Band (AWB), Atlantic SD 18179	50	NEW ENTRY	BIGGER THAN BOTH OF US Daryl Hall & John Oates, RCA APL1 1487	
21	21	10	FEELING GOOD Walter Jackson, Chi-Sound CH LA 656 (United Artists)	51	51	5	SOLID Michael Henderson, Buddah BDS 5662
22	31	12	I HOPE WE GET TO LOVE IN TIME Marilyn McCoo & Billy Davis, Jr., ABC ABCD 952	52	52	5	BOBBI HUMPHREY'S BEST Blue Note BN 1A659-C (United Artists)
23	11	22	AIN'T THAT A BITCH Johnny "Guitar" Watson, DJM DJLPA 3 (Amherst)	53	41	34	BREEZIN' George Benson, Warner Bros. BS 2919
24	17	10	LOVE AND TOUCH Tyrene Davis, Columbia PC 34268	54	54	26	SKY HIGH! Tavares, Capitol ST 11533
25	29	4	IS THIS WHAT YOU WON'T Barry White, 20th Century T 516	55	55	9	SOUND OF THE DRUM Ralph MacDonald, Marlin 2202 (TA)
26	26	19	HAPPINESS IS BEING WITH THE SPINNERS Atlantic SD 18181	56	56	2	NATURALLY Lou Rawls, Polydor PD 1-6086
27	16	7	JOY RIDE Dramatica, ABC ABCD 955	57	43	6	MY SWEET SUMMER SUITE Lowe Unlimited Orchestra, 20th Century T 517
28	NEW ENTRY	UNFINISHED BUSINESS Blackbyrds, Fantasy F 9518	58	42	20	WILD CHERRY Epic PE 34195	
29	28	30	YOU ARE MY STARSHIP Norman Connors, Buddah BDS 5655	59	59	29	NATALIE Natalie Cole, Capitol ST 11517
30	NEW ENTRY	THE JACKSONS Epic PE 34229	60	57	3	COLOR HER SUNSHINE Willie Hutch, Motown M6-87151	

Soul Sauce

Continued from page 26

adding Elmer Hill of Atlanta to work the Southeastern region.

Singer Joe Simon is expanding his musical concept by taking on a jazz/Latin flavor to his r&b/disco music.

The former soul/blues oriented singer who turned disco artist has reunited with one of his first producers, John Richbourg, to record his newest Spring LP "Easy To Love." Richbourg produced Simon's "The Chokin' Kind."

Street Corner Symphony, which gained recognition a few years ago by singing r&b music a cappella style, has signed with ABC Records with a new LP "Little Funk Machine."

The members have in recent years been studio background vocalists for the Supremes, Jackson Five, Little Richard, Johnny Otis, Barry White, the Mighty Clouds of Joy and Willie Hutch. Hutch produced the group's new album.

Recording and film stars poured into the Fairmount Hotel in Atlanta from Nov. 11-20 to see ABC artists Marilyn McCoo and Billy Davis perform.

Among acts that popped in were Stevie Wonder, Earth, Wind & Fire and film personalities Vonetta McGee and Calvin Lockhart. Atlanta mayor Maynard Jackson presented the husband-wife team with a proclamation and a key to the city. Jackson also brought along his staff to see the show.

McCoo and Davis will move into Disneyland in Anaheim, Calif. Dec. 26-30.

The Weapons of Peace, a new r&b group signed to Playboy Records, performed for black MacDonald franchise owners association at the McCormick Inn in Chicago on Thanksgiving.

The five-man self-contained group has released its debut single "City" from its LP "Peace Is Our Weapon, Love Is Our Song."

Remember... we're in communications, so let's communicate.

HOME VIDEO

Tape Or Disk? Schein Urges Programs Now

• Continued from page 1

would be raised even further than it is now. The sales race for the hardware would speed up, thereby increasing the universe and market for your software."

His comments were acknowledged by Charles and Vivian Arden of Visiondisc Corp., sponsor of the Nov. 15-17 seminar, who called for establishment of a "Videodisk Producers Assn." It would not be limited to any particular format, but would explore the potential for joint action by smaller producers in making various program deals that each could not do alone.

Donald MacLean, head of EMI Ltd.'s audiovisual division, in London, was one of the first to endorse the proposal, suggesting that a pooling of titles available from all producers in one catalog would appeal to many varying tastes. "An association is the only way a small producer can get his product to the mass market," he emphasizes.

MacLean is involved in an EMI pilot video project on behalf of its 40 worldwide music companies. Five video crews are now on location getting material to be cut into 30-minute samples that will be shown to 1,500 carefully selected viewers. Professional psychologists will evaluate

(Continued on page 31)

WINEGARD INNOVATION

'Studios On Wheels' To Debut

By JIM McCULLAUGH

LOS ANGELES—Studios on wheels have arrived as the newest extension of the rapidly mushrooming professional audio scene.

The Winegard Co., one of the country's largest makers of electronic accessories and best known for its television antennas, is planning to market pre-packaged 8-track recording studios inside Dodge Maxivans sometime next year.

In addition, much of the equipment in the van such as mixing boards, monitors and preamplifiers will be manufactured by the Burlington, Iowa-based firm which has decided to enter the budding professional and semi-professional recording market with its own branded equipment.

"It's still basically in the conceptual stage," says Gene Rodeffer, engineering manager of Winegard's Evergreen, Colo., engineering and research facility where the project is being developed. "but we hope to have them ready early next year. The first one is still being designed and built."

Rodeffer adds Winegard has "determined there is a market for this concept and that the van will also double as a sales tool for demonstrating the audio equipment inside."

Says Bob Fleming, marketing manager, "The president of our firm, John Winegard, has a keen interest in music and audio and be-

lieves we can do this. The idea started with him."

Fleming also notes that Winegard has the manufacturing wherewithal to enter the audio business and doesn't discount the possibility of Winegard later on manufacturing and marketing high fidelity components.

Winegard won't manufacture the 8-track recorders for the vans, at

least not initially, but will contract for them with another manufacturer.

Furthermore, Rodeffer estimates that the firm may have as many as 100 vans ready next year when the firm is ready to break the concept to the general public.

"The vans," Rodeffer notes, "will enable high quality recordings and remotes to be made and has multiple applications for nightclubs, radio stations and small recording studios. A video taping system will also be offered as a possible option.

"Naturally there are bugs to be ironed out," he continues, "so we can't be sure now of a precise timetable."

Price of the van could be in the neighborhood of \$15,000-\$20,000 depending on the options.

"It's still premature," adds Fleming, "to start talking about marketing and promotion since those types of things are just being formulated."

Winegard is also taking maximum advantage of the growing musical community in Colorado, notes the marketing executive, and is getting input from musicians there about the project and equipment.

While the concept of an 8-track studio in a van is not entirely new—JBL has built several for audio/visual demonstration purposes—this will mark the first time any company has offered them to the general public on a pre-packaged basis.

McCormick Place To Expand Total Space

CHICAGO—McCormick Place, site here of the Summer CES, is seeking to add 400,000 square feet of exhibit space, according to John Sevcik, general manager of the expo site. It would give the hall 1.18 million square feet of total space.

Speaking here at a press conference for the Winter CES, Nov. 17, Sevcik said the lake-side facility is negotiating for the additional space at an existing property just west of McCormick Place. He said the addition could be available for the coming summer.

Other major trade shows like the National Housewares Exposition and the National Hardware Show are held at McCormick, which now boasts 780,000 square feet on three levels.

FCC Eases CB Standard, Sets Inquiry

By MILDRED HALL

WASHINGTON—The FCC has agreed to a one-year waiver of its standards on CB receiver chassis radiation, until Jan. 1, 1978. The declared purpose is to allow manufacturers to refabricate 23-channel CB radios (in stock as of Nov. 1, 1976) for 40-channel reception. This includes all AM/FM/tape combinations as well, but all marketing of these must end by Jan. 1, 1979.

The request for the waiver was made by the EIA, ARA Manufacturing Co. and others. Strongly opposed were Radio Shack, Fanon Courier and Cobra Dynascan.

At the same time, the FCC refused an EIA request to consider 40-channel equipment authorization applications filed after Nov. 1, 1976, at this time.

In rejecting the latter request, the commission says it was inundated with nearly 500 applications between Sept. 10 and Nov. 1, 1976, and will have to take up others in the order they are received.

The Commission is issuing lists of CB equipment authorization for Jan. 1, 1977 sale weekly. It announced an additional 47 transceiver models, including more radio/tape combinations, on Nov. 12 to the original list (Billboard, Nov. 12, 1976).

(Continued on page 30)

DECEMBER 4, 1976, BILLBOARD



At the recent JES in Tokyo, from left, Sharp demonstrates prototype of the Optonika RT-6000 cassette recorder with memory device to allow playback of 15 cuts in succession or at random; uniformed students take a break at one of many audio playback displays; Sony previews its new



low-cost (about \$800) Betamax SL-7100 home videocassette deck with simplified controls, with no decision yet on its marketing plans for the U.S. Other home videocassette systems were shown by Matsushita and Sanyo/Toshiba.



CB displays included complete OEM lineup from Kyodo Tsushinki, left, including in-dash and under-dash 23 and 40-channel transceivers and combinations; Alps brand, center, showed modular trend with digital channel readout in mikes, in-dash AM/FM combination at left, 40-channel un-

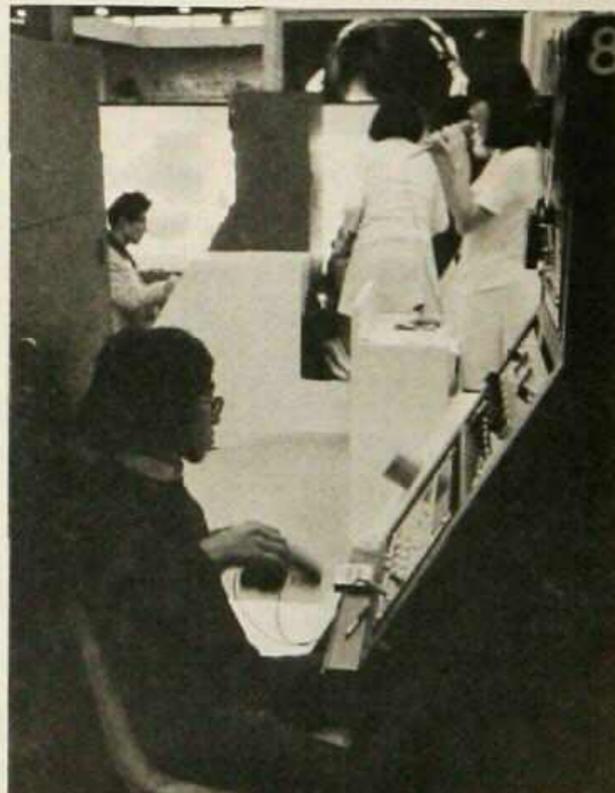
JES Tokyo Highlights

Japan Electronics Show Offers Few New Audio, Video & CB Products But Some Potential Exports Debut

Billboard photos by Sam Jones



der-dash transceiver at right; TEAC setup, far right, offered individual booths for visitors to listen to music tape playback on new cassette and open reel decks. More consumer electronics firms were at nearby All-Japan Audio Fair.



TEAC setup, far right, offered individual booths for visitors to listen to music tape playback on new cassette and open reel decks. More consumer electronics firms were at nearby All-Japan Audio Fair.

Semi-Pro Growth Has Otari Eyeing 16-Track

LOS ANGELES—Otari, a leading supplier of professional tape recorders, is "seriously eyeing the 16-track market and is considering offering a unit in either a 1 or 2-inch configuration," according to Brian Trankle, president.

"We're continuing to do market research," adds Trankle, "and the two questions foremost on our minds is what the market size for this equipment really is and its price points, as well as do we want to create a new standard."

The San Carlos, Calif.-based company offers a lineup of 4 and 8-channel machines and at the recent New York AES introduced its Mark II second generation of compact recorders available as a 1/4-inch, 2-channel model at \$2,195 or a 1/2-inch, 4-channel model at \$3,195.

"I think both TEAC and ourselves," observes Trankle, "underestimated the 1/2-inch, 8-track market. Originally we were forecasting moving eight to 10 units a month and now it's more like 30."

"The market is much bigger than we anticipated and one of the reasons we got caught a little flatfooted is no one realized how popular the equipment would be among musicians."

Trankle estimates the 1/2-inch, 8-track market alone could be about \$3.5-million with the entire semi-pro market in the staggering \$20 million neighborhood—and mushrooming.

"I would say 80% to 90% of our customers," adds Trankle, "are professional or semi-professional oriented and using the equipment for commercial purposes and this is the market we want to continue to reach and expand in."

"We don't want to be in the high-end hi fi market nor do we want to be at the other extreme either in the high-end professional market with companies like Scully/Metrotech. Rather we will concentrate our efforts in semi-professional and low-end professional gear."

"When we started a few years ago this market was in its infancy and we have seen it grow and our own firm grow with it. Our dealer network has also expanded considerably."

Other reasons contributing to the explosive of the semi-pro market offers

Trankle also adds, looking towards the future, "that 4-track isn't enough cians are recognizing the improved versatility and portability of the equipment offered at better price points, as well as continually im-

proving electronics in correlative equipment such as mixing consoles.

"I think it also introduced a new concept for musicians," he adds, "because the equipment is so versatile and portable musicians can

record at home without getting together physically. You can lay down a track in L.A. and mail it to someone in San Francisco who lays down another track.

Trankle also adds looking towards

the future "that 4-track isn't enough for some, with many more musicians and small studios gravitating towards 8 and 16-channel. There are so many instruments today and so

(Continued on page 31)

B&B CB Combo Due

DETROIT—B&B Import-Export Inc. in suburban Troy here, reveals it will introduce a 40-channel CB/AM-FM combo by mid-1977. To be marketed under the firm's Alaron label, the in-dash unit is to be shown at Summer CES, B&B reports.

THE WEATHER IS COLD BUT... BILLBOARD'S CES COVERAGE IS HOT!



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SQ Handbook For Recording Engineers Out

NEW YORK—"The SQ Handbook For Recording Engineers," covering the complete production process of SQ 4-channel disks, is now available from CBS. Prepared by audio consultant John Woram, Billboard's Sound Waves contributor, in association with the CBS technical staff, the 44-page booklet is both a refresher for those already involved in SQ production, and a valuable text for new staff engineers.

Topics include the origin of quad sound and the SQ matrix; the encoding hardware, description and specifications; encoder installation and checkout procedures; the decoder, installation and checkout procedures; using the encoder for the first time; SQ encoding techniques, and SQ production techniques.

Copies are available from Stanley Kavan at CBS Records, 51 W. 52 St., New York 10019.

We're Billboard and we're hot...every week!

Sound Waves

Update: Noise Reduction

By JOHN WORAM

NEW YORK—The new dbx K9-22 noise reduction card is a direct plug-in accessory that will convert any Dolby 360 or M series mainframe to dbx operation. Despite information to the contrary in a recent noise reduction survey (Billboard, Oct. 30), the Dolby mainframe requires no modification to accept the dbx card.

However, a circuit change is required to accommodate the rival Telcom system, recently developed by Telefunken. Apologies to dbx and its many users for the misleading information.

JVC's new super ANRS (automatic noise reduction system) is a further improvement to the com-

pany's regular ANRS, according to JVC's George Meyer, who reviewed the company's work in the noise reduction field at a recent JVC technical meeting.

As reported earlier, the ANRS system was originally developed for CD-4 record production; however, the technology soon found its way into JVC's line of cassette recorders. Meyer points out that the ANRS circuit was soon modified to make it fully compatible with the Dolby "B" system, and it is in this format that it is found in the latest JVC recorders.

However, at JVC's tape recorder factory, chief engineer Henry Shimizu developed a "super ANRS" (Continued on page 41)



New JVC HM-200E binaural head-phone-microphone is teamed here with CD-1636 portable stereo cassette deck featuring super ANRS noise reduction.

ANOTHER IN EARLY '77

\$12,000 Gross For KPFK Audio Event

By JOHN SIPPEL

LOS ANGELES—The second three-day KPFK Audio Bazaar in 10 months paid off only 50% of the dividend which the first generated for support of the publicly-supported Pacifica station here.

Exhibitors contacted after the affair laid most of the blame on poor time of the year for such an event and the more posh quarters afforded by the Hollywood Palladium.

Ray Tatar, who coordinated the event for the station, says prime movers in the retail and manufacturing end of the audio business here will stage a third event, "but it may be in January or February 1978 at the Palladium."

The KPFK bazaar, which was backed by three times more outside advertising and promotion and operational cost this year, according to Tatar, netted \$12,000 for the station. A Jan. 23-25 event held at the barracks-like Great Western Exhibit Hall in suburban City of Commerce, benefitted KPFK to the tune of \$25,000 (Billboard, Feb. 7). Admission and parking at the January show were \$1 each, while the more centrally-located Palladium cost \$1.50 for each function.

The Hollywood benefit drew 5,700, 1,300 less than City of Commerce, but Tatar says the Hollywood attendee bought \$15 to \$20 per person from the auctioned items and retail exhibitors, double the amount spent on the floor in the early year event.

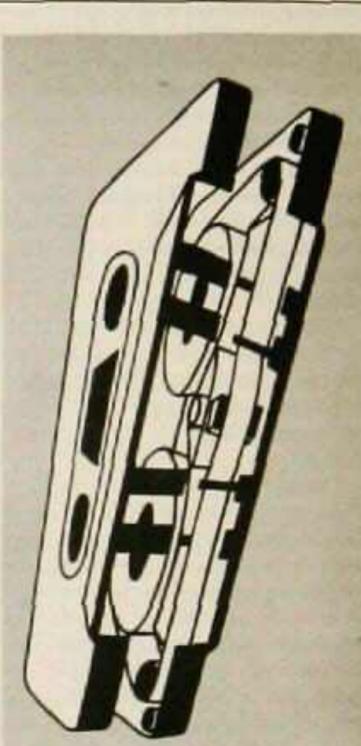
Repeat manufacturer exhibitors included: JBL, Harman International, Sansui Electronics, TEAC and Infinity Systems, while first-timers were Bartagni Systems, Quatre Stereo, Great American Sound Company, Muntz Stereo and Betamax.

Retailers at both shows included: Audio Concepts, Now Sound, Jonas Miller Sound and Audio Mart. Newcomer retailers exhibiting were: B.J. Stereo, Sound Centre, Northridge Audio Centre and Beverly Electronics. Mike Smith Sound, a disco sound engineering firm and Computer Society of Southern California, showing an organ album, were the other exhibitors.

The radio station received 10% of the gross sales made by retailers and

100% from the auction and white elephant sales and admission.

Irv Stern, JBL president, who originated the concept; Irv Zeiger, Spacecraft components, both KPFK board members, and Dan Crane, Audio Mart, were prime movers behind the second benefit.



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FCC Inquiry Set On CB Standard

• Continued from page 28

20). The rejection rate has been running about 50% on submitted samples, according to FCC.

The FCC also has announced that it is beginning an inquiry into television interference from CB transmitters, but warns that the tv receiver itself must take its share of responsibility for screening out interference.

This rulemaking notice on increasing the interim 60 dB harmonic suppression limit for CB transmitters to an attenuation level of 100 dB calls for comments by March 2, and replies by April 1, 1977.

The EIA arguments for relaxing chassis radiation standards on 23-channel CBs in stock, from 5 microvolts (uv) to 25uv on units submitted for type-approval (50 uv on production models), is that "a reasonable transition period" is needed, or \$150 million parts inventory would be lost.

Opponents say the waiver "will flood the market with inferior equipment." Radio Shack questions the EIA cost-claim figure of \$150 million just for meeting chassis radiation standards and says this amount is the overall loss due to other new standards required.

Dissenting FCC Commissioner James Quello says the waiver is another example of "FCC side-stepping a rule on which the ink is not yet dry," and giving competitive advantage to manufacturers who failed to meet a standard, while penalizing those who complied at considerable cost.

Koss Displays' Holiday Contest

MILWAUKEE—A \$500 first place award is being offered by the Koss Corp. here, for the best in-store Christmas display featuring Koss stereophones. A \$250 second place award and cash prizes to third and fourth place winners also will be awarded, Koss has announced.

Retailers must submit a color or black and white photograph of their display (no transparencies) by Dec. 31, according to the firm's rules. Koss specifies that their headphones must comprise 80% of the display.

Koss also has produced Christmas covers for its stereophone cartons, free to retailers from the manufacturer. The covers fit all Koss sleeve-type packages, and Koss says, can easily be removed after the holidays.

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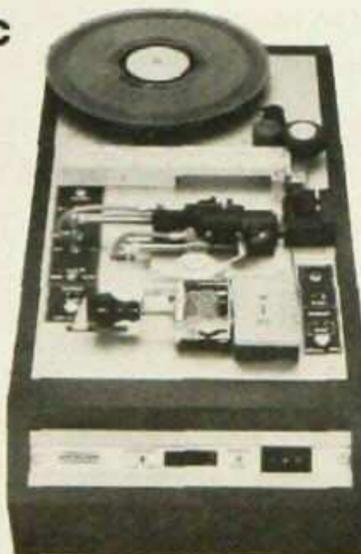
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Tape Or Disk? Video Program Opportunities Now

• Continued from page 28

their responses to help determine EMI's eventual approach to the consumer video mart.

Although EMI Electrola, the conglomerate's German company, did contribute five programs to the initial TeD videodisk library, MacLean acknowledges it was less that creating a sailing ship at sea with public domain folksongs chanted in the background.

While Schein was speaking for Sony's Betamax system, his remarks apply to other home videotape systems now poised for the U.S. market, and the pressure in Japan for the industry to standardize on one format. Betamax is positioned against JVC's two-hour VHS system which has been endorsed by Sharp and Hitachi, with Matsushita and Toshiba also considering which system to book in the final analysis.

Sony already is selling its V-Cord II system in the U.S. and the Matsushita VX-2000 is being read-

ied for a March bow here by Quasar, with a Panamax model also a possibility. The EIA-J decision, which went against Sony in the prior case of the 1/2-inch b&w VTR, has wide-reaching implications for the growth pattern of the home video market.

Schein makes a determined pitch for tape versus disk on pricing. While acknowledging that the raw material for disk will be less expensive than tape, he draws the analogy to the audio field. "I do not believe the difference will be meaningful in marketing the finished product," he

maintains. "A large portion of revenue for prerecorded music is derived from the sale of tape, almost one third of retail sales," he notes.

The Sony chief also points to the price differential between the 1/2-inch Betamax blank at \$15 an hour compared with the 1/4-inch U-Matic cassette at about \$40. He anticipates continuing cost reduction in the future, although he would not confirm reports that a two-hour Betamax blank was imminent, or that a multi-cassette changer accessory for the Betamax deck would be available

early next year in Japan and the U.S.

There was much talk at the conference about the suit filed by the Universal and Disney studios against Sony and Betamax, alleging copyright infringement and unfair competition (Billboard, Nov. 27). It is generally felt that the dangerous gambit by the MCA subsidiary and Disney—they could lose the precedent suit that raises the question of home copying—was made to slow down videotape inroads in the consumer market before the videodisk enters the battle.

RepRap

More than 2,500 engineers, purchasing agents and management personnel from a broad spectrum of the Michigan industry were on hand for **Electronique '76**, produced by Midwest Productions under sponsorship of the Michigan Chapter of ERA.

Held Oct. 12-14 at the Community Arts Building on the State Fairgrounds in Detroit, the expo featured 126 booths sold to both major manufacturers and electronics distributors covering the principal areas of electro-mechanical products, active and passive components, and instrumentation.

Response was excellent to the series of technical seminars presented by a wide array of industry spokesmen, with question and answer periods provided throughout the discussions.

Plans are now being formulated for another show in the fall of 1978, following the success of what the producer called the largest industrial electronics trade show ever held in Michigan. "It goes a long way toward proving the continuing need for regional and specialized shows," according to a spokesman for Midwest Productions.

Walter W. Bieberich, Inc., has moved to new and larger quarters at 3442 W. Taylor St., Fort Wayne, Ind. 46804, phone (219) 432-2537. President Paul Schlaudroff announced the relocation of the rep organization that serves industrial distributors and OEMs in Indiana and Kentucky.

Otari 16-Track?

• Continued from page 29

many microphones being employed."

Otari is now offering a new 32-page booklet on professional recorders designed to cover topics relating to professional and semi-professional equipment and their uses. The booklet is available from Otari on request, says Trankle.

"I don't think anyone really has a handle on this entire market," sums up Trankle. "The recent AES in New York attracted almost 5,000 persons which was unheard of a few years ago. The next AES in L.A. should be even bigger."

JIM McCULLAUGH



Otari Mark II professional recorder, a new generation of compact decks, offers 1/4-inch 2-channel or 1/2-inch 4-channel model, both with built-in DC servo, pitch control, separate transport and electronics, interface jack for dbx or Dolby noise reduction system.

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in Billboard's February 12, 1977 Issue

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SUNRISE NEAR \$6.6 Million Florida Venue Opening With Bobby Vinton

By SARA LANE

MIAMI—The 3,816-seat Sunrise Musical Theatre, now under construction in Sunrise, near neighboring Fort Lauderdale, opens Dec. 19 with Bobby Vinton.

Located on 29 acres, the \$6.6 million theatre has been in the planning stages for more than three years by entrepreneur Ben Segal, a veteran of 43 years in show business.

Segal's new Florida theatre follows 25 years of success at the Oakdale Musical Theatre in Wallingford, Conn.

After the success of his original tent theatre, later replaced by a

domed permanent structure, Segal put together a chain of tent theatres in Providence, R.I.; Framingham, Mass.; Buffalo, N.Y.; and Cleveland, Ohio with full fledged productions starring Broadway and Hollywood actors in famed musicals including "South Pacific" and "Oklahoma."

After a number of years, emphasis on Broadway shows shifted and single "variety" artists began appearing at Segal's theatres. The press referred to Wallingford as the "Las Vegas of the East" since Segal booked many such superstar names to the area summer circuit.

The Sunrise Theatre is already booked with 18 weeks back-to-back. Vinton will be followed by Glen Campbell, Jan. 3-8; Rich Little and Henry Mancini, Jan. 10-15; Frank Sinatra Jan. 24-30; Tom Jones, Jan. 31-Feb. 6; Jerry Vale and Caterina Valente; Feb. 7-12; Paul Anka, Feb. 14-20; Sergio Franchi with Dana Valery and Pat Cooper, Feb. 21-27; Shirley MacLaine Feb. 28-March 5; Totie Fields, March 7-13; Don Rickles, Mar. 21-27; Engelbert Humperdinck, March 28-April 3; Tony Orlando & Dawn, April 4-10. Two open slots, Jan. 17-23 and March 14-20 will be booked shortly, according to Segal.

The 100,000-square-foot building covers an entire acre. The orchestra section seats 2,928, mezzanine 888. A thrust stage with a revolving 15-foot-diameter section for better audience viewing has been chosen.

Segal says, "We would like to demonstrate there is another form of entertainment besides rock that young people can enjoy. To encourage theatre attendance by the young, we will be offering a half price ticket to certain attractions for those under 15 when accompanied by an adult."

The Bobby Vinton show will be the first to initiate this policy for three performances. Rich Little and Henry Mancini's show will also have tickets at special prices. Ticket prices for adults range from a low of \$7.75 to \$11.00 on New Year's Eve.

New on The Charts



PENNY MARSHALL & CINDY WILLIAMS
"Sixteen Reasons"—★

Joining John Travolta and Mary Kay Place in the ranks of television comedy stars making their chart debuts this year are the actresses who play Laverne DeFazio and Shirley Feeney in ABC-TV's hit show about two roommates of the late 1950s who work on the assembly line in the local brewery.

The two were featured late last year in an episode of "Happy Days," which resulted in their being immediately signed to their own series. Then, in a unique reverse spinoff situation, they were written into several more "Happy Days" scripts to give them added exposure. The result is a show that has been a consistent top 10 factor in the Nielsen ratings since its premiere last January.

Their debut single, a first time around pick in the Nov. 13 issue of Billboard, is a remake of Connie Stevens' 1960 smash "Sixteen Reasons," with the countdown gimmick exaggerated here for comic novelty value.

It is from the "Laverne & Shirley Sing" album, which features, in addition to the oldie covers, the girls reading some corny yearbook poems which are "signed by" and thus cleverly give on-record plugs to the Atlantic executives that signed the act as well as various people who worked on the album.

The producer-arranger team of Sid Sharp and Jimmie Haskell assisted here, as did backup heavyweights like Melissa Manchester and Hal Blaine. Executive producer of the album, which was completely recorded in just 20 hours of studio time, is Pete Bennett.

Marshall's manager is Wally Hiller, (213) 271-5601; while Williams' is Pat McQueeney, (213) 273-1253. There is no agency representation at the moment.

L.A. TROUB SITE OF A TV SPECIAL

LOS ANGELES—Doug Weston's Troubadour nightclub here will be the site of a live television special New Year's Eve starring Morris Albert, Donny Hathaway and Randy Crawford.

The 90-minute show, produced and directed by Drew Cummings, will be aired locally by KHJ-TV starting at 11:30 p.m. Six other independent West Coast tv stations are now being set to carry the event.

Weston and Cummings plan to offer a national syndicated tv series from the club, using Compact Video facilities, for 1977.

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IN LOS ANGELES KMET-FM, Fun In Tie On Concert Promotions

By NAT FREEDLAND

LOS ANGELES—David Forest's Fun Productions concert firm and Metromedia's KMET-FM here have set an exclusive one-year deal by which the radio station will have first-refusal rights to put on all Fun concerts in association with the promoter. Neither KMET nor Fun has ever made such a tie-in before.

Not all Fun concerts will be co-presented with KMET because some of the promoter's headliners are too teen-oriented or jazz-directed to fit into the station's commercial-progressive FM audience identification, says Forest.

The arrangement will give Fun a special rate for radio spots on the co-presented concerts and presumably more interest by disk jockeys and programmer staff in supporting the shows. KMET will get closer identification with local concerts by many popular artists on its playlist.

Fun/KMET shows through the end of the year, all at Santa Monica Civic Auditorium, headline Lou Reed, Nov. 25; Ambrosia, Dec. 13; Stanley Clarke, Dec. 14; Sparks plus Flo & Eddie on New Year's Eve.

Current FCC regulations forbid a

radio station to announce on the air it is co-presenting a concert with a promoter unless it is actually putting up advance money and functioning as a true co-promoter. The approved terminology is for the broadcaster and promoter to "co-announce" concerts they are cooperating on.

Fun will average 18 weekly ads on KMET for the shows the firms are "co-announcing."

After starting in California and Arizona secondary markets three years ago, Fun now puts on some 80% of its shows in greater Los Angeles.

Forest has also made a deal to exclusively package Steve Miller's U.S. and Canadian concerts. Miller will play the eight major Far West Markets from Vancouver to San Diego between Jan. 26 and Feb. 10, with Fun promoting by itself.

Miller will stay home this spring and then embark on a major summer concert schedule. On some of those dates, Fun may co-promote with local concert firms. Forest produced Cat Stevens' successful national concert tour earlier this year.

2 Jazz Musicians Open New Washington Club

WASHINGTON—Despite the fact that night clubs and cabarets here have been having their troubles in the last few months, two Washington area jazz musicians have opened their own club which will feature "a changing but recurrent roster of the best local jazz artists."

The new club, called Jazz Uptown, is located in the Cafe Burgundy restaurant in far Northwest Washington, miles away from traditional entertainment centers. Its operators hope to capitalize on that fact, noting that the club is the only one in the uptown area of the Capital.

Running the club are pianist Larry Eanet, who in the daytime is a physician, and Mickey Toperzer, a drummer who is president of Drums Unlimited, a specialty store for percussionists.

Eanet and Toperzer say that the music to be played at Jazz Uptown will include mainstream and modern jazz sounds, both vocal and instrumental.

In the club's first month of operation, featured artists include reedman Andy Goodrich, veteran singer Renee Morris and guitarist Nathan Page. Eanet and Toperzer will form the permanent rhythm section with bassist Marshall Hawkins.

The past year has been an up-and-down one for jazz clubs in the Washington area. Several have

opened, but only one of the new night spots, the Showboat in suburban Silver Spring, Md., seems to have become a fixture. Sweet Chariot in Southwest Washington opened with the ambition of bringing in nationally-known talent, but has fallen on hard times and cut back on its offerings.

In addition, a suburban Virginia night spot which opened with 1,000 seats and high hopes a year ago, the Royal Hawaiian Supper Club, failed to make a go of it and was sold, renamed "The Place Where Louie Dwells" and has dropped out of the name entertainment field.

On the other hand, clubs like the Cellar Door and Blues Alley, which have been around for years, have done good business and face no difficulties at all.

11th Jazz Fest Set For Dec. 3 In Historic Town

WASHINGTON—The 11th annual Manassas Jazz Festival devoted, like its predecessors, to traditional jazz, will be held in the famed Civil War town of northern Virginia this weekend, Dec. 3, 4, 5.

The festival, promoted by Johnson (Fat Cat) McRee, a Manassas certified public accountant has become a fixture of the East Coast traditional jazz scene and featured some of the major performers in the genre. In past years, there have been Eddie Condon, Zutty Singleton, Wild Bill Davison and Georg Brunis.

Among groups scheduled to appear are Gene Mayl's Dixie Rhythm Kings with cornetist Ernie Carson; Jacques Kerrien's New Orleans Ramblers, Bob Sauer's orchestra and the Kingsmen.

The Washington area has a lively traditional jazz scene. The Potomac River Jazz Club sponsors weekly Dixieland concerts and is a central gathering point for the music.

Signings

Bob Gaudreau, new vocalist for Bad Axe, to Earth Breeze Productions, the Hank Zevallos company that handles the group. Zevallos has entered a trial co-management deal with George Schaeffer's Third Century Management. ... Glenn Douglas Tubb to ATV Country Music Division of Nashville for publishing. He has written many country hits. ... J.C. Parrish, formerly of the Platters, to Berdie Records of L.A.

Jim McGinnis and Deanna-Darlene each to Nashville-based Rising Star Records. ... Suzanne Stevens, top popular Canadian artist, resigned to Capitol for the U.S.

Tompall Glaser to ABC Records. ... Singer Linda Leida, Orchestra Caribbean, and Orchestra Tambara to T.R. Records. ... Saxophonist composers John Stubblefield and James Spaulding to Storyville Records or Denmark. Both artists will be recorded in New York in December.

Mark Anthony to Screen Gems-EMI Music for world wide co-publishing. Anthony records for Arista. ... The Hollies to Somerset Talent for booking. ... Nektar and the Ritchie Family to Jerry Heller for booking. Barry Miles to RCA Rec. (Continued on page 34)

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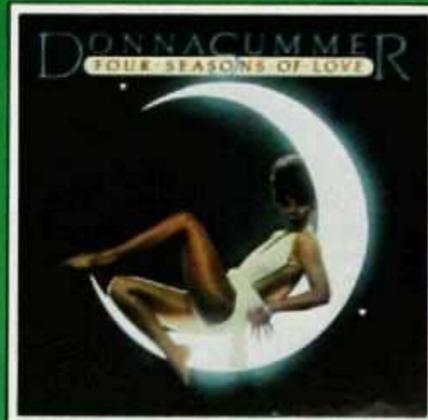
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- 2 DOWN TO LOVE TOWN—Originals—Motown (12-inch)
- 3 MY SWEET SUMMER SUITE/
BRAZILIAN LOVE SONG—Love Unlimited Orchestra—20th Century (12-inch/LP)
- 4 MIDNIGHT LOVE AFFAIR—Carol Douglas—Midland International (LP)
- 5 MAKES YOU BLIND—Glitter Band—Arista
- 6 ANOTHER STAR/I WISH/SIR DUK
ISN'T SHE LOVELY—Stevie Wonder—Tamla (LP)
- 7 WELCOME TO OUR WORLD OF
MERRY MUSIC/WINE FLOW
DISCO—Mass Production—
Cotillion (LP)
- 8 CAR WASH—Rose Royce—MCA (LP)
- 9 DAYLIGHT/SHOULD I STAY/I WON'T
LET YOU GO—Vicki Sue
Robinson—RCA (LP)
- 10 CHERCHEZ LA FEMME/SOUR &
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Band—RCA (LP)
- 11 YOU



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DISCO FILE TOP 20

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1. SPRING AFFAIR/SUMMER FEVER
DONNA SUMMER—Casablanca (lp cuts)
2. ANOTHER STAR
STEVIE WONDER—Tamla (lp cut)
3. DOWN TO LOVE TOWN
ORIGINALS—Motown (disco disc)
4. MIDNIGHT LOVE AFFAIR
CAROL DOUGLAS—Midland Intl.
(lp medley)
5. CALYPSO BREAKDOWN
RALPH MacDONALD—Marlin (lp cut)
6. YOU + ME = LOVE
UNDISPUTED TRUTH—Whitfield
(disco disc)
7. MAKES YOU BLIND
GLITTER BAND—Arista
8. SOUR AND SWEET/CHERCHEZ
LA FEMME
SAVANNAH BAND—RCA (lp cuts)
9. GOIN' UP IN SMOKE/THANKS FOR
THE MEMORIES/MUSIC MAN
EDDIE KENDRICKS—Tamla (lp cuts)
10. DANCIN'/SEARCHING FOR LOVE
CROWN HEIGHTS AFFAIR—Delite
(lp cuts)
11. SIR DUKE/I WISH/BLACK MAN
STEVIE WONDER—Tamla (lp cuts)
12. SHOULD I STAY/I WON'T LET
YOU GO
VICKI SUE ROBINSON—RCA (lp medley)
13. WELCOME TO OUR WORLD—
MASS PRODUCTION—Cotillion (lp cut)
14. CAR WASH
ROSE ROYCE—MCA (lp cut)
15. I DON'T WANNA LOSE YOUR LOVE
EMOTIONS—Columbia (lp cut)
16. IT'S GOOD FOR THE SOUL/NICE 'N'
NAASTY/DON'T BEAT AROUND
THE BUSH
SALSOL ORCHESTRA—Salsoul (lp)
17. WHEN LOVE IS NEW
ARTHUR PRY SOCK—Old Town
(disco disc)
18. THAT'S THE TROUBLE
GRACE JONES—Beam
(disco disc)
- 19.

D.C. Cabaret Closes Doors

WASHINGTON—The Waay Off Broadway Theatre has closed down after two years of attempting to bring contemporary cabaret to the nation's capital with artists like Lana Cantrell, Barbara Cook, Peter Allen and Gotham.

Dick Robison, booker of the hall, says total losses come to about \$80,000, with a consistent audience never being built up.

The Waay Off Broadway was located in a converted warehouse in a black district that housed some of D.C.'s most popular gay discos.

It was never able to shake off its image as a predominantly gay show-place even though most of its bookings were directed at general audiences.

\$36,000 Shows' Revenue Helps The Main Point

PHILADELPHIA—The long financially-troubled Main Point, folk music showcase in suburban Bryn Mawr, Pa., received some welcome financial relief when two sellout benefit shows at the Tower Theatre here Nov. 11 grossed some \$36,000.

Electric Factory Concerts, local rock promoters, donated the 3,200-seat theatre. Biggest boost for ticket sales, at \$5 to \$7, was the appearance of Joni Mitchell. Others putting in a stint were Tom Waits, Dave Von Ronk, Star Spangled Washboard Band, Tom Rush, Melanie, David Sancious and Ellen McIlwaine.

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Overnight Sensation: "England" Dan Seals and John Ford Coley won a first gold single after 12 years and three labels.

Persistence Key To Duo's Disk Success

By ED HARRISON

LOS ANGELES—After toiling for 12 years with three record labels (Stax, A&M and Big Tree), persistence has finally paid off for England Dan & John Ford Coley. "I'd Really Like To See You Tonight," peaked at number two on the Hot 100, while "Nights Are Forever" is heading into the top 10 singles.

"We knew our career would be an up and down roller coaster," says guitarist Dan Seals.

Both reared in Dallas, with recording done in Tennessee, England Dan and Coley don't consider their music country despite definite country roots. "All I ever knew and listened to was country music on the radio," says Coley.

"John was also into classical until we formed a group," says Seals. "But we both went through changes when music changed. Our music now is a combination of a lot of things. The harmonies and ballads have been our essence."

Few realize that England Dan is brother of Jim Seals, of Seals & Crofts. Because of obvious reasons, they couldn't call themselves Seals & Coley, so the fictitious "England" was applied. "We realize that it's a long name to write out and remember, but once you hear it, it sticks," says Seals.

Despite being separated from his brother for most of his life, Seals acknowledges Jim's spiritual help was instrumental in launching them off the ground.

"He came to Dallas and told us we'd never get a deal if we stayed here because they don't send talent scouts here," says Seals. "He encouraged us to move to Los Angeles and try our luck there. He was one of the few people who believed in us all along."

In fact, Jim Seals played fiddle on "Showboat Gambler" while Dan & Coley sang on Seals & Crofts' "Diamond Girl" album and opened for many Seals & Crofts concerts.

Now, with success, life has changed for the two. "Breakfast, lunch and sleep have been eliminated from our vocabulary," laughs Coley. "I'm into photography, but since the album all I've done is carry the camera."

"The time factor has also changed," says Seals. "We have to reorganize our lives to make time for our family and the Bahai religion," says Seals.

"We know it's up to us to keep up the quality of our work. Neither of us is afraid to fail," says Coley. "Knowing that we'll have our ups and downs has relieved some of the pressures."

England Dan & John Ford Coley are in the midst of an extensive tour throughout the U.S. They are planning a show in Israel, where "I'd Really Like To See You Tonight" reached No. 1.

They will be seen on such television shows "Rock Concert," "Tonight Show" and the "Mike Douglas Show." The one "Midnight Special" taping they did has already been rebroadcast three times.

Signings

• Continued from page 32

ords via Gryphon Productions. Vickie Sue Robinson to International Creative Management. Patrick Gammon, 20, former key boardist with the Ike & Tina Turner Revue, to Chrysalis Records. He is managed by Gerhard Augustine.

Atlantic Gets 'L'

NEW YORK—Atlantic Records will distribute the Steve Hillage Virgin album, "L," in the U.S., Mexico, Central and South America on its label. The LP, which hit the top 10 in U.K. charts, should reach U.S. dealers by early December.

CATE BROTHERS SANFORD & TOWNSEND BAND

Bottom Line, New York

The Cates have a four-piece outfit out of Arkansas, fronted by Ernie Cate on vocals and keyboards and brother Earl on guitar, playing a basic blues rock with a slight tinge of disco.

It is a disciplined band that sounds like it has long barroom experience. Earlier in the year it had a singles hit with "Union Man."

With vocals vaguely reminiscent of Stevie Winwood, and some fine guitar playing, this is a band that may never set the world on fire, but it will always entertain. The one-hour show disappointed no one.

The Sanford & Townsend Band opened with a 45-minute performance that was not overpowering, but did show an underlying strength.

Influenced by Van Morrison, and the Allman Bros., this Texas California band plays songs that sound as if they were structured and edited from extended jam sessions. True or not, there is a feeling that the group likes to play, and it plays well.

The music rolls along nicely and though the vocals are not that strong, they are adequate enough to contribute to a generally pleasant evening. **ROMAN KOZAK**

Talent In Action

AZTEC TWO-STEP DAVID FORMAN

Bottom Line, New York

Aztec Two-Step consists of Rex Fowler and Neal Shulman, who sing in harmony and play electrified acoustic guitars with a rock band backing.

The music in their hour-long set is soft rock sometimes reminiscent of Dylan and Paul Simon, done in a bright and crisp style by musicians who are having an obviously good time performing.

They sing and their music has occasional touches of country and Latin, with leads passing from them to electric guitar to keyboards. The group was especially effective on such songs as "There Will Always Be A Faster Gun," "Whiskey Man," and "Conversation In A Car" out of the nearly 15 done.

But David Forman opened and just about stole the show with his 45-minute set consisting of 12 tunes. His music is intense, but not overbearing with a contemporary blues-rock background. His songs are about Persia and returning Vietnam veterans, prostitutes and Napoleon.

But throughout the songs are kept on a personal, poetic level that is especially effective on such tunes as "Dream Of A Child," his new Arista single, and "Smokey China Tea."

David Forman is a new writer-singer pianist whose acclaim is not a fluke. And with a good

backup band, as he had at the Boston Line, he provides a fine entertaining show.

ROMAN KOZAK

AVERAGE WHITE BAND Palladium, Los Angeles

The AWB brought its funk and soul music to Los Angeles Halloween night to entertain a sell-out crowd that left a lot of fans outside asking for tickets. Inside, the audience packed the dance floor and got it on as AWB opened with hits "Person To Person" and "Cut The Cake."

The outstanding feature of the performance was the sax playing, with dynamite solos from both Malcolm Duncan on tenor and Roger Ball playing alto. They managed to interject some jazz into the music, adding an additional dimension to the soul style AWB specializes in. This was particularly noticeable in numbers such as "If I Ever Lose This Heaven."

AWB kept the audience dancing with "Queen Of My Soul" and "Love Your Life." Many of the numbers were taken from the band's current Atlantic LP, "Soul Searching" including "A Love Of Your Own" and "I'm The One" which opened with an effective sax duet.

The band played "Pick Up The Pieces" and then came back for the surprise of the night, performing "Heard It Through The Grapevine" and "Schoolboy Crush" with Marvin Gaye joining it onstage.

(Continued on page 35)
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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	JOHN DENVER/STARLAND VOCAL BAND—Mgmt. Three/Electric Factory/Concerts West-Spectrum, Philadelphia, Penn., Nov. 15	19,000	\$5-\$10	\$163,500*
2	ROBIN TROWER/MONROSE/RUSH—Electric Factory Concerts, Spectrum, Philadelphia, Penn., Nov. 20	19,500	\$6-\$7	\$119,000*
3	DOOBIE BROTHERS—Pacific Presentations, Civic Arena, Pittsburgh, Penn., Nov. 16	14,793	\$6.50-\$7.50	\$111,025
4	EAGLES—Concerts West, State University, Wichita, Kan., Nov. 15	11,214	\$7-\$8	\$86,611*
5	EAGLES—Concerts West, Assembly Center, Tulsa, Okla., Nov. 16	9,611	\$7-\$8	\$76,918*
6	FRANK ZAPPA/FLO & EDDIE—Rick Kay, Cobo Arena, Detroit, Mich., Nov. 19	10,677	\$5.50-\$7.50	\$76,887
7	PARLIAMENT FUNKADELIC/BOOTSYS'S RUBBER BAND—Feyline Inc., Coliseum, Charlotte, N.C., Nov. 20	6,800	\$6-\$7	\$42,739
8	LYNYRD SKYNYRD/CLIMAX BLUES BAND—Ruffino & Vaughn, Broom County Arena, Binghamton, N.Y., Nov. 20	7,000	\$6	\$42,000*
9	WAYLON JENNINGS/JESSI COLTER/GUY CLARK—Friedman & Johnston, M.S.U. Fieldhouse, Bozeman, Mont., Nov. 20	6,499	\$5-\$6	\$35,448
10	PARLIAMENT FUNKADELIC/BOOTSYS'S RUBBER BAND—Electric Factory Concerts, Civic Arena, Pittsburgh, Penn., Nov. 18	5,000	\$5.75-\$7	\$33,000
11	ROBIN TROWER/ROY BUCHANEN—Buffalo Festival, Convention Center, Niagara Falls, N.Y., Nov. 21	3,696	\$6.50	\$24,024
12	RORY GALLAGHER/POINT BLANK—Wolf & Rissmiller, Shrine Aud., Los Angeles, Calif., Nov. 18	2,135	\$4.50-\$6.50	\$13,552

Auditoriums (Under 6,000)

1	JACKSON BROWNE/ORLEANS—Bill Graham, Paramount Theater, Oakland, Calif., Nov. 19 & 20 (3)	7,774	\$5.50-\$7.50	\$53,776
2	BLUE OYSTER CULT/BOB SEGER/RORY GALLAGHER/SASHA & YURI—Bill Graham, Winterland, San Francisco, Calif., Nov. 20 & 21 (2)	8,050	\$6-\$7	\$50,845
3	J. GEILS BAND/JAMES GANG—Pacific Presentations, Wings Stadium, Kalamazoo, Mich., Nov. 19	3,464	\$6.50	\$22,516
4	HALL & OATES/MIKE GREEN—Alex Cooley Inc., Fox Theater, Atlanta, Ga., Nov. 19	3,400	\$6.50	\$22,000
5	HOT TUNA/GASOLIN—Monarch Enterprises, Capitol Theater, Passaic, N.J., Nov. 20	3,217	\$6-\$7	\$21,546
6	KANSAS/AMBROSIA/JAMES GANG—Sunshine Promotions, Coliseum, Evansville, Ind., Nov. 21	2,605	\$6-\$7	\$16,509
7	HERBIE HANCOCK/JOHN KLEMMER—Electric Factory Concerts, Tower Theater, Philadelphia, Penn., Nov. 20	2,660	\$4.50-\$6.50	\$16,434
8	PHOEBE SNOW/BAT McGRATH—Buffalo Festival, Theater, Buffalo, N.Y., Nov. 19	2,562	\$6-\$6.50	\$16,243
9	CHUCK COREA/GARY BURTON—Feyline Inc., Mackey Aud., Boulder, Colo., Nov. 19	2,000	\$6.50-\$7	\$13,355
10	HARRY CHAPIN—University of Mo. Livestock Center, Columbia, Mo., Nov. 17	2,500	\$3.50-\$4.50	\$8,380*
11	TOOTS & THE MAYTALS/HOUSE OF ASSEMBLY—Electric Factory Concerts, Tower Theater, Philadelphia, Penn., Nov. 19	910	\$4.50-\$6.50	\$5,759

Talent In Action

• Continued from page 34

JOHN MAYALL RHINESTONES

Bottom Line, New York

Veteran British bluesman Mayall led his latest amalgam into this village club for a two-day stint Sept. 30. Mayall's opening set was hopelessly atypical of what he is up to these days, because veteran though he may be, his music showed definite signs of battle fatigue.

Mayall has always been able to come up with excellent sidemen and with the exception of two superfluous backup vocalists this present six-man group carries on that tradition. Red Holloway on sax, Jay Spell on keyboards, Larry Taylor on bass, Gary Role on lead guitar and Frank Wilson plus Warren Brian on percussion make up a solid core of talented and experienced musicians. It is unfortunate that they either didn't have the opportunity or the desire to exhibit much of it. Holloway might have been dreaming of other times and places, Rolls struggled for substance and Jay Spell was cut loose for only one solo and then remained obscured in the background, visually and audibly.

The biggest disappointment was Mayall and the obvious stylistic deficiencies of his harmonic playing. In the course of a 10-song set that featured reworkings of older songs like "Room To Move" and "Gasoline Blues," intercut with songs from his new album such as "The Boy Most Likely," Mayall stepped out of his basic routines and really blew, but once. That was during the encore number and by then it was too late to reverse the impressions of the entire evening.

The renditions of Mayall's older hits ignited sparks of recognition and it was easy to remember just how much good music Mayall has been responsible for in the past. His vocals and the arrangements are still strong so maybe the performance can be shrugged off as just first-set doldrums.

In retrospect the Rhinestone's opening set was way too short. This six-man group out of Woodstock isn't flashy, loud, punkish or theatrical. What they are is a very good and very tight band that plays a laidback brand of rock that is appealing in a subliminal sort of way. Having motionless Harvey Brooks laying down fine bass lines for you doesn't hurt a bit either.

LAWRENCE FROST

MERCEDES HALL

Copacabana, New York

After years of making the rounds of small clubs and coffee houses from New York to Boston, this willowy bundle of coiled energy with remarkable vocal range seems to be finally coming into the sort of recognition she deserves.

Selected as the opening act for the upstairs lounge of the new Copacabana discotheque, Mercedes Hall has been packing the room for the past two weeks and has had her contracts extended for another two.

Hall is an energetic performer whose stylings are a mixture of Aretha Franklin and Shirley Bassey. Her new act at the Copa employs the talents of two male backup vocalists and a three-piece orchestra under the direction of Lanny Meyers on piano.

Hall's repertoire Nov. 9 was a carefully selected mixture of blues, jazz, pop and disco and included such tunes as "I'm A Fool For You," "Quiet Please," "Brother Can You Spare A Dime," "My Life," "If I Could Write One Song," and a driving discoized version of "Over The Rainbow."

RADCLIFFE JOE

BUCKEYE POLITICIANS

Bottom Line, New York

Over-amplification of the sound almost ruined the set of the Buckeye Politicians when the six-man soul/rock group from Ohio appeared at the Bottom Line recently as an opening act for recently reviewed disco chart-rider RCA artist, Vicki Sue Robinson.

The group, which evolved from a five member team called the Soul Partners, is not all noise and incoherence. It is versatile, innovative and talented.

Although the music can loosely be described as soul/rock, its parameters reach beyond this definition to embrace a mix of jazz, blues pop and gospel. The sounds and ideas are parleyed to the audience through a wide range of instruments from flugelhorn and trumpets to woodwinds and guitars.

The collective experience of the group runs from classics to jazz to rock to gospel. The players are John, Rosco and Larry Almon, the brothers that formed the original group, Ron "Buz-

zard" Threweatt, their drummer; Ron "Longdog" Farthing, keyboards, woodwinds and brass, and Bobby Marsilio, trumpet and flugelhorn.

The group, on RCA Records, has potential and is chock full of creative talent, now if only it can get the decibel levels down. RADCLIFFE JOE

MAYF NUTTER EDDIE DEAN

Palomino, Los Angeles

Mayf Nutter on GNP Cresendo Records is a double threat performer these days, acting in

"The Waltons" television series and singing on occasion such as Nov. 12 here supported by a seven piece band. Nutter is a dynamic, exciting singer who, once he hit the stage at 10 p.m., kicked into high gear with "Goin' Skinny Dip-pin'" and never bothered to slow down until he

came back around to the same title tune from his new album about a dozen songs later as an encore.

Two things stood out—"Lord, I Was Born Too Late" and "Rock 'N' Dammed Roll"—both of (Continued on page 40)

TALENT IN ACTION

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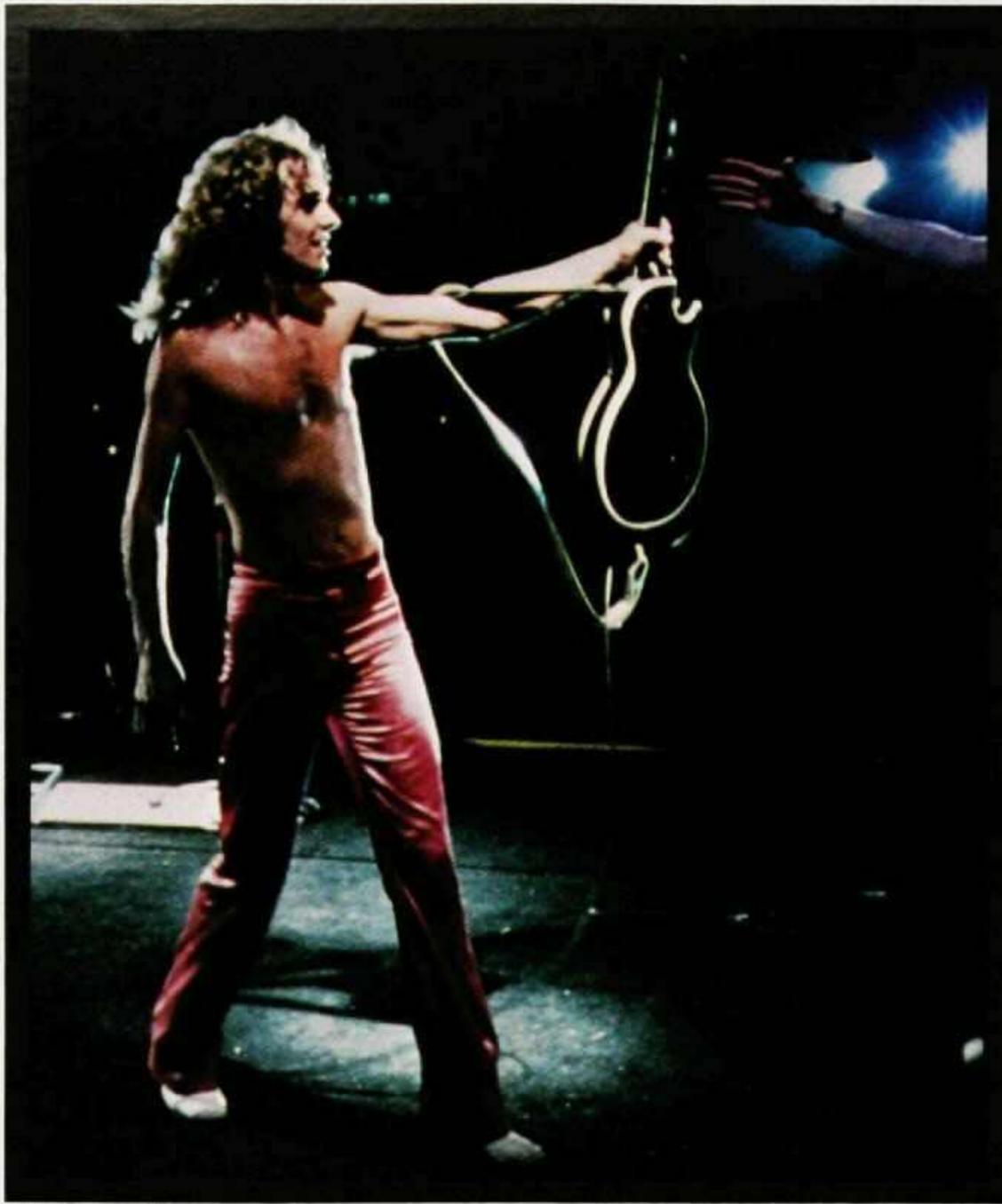
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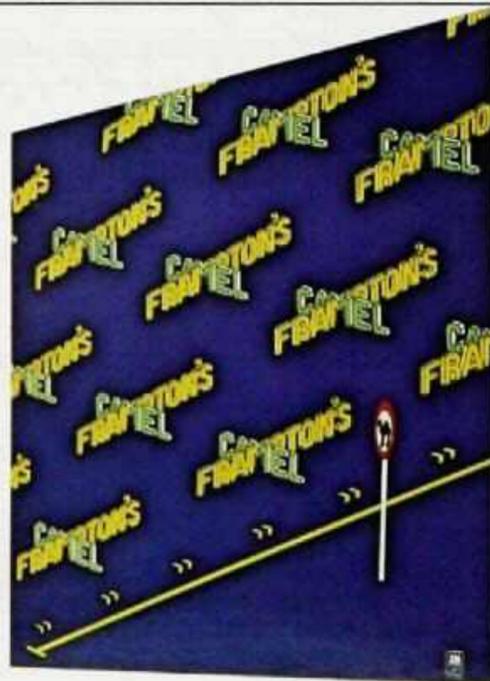
NINE MONTHS AGO, PETER FRAMPTON TODAY, HE'S APPRO



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WIND OF CHANGE SP 4348



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All albums produced by Peter Frampton

I HAD SOLD ONLY 700,000 RECORDS. REACHING 10 MILLION.

At A&M, we believe in our artists. And we believe in artists the world believes in.

When we signed Peter Frampton as a solo artist 5 years ago we knew he had *potential*. A review of his first album in *Sounds* revealed a prophecy of that potential: "It will establish Frampton as one of the best solo musicians, artists and composers to have come out of British music." After 4 albums, that potential totaled 700,000.

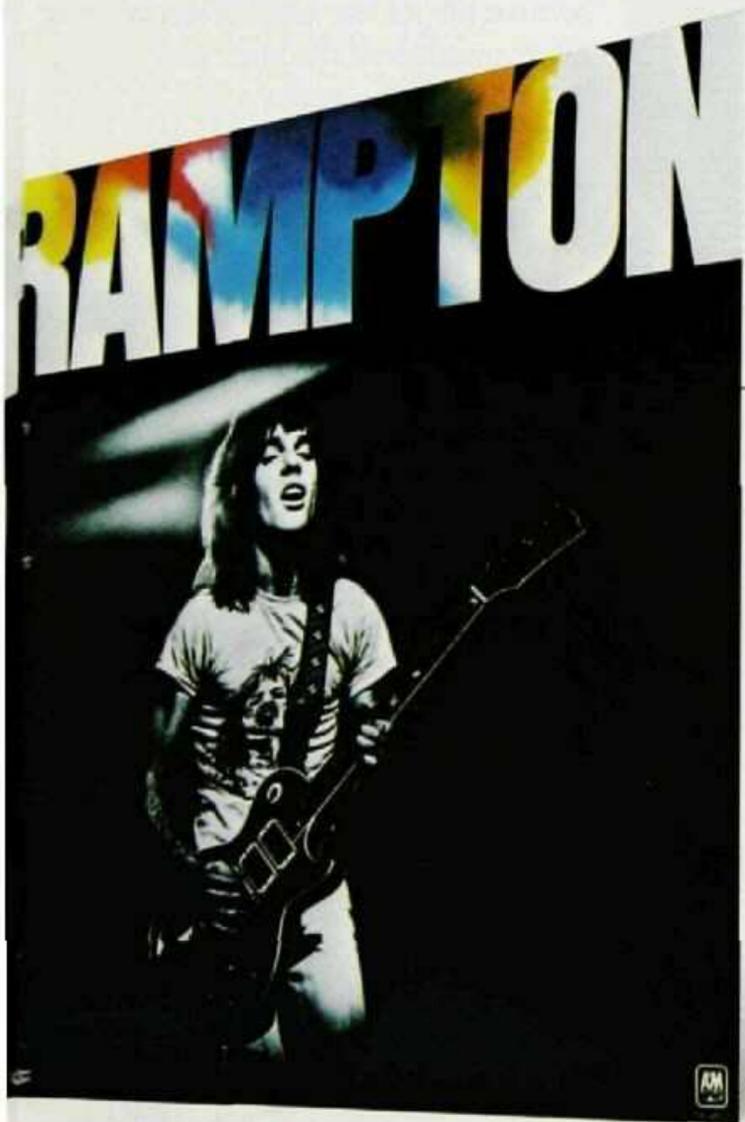
And we *believed*. Then, with the release of his 5th album, "Frampton Comes Alive!" Peter's gradual evolution suddenly exploded. His constant touring paid off. His music matured. His singing became more powerful than ever. His playing more melodic and elegant. This was *it*. And his sales, without understatement, are absolutely astonishing.

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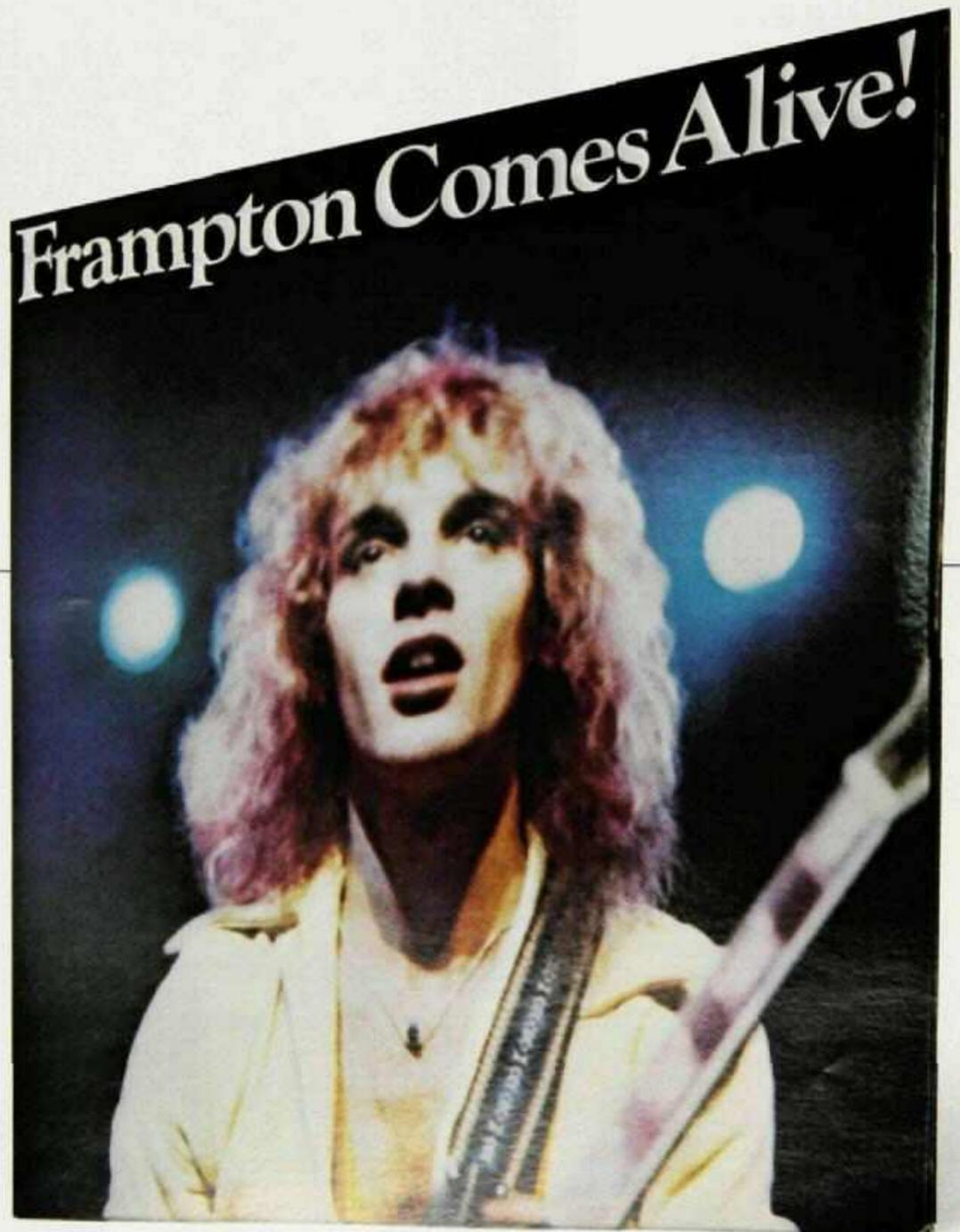
And as it passes the 5 million unit mark it looks like The Album of the Year from The Artist of the Year. In Peter's own words: "I can't believe this is happening to me."* *Believe.*

ON A&M RECORDS & TAPES

*Excerpts from the song "Show Me The Way"
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FRAMPTON SP 4512



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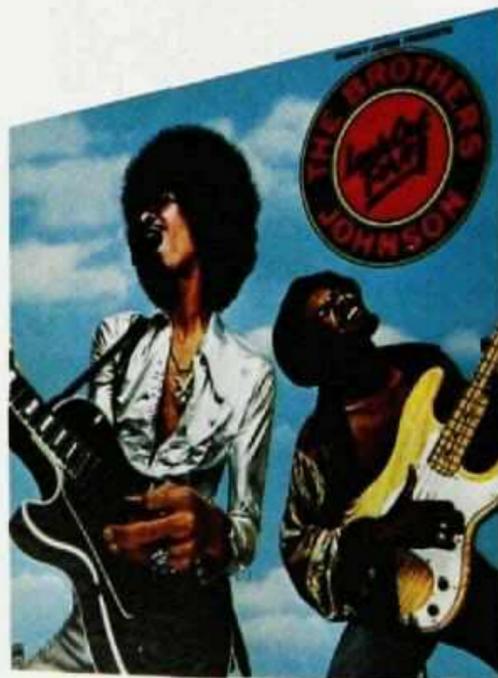
A YEAR AGO, THESE FOUR PEOPLE TODAY, THEY HAVE SOLD OVER

THE BROTHERS JOHNSON



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Quincy Jones *heard* George and Louis Johnson. And got very excited: "When they walked into the studio and started to play I could not believe my ears." That was enough. George, 22, and Louis, 20, were ready to record an album: "When we signed we had over 200 songs in our repertoire." Their first album, "Look Out For #1," one of the *best* first albums by any new group, went gold in 76 days. With no previous album or single, two relatively unknown brothers became a *real* overnight sensation. The album is now platinum. Their first single, "I'll Be Good To You," is well over a million. Their second single, "Get The Funk Out Ma Face," became one of the biggest disco/R&B smashes of the year. And their third and current one, "Free And Single," is following in their footsteps. And that's only the beginning.



LOOK OUT FOR #1 SP 4567

Produced by Quincy Jones for Quincy Jones Productions

MANAGEMENT & DIRECTION: MELLOW MANAGEMENT, 6430 SUNSET BLVD., SUITE 1207, HOLLYWOOD, CA. 90028

AGENCY: REGENCY ARTISTS, 9200 SUNSET BLVD., BEVERLY HILLS, CA

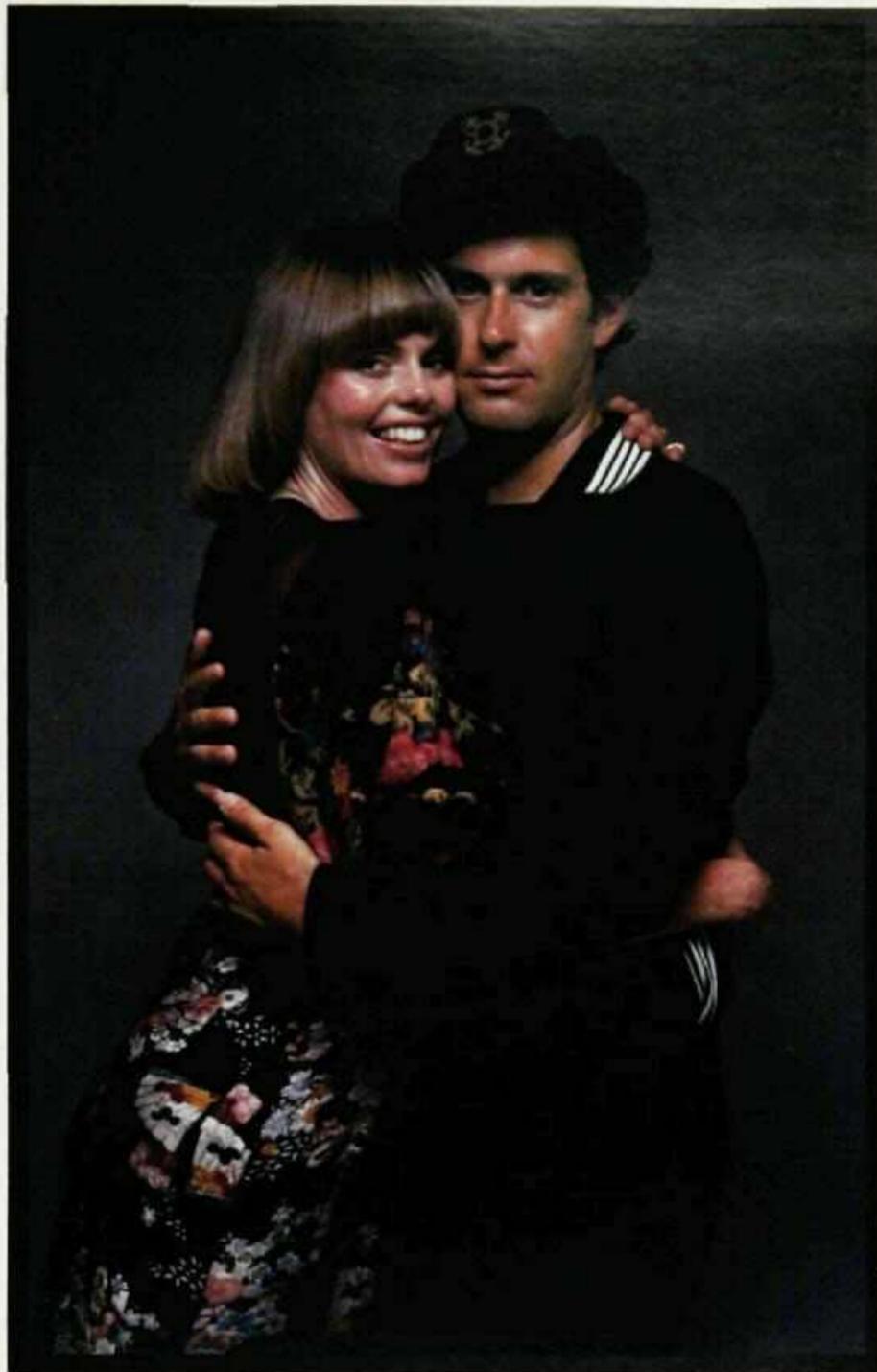
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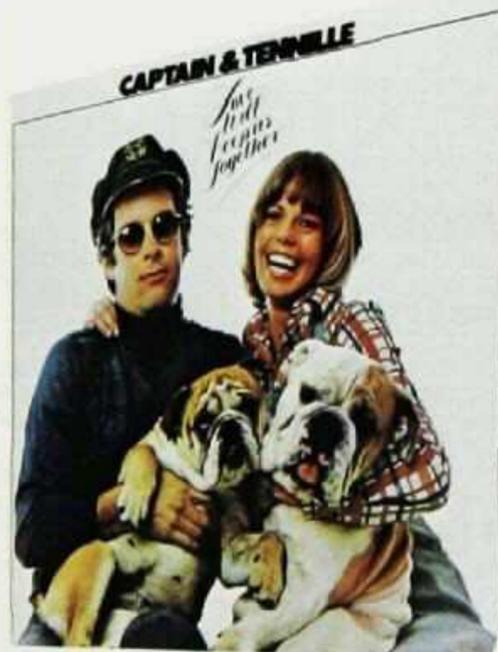
LE WERE VIRTUALLY UNKNOWN. ER 14 MILLION RECORDS.

**CAPTAIN
&
TENNILLE**

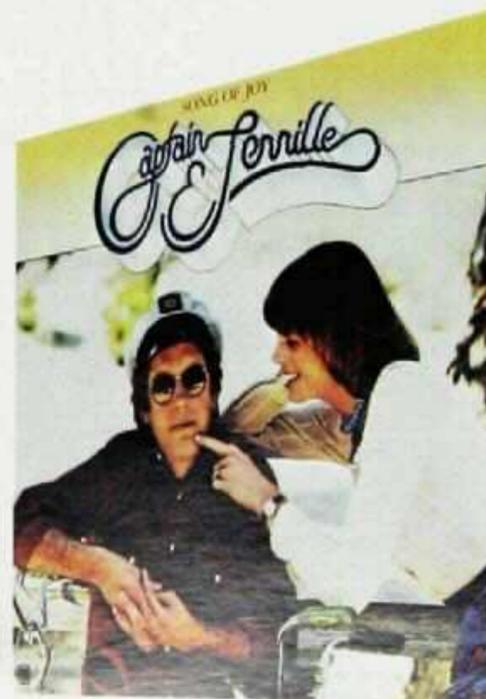


At A&M, we believe in our artists. And we believe in artists who believe in themselves.

Daryl Dragon and Toni Tennille recorded a song they wrote about the romantic idealism of their relationship. Since they didn't know who to send the record to, they decided to spend \$250 to press 500 copies of the song, "The Way I Want To Touch You," to send to radio stations. It became a local hit, A&M purchased the record, and signed them. The rest, as they say, is history. Their single of "Love Will Keep Us Together," written by Neil Sedaka and Howard Greenfield, made them a household word. Sales on that song, the Grammy-winning Record of the Year, are still very active as it nears the 3 million mark. In fact, their first 4 singles are gold and their current one, "Muskrat Love," is well on its way. Their first album is double platinum. Their second, platinum. And now that television has discovered them, there are millions of *new believers*.



LOVE WILL KEEP US TOGETHER SP 4552
Produced by The Captain



SONG OF JOY SP 4570
Produced by The Captain and Toni Tennille

**ON
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Agenda Pushed For College Radio Meet

NEW YORK—Although the annual Intercollegiate Broadcasting System (IBS) convention is still several months away, officers of the organization have been finalizing plans for the meetings which will be held April 1-3 at the Hyatt Regency Hotel in Washington.

According to John Fishback, IBS convention program chairman, invitations have been sent to speakers and session leaders. He also reports that the unusual amount of FCC activity relating to college radio makes it imperative that many sessions be devoted to the new "ascertainment rules for broadcast stations, the new rules for logging procedures, changes in the makeup of Part 15, which delineates the operations of Carrier Current radio systems, and many other contemplated rules changes.

"Obviously the plan at this stage is to get as many qualified speakers as possible to explain these things to delegates... and of course, we hope to attract members of the FCC itself to speak at the larger meetings," he states.

According to Rick Askoff, IBS executive director, there are several new changes in the structure of the organization's convention committee—most notably the resignation of Bob Tarleton, who had run the IBS confabs for the past five years.

Askoff says IBS regretted Tarleton's decision to resign, but in the long run, he thinks things will work out for the better.

"Stations had begun to complain that the convention was getting far-

ther and farther away from what they considered to be their interests," Askoff states. "Also, they felt that there was little coordination between IBS and the speakers at the various sessions, so things seemed confused all the time.

"Actually, what was happening was that all of the little details that Bob didn't have time for were simply getting out of hand. He insisted on doing everything himself, and the IBS board of directors felt that as long as they were going to be responsible for the convention, they should have a hand in running it."

Things should be different at this year's convention because there are already six different persons actively involved in preparing it, according to Askoff.

Randy Vogenberg is heading up the arrangements committee and working with the hotel; John Fishback, Rick Askoff and Jeff Tellis (IBS president) are planning the convention program; Paul Brown (free-lance promotion person) will be acting as a liaison with exhibitors; and board chairman Don Grant is handling delegate registration.

In addition, there are a number of volunteer staff persons presently working at college radio stations, including several members of the IBS board and students at WAMU—radio voice at Washington's American Univ.

Any campus stations desiring additional information on the meetings can contact Askoff at the IBS offices in Vails Gate, N.Y.; (914) 565-6710.

IBS Replies To Tarleton

NEW YORK—The following letter was received from Jeff Tellis, president of the IBS, in response to an article written concerning Bob Tarleton's new "Broadcast/Focus" (Billboard, Oct. 30). The text of Tellis' letter:

"At the outset, I should mention that IBS welcomes any effort that will benefit college broadcasts. We take Bob at his word that it is his intention to work with us, and not against IBS, in spite of whatever differences may have come up between him and the IBS board of directors.

"Somehow, the impression seems to have been created that IBS doesn't really care about campus radio people seeking professional broadcast careers. Mention was made about our dropping the placement service which we had previously operated.

"In discontinuing what we've called 'College Radio Placement Service' (or CRPS), we felt we were facing up to some of the practical realities of the situation. CRPS would, by mail, survey job openings from commercial broadcasters, both for summer and year-round work. CRPS would also solicit resumes from campus broadcasters, and then attempt to match the two groups together. More visibly, the results of the job openings survey would be sent to all IBS member stations.

"The basic idea was alright. The problems were in actual operation. By the time the job opening surveys were received back from the commercial stations and the results were tabulated, printed, and distributed, many of the jobs were already filled. If the survey had been sent out early, many of the stations had not yet decided on their plans for summer help. Our experience indicates that

many broadcasting job opportunities developed suddenly and were filled quickly. So, we felt a lot of time and effort was being devoted to a project whose practical usefulness seemed limited by exiting logistics.

"This, however, does not mean IBS isn't interested in campus radio people finding jobs in commercial stations. Our national and regional conventions and workshops always include professional participation for student broadcasters interested in such contact. We've published useful information for students in preparing resumes and audition tapes along with other hints and tips where to look and how to look for a job in commercial radio. And, we will continue to look for ways to help campus broadcasters make the transition to professional broadcasting.

"There also happens to be a number of other important problem areas for college radio, including new and proposed FCC regulations, programming, station operations, budgeting, engineering, personnel recruitment/training/retention, ascertainment of community needs, and a whole bunch of unglamorous, everyday problems like, 'Who's doing the 2-6 shift this afternoon?'"

"As a service organization, IBS must direct its efforts towards practical help for college stations and their people in a wide variety of organizational, operational, financial, and personnel problem areas. If Broadcast/Focus is able to concentrate on the specialized area of broadcast careers for college radio people, so much the better. Such a concentration may be able to resolve the logistical problems which led to our discontinuing this specific activity within IBS, as explained,

New On The Charts

TERRY CASHMAN

"Baby Baby I Love You"—79

The charting of this first solo single by Terry Cashman comes three months after the release of the first solo effort by his longtime partner, Tommy West. West explains, "Even though Terry and I still have a lot of common musical ground, our musical philosophies have been changing."

The two first met in 1966 when Cashman was working in ABC publishing. He was writing and singing in his office with a friend, Gene Pistilli, when West walked by and liked what he heard. The three cut a demo of the Cashman-Pistilli song "Sunday Will Never Be The Same," which became a top 10 hit in 1967 for Spanky & Our Gang.

An ABC album by the trio bombed in 1968, as did a subsequent one on Capitol, but its first effort for its production company, "Medicine Man," was a top 30 hit in 1969 under the name, the Buchanan Brothers.

The trio got by writing commercial jingles and songs for the Partidge Family before the big break came in 1971. That was an ABC/Dunhill contract for the now-duo Cashman & West, which led to three albums and a 1972 top 30 single in the epic trilogy, "American City Suite," one of Steve Barri's classiest productions.

The two became best known, though, for producing all of Jim Croce's work, from the "You Don't Mess Around With Jim" debut in 1972 to the "The Faces I've Been" package of previously unreleased material a year ago. That was the first release on their own Lifesong label, which was formed in June 1975 when their contract with ABC/Dunhill expired. Other acts on the independently distributed label are Henry Gross, whose "Shannon" was a top 10 hit last May-June, and Crack The Sky.

This single, featured on the just-shipped "Terry Cashman" LP, came onto the Hot 100 due to activity in Memphis/Nashville, Philadelphia, Dallas/Fort Worth, and Baltimore/Washington.

Basically self-managed, Cashman is booked by Chet Hanson of Athena Artists in L.A., (213) 650-6476.

Talent In Action

• Continued from page 35

which featured exceptional vocal driving force from Nutter and excellent steel work by John Noren and bass by Curtis Stone. The sound often bordered more on rock than country music.

One of the highlights of the evening, of course, was his hit "I've Got A Never-Ending Love For You" which he introduced by imitating a disk jockey he referred to as sounding "like Gene Norman." Norman, a former disk jockey, today owns GNP Crescendo Records.

Eddie Dean was in fine voice as he meandered through songs such as "Rose Of San Antonio," "One Has My Name" and "Hillbilly Heaven." Using a backup group of four musicians, Dean's voice was as great or greater than in the days when he sang in the western movies. His guitarwork on his homemade guitar on "Eddie Dean Boogie," which he said he did in a Ken Maynard movie, was excellent. He was a huge crowd-pleaser in the intimate and warm atmosphere of this club.

The house band of Brian Mark and the Marks-men opened the evening's entertainment. Mark has a good voice and the big country band sound is superb. CLAUDE HALL

TV Show On Arista

NEW YORK—Television's off-beat "Saturday Night Live" is on an LP now being rush released by Arista.

The album represents material culled from the program starring the Not For Prime Time Players and including such guests as Paul Simon, Lily Tomlin, Richard Pryor, Peter Boyle and Buck Henry.

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As Of 12/4/76

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

- | | |
|----------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------|
| 1 BETH—Kiss—Casablanca 863 | 21 DO YOU FEEL—Peter Frampton—A&M 1867 |
| 2 MUSKRAT LOVE—Captain & Tennille—A&M 1870 | 22 MORE THAN A FEELING—Boston—Epic 8-50266 |
| 3 TONIGHT'S THE NIGHT (Gonna Be Alright)—Rod Stewart—Warner Bros. 8262 | 23 JEANS ON—David Dundas—Chrysalis 2094 |
| 4 NADIA'S THEME (The Young & The Restless)—Barry DeVorzon & Perry Botkins Jr.—A&M 1856 | 24 LIVIN' THING—Electric Light Orchestra—United Artists 888 |
| 5 ROCK 'N' ME—Steve Miller—Capitol 4323 | 25 SORRY SEEMS TO BE THE HARDEST WORD—Elton John—MCA/Rocket 40645 |
| 6 I ONLY WANT TO BE WITH YOU—Bay City Rollers—Arista 0205 | 26 AFTER THE LOVIN'—Engelbert Humperdinck—Epic 8-50270 |
| 7 LOVE SO RIGHT—Bee Gees—RSO 859 | 27 (Don't Fear) THE REAPER—Blue Oyster Cult—Columbia 3-10384 |
| 8 IF YOU LEAVE ME NOW—Chicago—Columbia 3-10390 | 28 YOU DON'T HAVE TO BE A STAR TO BE IN MY SHOW—Marilyn McCoo & Billy Davis Jr.—ABC 12208 |
| 9 I NEVER CRY—Alice Cooper—Warner Bros. 8228 | 29 STILL THE ONE—Orleans—Asylum |
| 10 PLAY THAT FUNKY MUSIC—Wild Cherry—Epic 8-50225 | 30 A FIFTH OF BEETHOVEN—Walter Murphy & The Big Apple Band—Private Stock 45073 |
| 11 YOU ARE THE WOMAN—Firefall—Atlantic 3335 | 31 HOT LINE—Sylvers—Capitol 4336 |
| 12 FERNANDO—Abba—Atlantic 3346 | 32 WHENEVER I'M AWAY FROM YOU—John Travolta—Midland International 10780 |
| 13 THE WRECK OF THE EDMUND FITZGERALD—Gordon Lightfoot—Reprise 3169 | 33 (Shake, Shake Shake) SHAKE YOUR BOOTY—K.C. & The Sunshine Band—TK 1019 |
| 14 YOU MAKE ME FEEL LIKE DANCING—Leo Sayer—Warner Bros. 8283 | 34 DON'T GO BREAKING MY HEART—Elton John & Kiki Dee—Rocket |
| 15 DID YOU BOOGIE (With Your Baby)—Flash Cadillac & The Continental Kids—Private Stock 45079 | 35 LOVE BALLAD—L.T.D.—A&M 1847 |
| 16 STAND TALL—Burton Cummings—Portrait/CBS 7011 | 36 MADEMOISELLE—Styx—A&M 1877 |
| 17 THE RUBBERBAND MAN—Spinners—Atlantic 3355 | 37 JUST TO BE CLOSE TO YOU—Commodores—Motown 1402 |
| 18 NIGHTS ARE FOREVER—England Dan & John Ford Coley—Big Tree 16079 | 38 THAT'LL BE THE DAY—Linda Ronstadt—Asylum 45340 |
| 19 DISCO DUCK—Rick Dees—RSO 857 | 39 THE BEST DISCO IN TOWN—Ritchie Family—Marlin 3306 |
| 20 LOVE ME—Yvonne Elliman—RSO 858 | 40 THIS ONE'S FOR YOU—Barry Manilow—Arista 0206 |

Rock LP Best Sellers

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As Of 12/4/76

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

- | | |
|---------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------|
| 1 FRAMPTON COMES ALIVE—Peter Frampton—A&M SP 3703 | 22 THE BEST OF THE DOOBIES—Doobie Brothers—Warner Bros. BS 2978 |
| 2 SONGS IN THE KEY OF LIFE—Stevie Wonder—Tamla T13 340C2 | 23 A NEW WORLD RECORD—Electric Light Orchestra—United Artists UA LA679 G |
| 3 BOSTON—Epic PE 34188 | 24 LOVE WILL KEEP US TOGETHER—The Captain & Tennille—A&M SP 3405 |
| 4 FLY LIKE AN EAGLE—Steve Miller Band—Capitol 11516 | 25 ENDLESS SUMMER—Beach Boys—Capitol SVBO 11307 |
| 5 CHICAGO X—Columbia PC 34200 | 26 FONZIE'S FAVORITES—A&M Music |
| 6 THEIR GREATEST HITS 1971-1975—Eagles—Asylum 7E 1052 | 27 SPIRIT—John Denver—RCA APL1-1694 |
| 7 DREAMBOAT ANNIE—Heart—Mushroom MRS 5005 | 28 HASTEN DOWN THE WIND—Linda Ronstadt—Asylum 7E-1072 |
| 8 SONG OF JOY—Captain & Tennille—A&M SP 4570 | 29 DON'T STOP BELIEVIN'—Olivia Newton John—MCA 2223 |
| 9 BLUE MOVES—Elton John—MCA/Rocket 2-11004 | 30 DONNY & MARIE FEATURING SONGS FROM THE TELEVISION SHOW—Donny & Marie Osmond—Kolob PD 6068 |
| 10 A NIGHT ON THE TOWN—Rod Stewart—Warner Bros. BS 2938 | 31 NIGHTS ARE FOREVER—England Dan & John Ford Coley—Big Tree BT 89517 |
| 11 FLEETWOOD MAC—Reprise MS2225 | 32 ROCKS—Aerosmith—Columbia PC 34165 |
| 12 SPIRIT—Earth, Wind & Fire—Columbia PC 34241 | 33 HISTORY—AMERICA'S GREATEST HITS—America—Warner Bros. BS 2894 |
| 13 SOUNDTRACK FROM THE FILM THE SONG REMAINS THE SAME—Led Zeppelin—Swan Song SS 2 201 | 34 NEW SEASON—Osmonds—Kolob PD 1-6083 |
| 14 CHILDREN OF THE WORLD—Bee Gees—RSO RS 1-3003 | 35 ALICE COOPER GOES TO HELL—Warner Bros. BS 2896 |
| 15 SUMMERTIME DREAM—Gordon Lightfoot—Reprise MS 2249 | 36 FIFTH OF BEETHOVEN—Walter Murphy Band—Private Stock PS2015 |
| 16 DEYSTROYER—Kiss—Casablanca NBLP 7025 | 37 THE CLONES OF DR. FUNKENSTEIN—Parliament—Casablanca NBLP 7034 |
| 17 THIS ONE'S FOR YOU—Barry Manilow—Arista AL 4090 | 38 GOLD Vol. 1—Bee Gees—RSO RS-1-3006 |
| 18 ROCK AND ROLL OVER—Kiss—Casablanca NBLP 7037 | 39 AGENTS OF FORTUNE—Blue Oyster Cult—Columbia PC 34164 |
| 19 ALIVE!—Kiss—Casablanca NBLP 7020 | 40 DEDICATION—Bay City Rollers—Arista 4093 |
| 20 ONE MORE FOR THE ROAD—Lynyrd Skynyrd—CA 2-6001 | |
| 21 SILK DEGREES—Boyz Scaggs—Columbia PC 33920 | |

Capricorn Swings With Allmans

NASHVILLE—Capricorn Records is into a major advertising, promotion and merchandising campaign supporting the newly released Allman Brothers Band LP "Wipe The Windows, Check The Oil, Dollar Gas."

Aiming at all levels of marketing, the multi-faceted campaign, which is being coordinated by Diane Kaylan, Capricorn's creative services and advertising director, will include specially constructed 60-second radio spots in 30 major FM markets, full color album inserts for trade publications in addition to regular ads and teasers for trade and consumer publications, and 3½-foot long die cut hardboard mobiles depicting the automobile on the cover of the album for retail stores, racks and one-stops.

Sound Business

Studio Track

By JIM McCULLAUGH

LOS ANGELES—John Lewis, Jr. and partner Michael Grace were in town visiting a number of studios here. They indicate that their recently opened **Sound Suite** studio in Detroit is thriving and that they will be moving to 24-track shortly. Recent projects there have included **Morning, Noon & Night** for UA with Michael Stokes producing and Lewis engineering; **Eddie Robinson** producing gospel singer **Tessie Hill** with Lewis and **Mark Calice** at the board; and **Paul Riser** producing **Eleanor Grant**, engineered by **Bob Ohlsson**.

Ken Scott is producing/engineering **Happy The Man** at **A&M Studios**.

The **Crusaders** are working on an LP at the **ABC Studios** with **Stu Levine** producing.

Initial work on America's new LP has begun in Hawaii. Recording equipment was shipped to the islands where a mansion was converted into a studio. **George Martin** is producing the project which includes 25 technicians and musicians.

Bones continues producing **Lucio Battisti** here at **RCA Studios** with **Richie Schmitt** handling the board.

Tatto recording group **The Gap Band** is currently recording its first LP for the label at the **Record Plant** with **John Ryster** producing.

Recent mastering projects at **Allen Zentz's Mastering Studio** include **Loggins & Messina**, **Seals & Croft**, **Leo Sayer**, **World War II** sound track, **Funkadelic**, and the **Don Harrison Band**.

Fleetwood Mac was in laying down some more tracks at **Wally Heider Recording's** studio 1. The band is producing itself with **Ken Caillat** engineering the long-in-the-works project. At the same time **Cher** and **Greg Allman** were in working on their duo project for **Warner Bros**. **Allman** is producing while **John Haney** is at the board.

Heider's San Francisco studios have been jumping also. **Harp** player **Norton Buffalo**, a member of **Steve Miller's** band, is working on his first solo LP under **Jim Gate's** production as **Jim Gaines** handles the board. **Maynard Ferguson** was in doing overdubs for his upcoming LP with **Jay Chattaway** producing and **Joe Jorgensen** engineering assisted by **Steve Malcolm**.

The **Punk Rock** Vanilla LP featuring **Cherry Vanilla**, the **Mumps**, the **Marbles**, **Harlow** and **Wayne County** just completed at the **Big Apple Studios**. Producer was **Richard Alexander**.

Fontella Bass of "Rescue Me" fame is recording an album for **Epic** at **Columbia Studios** in New York. Producers include **Diane Hyatt**, **Jerry Love**, and **Mike Zager** with engineers **Tim Geelan** and **Lou Schlossberg**.

Paul Sloman was named general manager of N.Y.'s **Record Plant**. He's produced for **ABC**, **Paramount** and **A&M**.

At **La Tierra Studios** in New York, **La Lupe** is recording an album for **Jania** with **Fabian Ross** producing. **Jr. Gonzalez** is also working on a solo LP for **Fania**. Producing is **Larry Harlow** who is also working on brother **Andy Harlow's** new LP for **Yaya Records**.

Recent sessions at Nashville's **Sound Shop** included **Johnny Tillotson** along with producer **Jerry Crutchfield**, as well as **Millie Jackson** with producer **Brad Shapiro**.

Since **Capricorn** opened their studio in Macon, Ga., to outside recording projects, things have been busy. The **Winter Brothers** have finished an LP for **Atlantic** with **Joel DiGregorio** and **Sam Whiteside** producing. The new **Charlie Daniels Band** album "High Lonesome" was done there with **Paul Hornsby** producing and **Kurt Kinzel** engineering. **Corky Laing** is working on an LP produced by **Johnny Sandlin** with **Kinzel** again at the board. Joining **Laing** on the LP are **Dicky Betts**, **Eric Clapton**, and **Leslie West**. The **Marshall Tucker Band** completed work on their LP called "Carolina Dreams" with **Hornsby** producing and **Kinzel** at the board. Finally, **Sea Level** completed tracks with **Stewart Levine** producing and **Sam Whiteside** engineering.

Sammy Davis Jr. recorded at **Pantheon Recording Studio**, **Scottsdale, Ariz.**, recently. Accompanying him for vocal overdubs were producer **Mike Curb**, engineer **Ed Green**, and arranger **Al Capps**. **Jerry Jeff Walker** and the **Lost Gonzo Band** were also in with producer **Michael Brovsky** recording instrumental tracks and vocal overdubs.

The **Peeping Tom Band** recording a single at **Silver Dollar Studio**, **Urbana, Ill.**, with **Harvey Treat** engineering the session.

Hank Williams Jr. has been working **Wishbone** in **Muscle Shoals** on his first LP since a near fatal accident in Montana over a year ago.

Arthur H. Rothman joins **Electric Lady Studios, N.Y.**, as financial director. The studio is earmarking \$250,000 for installation of new equipment. At **Electric Lady**, **Mike Lieber** and **Jerry Stoller** are doing overdubs on a new **Elke Brooke** LP, engineered by **Carmine Rubino**; **Stanley Clark** is producing **Roy Buchanan**; **Al Dimeola**, former guitarist of **Return To Forever**, is working on a solo LP engineered by **Dave Palmer**; **Chuck Mangione** finished his recent LP and **Chick Corea** is mixing an LP there.

A-1 Studios in N.Y. is moving to a new address: 2130 Broadway on Nov. 21 and is also in the process of acquiring a new 16-track console. Owner **Herb Abramson** has just completed an LP for **Otis Blackwell** who penned such songs as "Great Balls of Fire" and "Don't Be Cruel," who is making his debut as a performer.

The **Ramones** were in recently at **Sundragon Studios, N.Y.**, produced by **Tony Bonjove** and have four tracks mixed for their upcoming LP.

Lyla Lassoner joined **Dimensional Sound, N.Y.**, as studio manager. She comes over from **Bell Studios**. **Dimensional** is also getting a \$100,000 audio facelift, including the addition of two 24-track 3M consoles and a 16-track tape unit.

The **Dick Charles Recording Studio, N.Y.**, has just completed \$40,000 worth of revamping including the installation of a **Newmann** stereo disk cutting unit.

Henry Gross has started an LP at **N.Y.'s Record Plant** produced by **Terry Cashman**.

Portable Mixer

LOS ANGELES—Superscope, Inc., has introduced **Sony Model MX-510**, a new portable stereo/monaural mixer featuring a variable pan pot which it will distribute in the U.S.

The new unit, an active-type mixer, can combine up to five channels of input while providing two channels of output.

JVC Launches New Binaural Unit

Continued from page 30

system which offers further improvements in noise reduction capability. Also present at the meeting, **Shimizu** explains that the dynamic range of the cassette medium is limited by high frequency signal components.

At moderate-to-high recording levels, the high frequency response may deteriorate by 10 dB or more. To compensate for this characteristic, the super ANRS record circuit compresses high level/high frequency signals by as much as 6 dB at 10 kHz. During playback, a complementary expander restores the high frequency signal to its normal level.

Accordingly, super ANRS widens the available dynamic range by permitting higher levels to be reproduced without distortion. Unlike regular ANRS, the new super ANRS is not compatible with **Dolby "B"** noise reduction. Therefore, late model **JVC** recorders are equipped with a three position switch, allowing the user to select super ANRS, **Dolby-compatible** regular ANRS, or no noise reduction at all.

JVC has also announced its new **HM-200E** binaural headphone/microphone system, which at first glance appears to be nothing more than a conventional pair of stereo headphones. However, a closer look reveals two miniature electret condenser microphones built into the outer casing of the earpieces.

The microphones' design and placement enable the system to

faithfully record the sound field surrounding the listener who wears the headset while recording. The system's multi-conductor cable is terminated with a conventional stereo headphone plug, plus separate phone plugs for each microphone.

First attempts at binaural recording with the **HM-200E** are certain to puzzle the listener who has had no previous experience with binaural sound. If there are loudspeakers in the room, the wearer will often imagine that the phones are inoperative, and that the sound he hears is coming from the speakers. Recorded conversations will seem to be originating in the room, rather than coming from the speakers or the headphones, and as the listener removes the phones, he is startled to discover that it is indeed the headphones that

are transmitting the recorded program.

The incredible realism is quite unlike conventional stereo programming heard over headphones or loudspeakers, and is attributed to the placement of the microphones at the location of the ears.

The **HM-200E** comes with its own "dummy head" which may be used as a microphone stand during recording. If the system is worn during recording, slight movements of the listener's head will affect the recorded program, creating the sensation that the sound source is in motion.

To prevent this, the dummy head may be quickly attached to any vertical microphone stand, with the headphones placed over the head's (Continued on page 50)

Studio-Club Offers TV

NASHVILLE—A new recording studio adjacent to **Gilley's Club** in **Pasadena, Tex.**, will allow acts to record albums from the club where closed circuit television will beam the performance back into the studio.

The \$500,000 studio slated for a winter opening—perhaps by Jan. 20—will feature an **MCI** 24-track recorder and **Harrison** console. The studio building includes a lounge, game room with pool tables and pinball machines, a kitchen and offices.

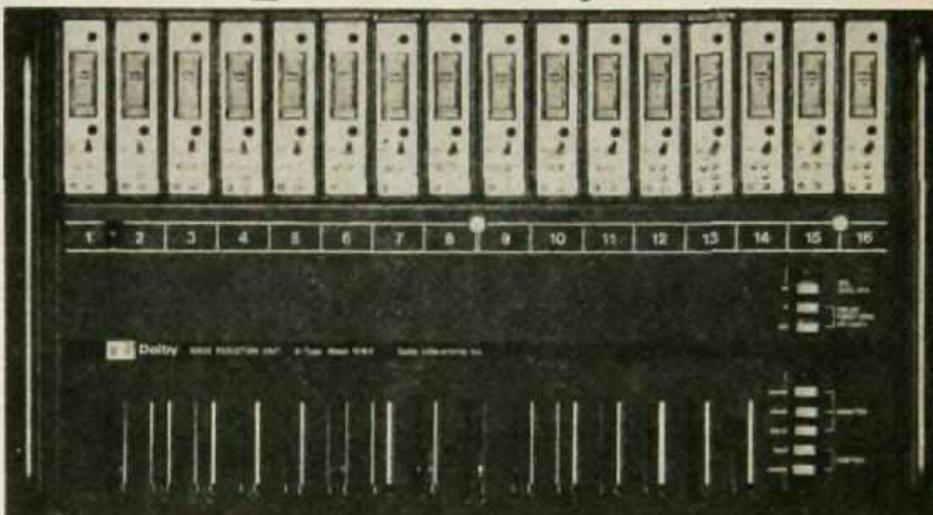
"There's a tremendous advantage in having the studio adjacent to **Gilley's**," says **Bert Frilot**, who will be

the manager and engineer of the studio owned by entertainer **Mickey Gilley** and **Sherwood Cryer**.

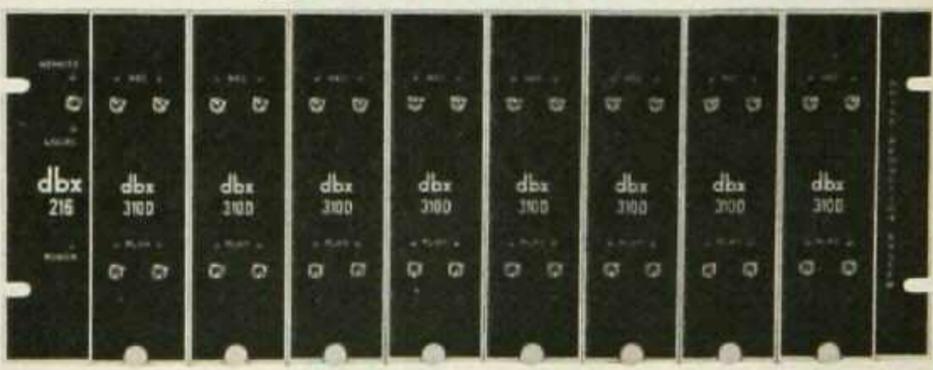
"In the past, recording live albums always meant using mobile trucks which never was as good as studio conditions. New groups will be able to do almost anything from the bandstand which they would do in a studio."

Frilot points out that producers at the console will be able to watch the group onstage through the closed circuit system. He has been a studio producer in **New Orleans** and **Houston** for the past 15 years.

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MORE THAN JUST SPINNING RECORDS

Oxnard Has Its Music Machine

By JEAN WILLIAMS

LOS ANGELES—The Music Machine mobile disco in Oxnard, Calif., offers a complete evening of entertainment as opposed to merely spinning records, according to co-owner Bill Manning.

Light shows are its main attraction complemented by fog machines, mirror balls and 12 spotlights sporting six colors, says Manning.

Music Machine's stage lighting is operated by a custom built keyboard, mounted like a piano set up to operate manually or electronically.

Bob Carrillo, Manning's partner, is an electronics engineer who han-

dles the technical end of the operation.

The firm, which opened last September, caters to high school dances, private parties and nightclubs with prices according to the disco situation.

"We charge by the hour with a two-hour minimum," says Manning. "Private party rates are \$50, schools \$60 and nightclubs from \$70 up."

"Most of our work comes from schools because kids are getting tired of hiring bands at prices they can't afford. On the other hand, they are too young to go into discos. It is cheaper for them to hire us plus we bring the entire disco show to them."

According to Manning, Oxnard is a small city about 60 miles from Los Angeles. "The town has no exclusive disco nightclub. The clubs here only have disco on a part-time basis," he says.

"Getting the newest product here is no problem," he continues. "But getting service from most record companies is impossible."

Manning says he is serviced by A&M and TK Records and he pur-

chases others from Two Guys department store in Oxnard.

"I have sent letters to practically all record companies. Most would not even answer my letters. Twentieth Century Records serviced me when I was working in a club but now that I have a mobile disco, they will not send me product," he charges.

Manning says he takes approximately 250 singles and 70 LPs on each job. Seventy-five percent of his music is r&b with 20% going to straight disco and pop.

He is operating with 300-watt Crown amplifiers, Sony mixer, two Garrard turntables and two Sunn Magna model 2 speakers.

Most of his jobs are the result of flyers sent to junior and senior high schools, he says. He is also advertising on KACY in Port Hueneme, Calif. and in local papers.

Disco Mix

By TOM MOULTON

NEW YORK—Fantasy Records has released the new Blackbyrds album titled "Unfinished Business." There are three strong cuts including the title tune which is strongest, and undoubtedly one of the group's best efforts to date. The sound here is clean and clear and generates the same kind of energy as Brass Construction.

The songs on this album are uptempo and utilize a driving force without sacrificing any of the group's traditional classiness. There are several breaks that work very well.

"Time Is Movin'" is similar to "Unfinished Business," and also features voices doing some strong harmony. This tune is inclined toward a pop format and is very melodic. "You've Got That Something" is mellower and features a flute as the predominant instrument. The only vocals are the group singing the title several times. This group is expanding its sound in several directions, and judging from the sound of this LP, the move is a good one.

Looks like Joe Simon has a smash with his "Easy To Love" on Spring Records. This is one of the best things Simon has done. It also reunites him with John Richbourg who produced all of his earlier hits like "The Chokin' Kind." Andrew Smith has done a strong arrangement on "Easy To Love" which has a happy feeling and an easiness to the rhythm that fits the song. This will probably be one of Simon's biggest records.

Pyramid Records has released a new D.C. LaRue LP titled "Tea Dance" which features several good cuts. "Overture" is basically instrumental with a nice rhythm and horn break. There is also a good synthesizer solo that goes into another break of rhythm, triangle and sound effects of thunder. This is a very funky track.

"Indiscreet" is probably the strongest cut on the Tea Dance LP. It is also based on a funky riff. There are also vocals, which are sometimes difficult to understand, but the theme deals with love. "O Ba Ba (No Reino Da Mae Do Our)" sounds like an Afro/calypso mass at the introduction, then goes into a calypso/pop sound. The album is built around a show concept, and will undoubtedly be played and talked about for a long time.

Brunswick Records has released two 12-inch 33 1/3 r.p.m. disco disks. They are Mary Ann Farra & Satin Soul's "Just A Little Timing" b/w "Do Those Little Things"; and Tony Valor Sounds Orchestra's "Gotta Get It" b/w "Girl." Both records are different versions of the LP cuts and are also longer.

A Disco Cruise On Jan. 28-31

MIAMI—Superior Travel of Miami, in cooperation of the operators of the cruise ship T.S. Flavia, has scheduled the first disco singles cruise aboard the 16,000-ton vessel to be held Jan. 28-31.

The package will include a round trip cruise to Nassau and New Providence Island in the Bahamas, live disco music by a group called the

Minnesota Owners Battle Competition Via Mini Club

NEW YORK—In the spirit of the old adage, "if you can't lick 'em, join 'em," bar owners in the Minneapolis/St. Paul area are turning their bars into mini discos using leased equipment, in an attempt to cope with escalating competition from mushrooming discotheques in the area.

Supplier of the leased equipment is Yorkshire Entertainments of Minneapolis. The firm is headed by Greg Gregory, who also fostered the idea of leased disco equipment to hard-pressed bar owners.

According to Gregory, Yorkshire offers bar owners a complete package of light, sound, music and a deejay at a rate of \$500 for a seven-night period. The bar owner is free to contract the package for longer or shorter periods as he chooses.

The idea, according to Gregory, is so popular with Minneapolis/St. Paul bar owners that Yorkshire is completely backlogged on orders, and plans on adding more packages to cope with the demand.

In addition to its leased/rental

systems to area bar owners, Yorkshire Entertainments also runs a thriving mobile disco service to cope with the growing demand for disco action among the cities' residents. The mobile disco package is similar to the leased/rental systems for bar owners, except that it uses more portable equipment, and also offers a special dance floor.

The service is rented to the more than 300 high schools and colleges in the Minneapolis/St. Paul area, and is also available for weddings, birthdays, and other private functions.

Yorkshire Entertainments also operates a disco design consultant agency and a service for the training of deejays. The organization is working closely with a number of area club owners including Ramada Inns, on concept designs for new clubs.

Gregory is a British trained disco deejay, who emphasizes what he calls the British style discotheque that features the deejay as a major personality—an important factor in the overall success of a club.

NEW YORK NOVELTY

'Experimental' Club Will Boast 3 Names

By RADCLIFFE JOE

NEW YORK—An experimental discotheque featuring a single club utilizing three separate names and catering to three distinctly different types of clientele on three different nights a week is scheduled for a Christmas eve opening in Manhattan's Chelsea district.

The proposed club is the brainchild of Richard Long, head of DiscoSound Associates, and operator of the former Soho Place discotheque in lower Manhattan. Long, in association with Joe Zamore and Mark Schoenfeld, plans to open the club to a chic, upper middle-class heterosexual crowd on Wednesdays; a black/hispanic/gay/middle income group on Fridays; and a white/middle income/"Fire Island" type clientele on Saturdays.

The room will also house the corporate offices and showrooms of DiscoSound and will be available on off nights for concerts, fashion shows, video taping and other private functions.

The club, which will operate on a membership basis, will charge fees that are as varied as the clientele it aims at attracting. Lowest is the Friday night clientele which will be asked to pay between \$10-\$15 a year. The Saturday night group will be charged about \$50 a year, and the Wednesday night crowd will be slapped with a \$500 annual membership fee.

Decor for the room will be supplied by DiscoSound which, according to Long, will draw on its own experience in designing more than 300

clubs around the country to create a natural environment featuring a 30 foot high x 30 foot wide waterfall, a specially illuminated wading pool, and live tropical palms.

Lighting will be supplied in part by Litelab and Let There Be Neon, with artist Ralph Bisdale supplying what Long describes as Light Paintings.

Most of the sound equipment will be custom built by DiscoSound which will also use the room to test new equipment before offering it for commercial use. Among the new equipment being specially manufactured for use in the room is an interchangeable mixer/preamp designed to accommodate both slide and rotary modules. The speakers are also being custom built by DiscoSound, and the turntable chambers are being designed to house both Thorens and Technics turntables.

Long will retain the name Soho Place for the Friday night club, but the names of the Wednesday and Saturday night clubs are still to be decided.

The club will use two disk jockeys. Negotiations are underway with Tom Savarese to spin the platters for the Wednesday night crowd, and Larry LeVan is tapped for Fridays. The men will probably alternate the Saturday night show.

The 800-capacity penthouse is being underwritten at a cost of about \$250,000. Its other features will include a video room to be built and serviced by VideoVision, and a multi-media light projection show which DiscoSound will construct.

In addition to its many other unique features, this is believed to be the first time that a disco sound equipment manufacturer and design consultant has moved into the discotheque business at the ownership level.

The club, when opened, will serve no alcohol, and all refreshments, sandwiches and hors d'oeuvres will be available free to members.

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Billboard's Disco Action

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National Disco Action Top 40

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- 1 FOUR SEASONS OF LOVE—Donna Summer—Oasis (LP all cuts)
- 2 DOWN TO LOVE TOWN—Originals—Motown (12 inch)
- 3 ANOTHER STAR / I WISH / SIR DUKE / ISN'T SHE LOVELY—Stevie Wonder—Tamla (LP)
- 4 CAR WASH—Rose Royce—MCA (LP)
- 5 WELCOME TO OUR WORLD OF MERRY MUSIC / WINE FLOW DISCO—Mass Production—Cotillion (LP)
- 6 MAKES YOU BLIND—Glitter Band—Arista
- 7 DANCING / SEARCHING FOR LOVE / FAR OUT—Crown Heights Affair—De-Lite (LP)
- 8 DON'T LEAVE ME THIS WAY—Thelma Houston—Tamla (LP)
- 9 MIDNIGHT LOVE AFFAIR—Carol Douglas—Midland International (LP)
- 10 YOU + ME = LOVE—Undisputed Truth—Whitfield (12 inch)
- 11 SORRY / THAT'S THE TROUBLE—Grace Jones—Beam Junction (12 inch)
- 12 YOU'RE MY DRIVING WHEEL—Supremes—Motown (LP)
- 13 MY SWEET SUMMER SUITE / BRAZILIAN LOVE SONG—Love Unlimited Orchestra—20th Century (12 inch / LP)
- 14 GOIN' UP IN SMOKE / MUSIC MAN / THANKS FOR THE MEMORIES—Eddie Kendricks—Tamla (LP)
- 15 CHERCHEZ LA FEMME / SOUR & SWEET / I'LL PLAY THE FOOL—Dr. Buzzard's Original Savannah Band—RCA (LP)
- 16 SOUL CHA-CHA / SWAHILI BOOGIE—Van McCoy—H&L (LP)
- 17 DAYLIGHT / SHOULD I STAY / I WON'T LET YOU GO—Vicki Sue Robinson—RCA (LP)
- 18 DADDY KOOL / TAKE THE HEAT OFF ME—Boney M—Atco (LP)
- 19 I DON'T WANNA LOSE YOUR LOVE—Emotions—Columbia (LP)
- 20 OVERTURE / DON'T KEEP IT IN THE SHADOWS / INDISCRET / O BA BA—D.C. Larue—Pyramid (LP)
- 21 DAZZ—Brick—Bang
- 22 HA CHA CHA—Brass Construction—United Artists (LP)
- 23 WHEN LOVE IS NEW—Arthur Prysock—Old Town (12 inch)
- 24 DREAM EXPRESS—Honeybees—Roxbury (12 inch)
- 25 LOVE BUG—Bumblebee Unlimited—Red Greg (12 inch)
- 26 LET'S GET IT TOGETHER / FAIT LA CHAT—El Coco—A.V.I. (12 inch)
- 27 I DON'T KNOW WHAT'S ON YOUR MIND / I LEARN FROM MY BURNS—Spider's Webb—Fantasy
- 28 FREEDOM TO EXPRESS YOURSELF—Denise LaSalle—ABC (LP)
- 29 I'M YOUR BOOGIE MAN / KEEP IT COMIN' LOVE—K.C. & The Sunshine Band—TK (LP)
- 30 CALYPSO BREAKDOWN / WHERE IS THE LOVE—Ralph McDonald—Marlin (LP)
- 31 YOU GOTTA LET ME SHOW YOU—Esther Williams—Friends & Co. (12 inch)
- 32 NO NO NO MY FRIEND—Devoshun—S.M.I. (12 inch)
- 33 ENJOY YOURSELF—Jacksons—Epic (LP)
- 34 BOY I REALLY TIED ONE ON LAST NIGHT—Esther Phillips—Kudu
- 35 YOU KEEP ME HANGIN' ON—David Matthews & Whirlwind—C.T.I. (LP)
- 36 STUBBORN KIND OF FELLOW—Buffalo Smoke—RCA (12 inch)
- 37 UNFINISHED BUSINESS—Blackbyrds—Fantasy (LP)
- 38 HELLO STRANGER—New York Rubber Rock Band—Henry Street
- 39 WATCHERSIGN—Pratt & McClain—Warner / Reprise (12 inch)
- 40 GOTTA GET IT—Tony Valor Orchestra—Brunswick (12 inch)

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

ATLANTA

- This Week**
- 1 MY SWEET SUMMER SUITE / BRAZILIAN LOVE SONG—Love Unlimited Orchestra—20th Century (12 inch / LP)
 - 2 FOUR SEASONS OF LOVE—Donna Summer—Oasis (LP all cuts)
 - 3 DOWN TO LOVE TOWN—Originals—Motown (12 inch)
 - 4 SOUL CHA-CHA—Van McCoy—H&L (LP)
 - 5 GOIN' UP IN SMOKE / THANKS FOR THE MEMORIES—Eddie Kendricks—Tamla (LP)
 - 6 CAR WASH—Rose Royce—MCA (LP)
 - 7 I DON'T WANNA LOSE YOUR LOVE—Emotions—Columbia (LP)
 - 8 DAYLIGHT / SHOULD I STAY / I WON'T LET YOU GO—Vicki Sue Robinson—RCA (LP)
 - 9 SOUL TRAIN GANG / HOW MUCH LONGER—Soul Train Gang—Soul Train (LP)
 - 10 YOU + ME = LOVE—Undisputed Truth—Whitfield (12 inch)
 - 11 FULL TIME THING—Whirlwind—Boulette (12 inch)
 - 12 WELCOME TO OUR WORLD OF MERRY MUSIC / WINE FLOW DISCO—Mass Production—Cotillion (LP)
 - 13 LOVE IS STILL BLUE—Paul Mauriat—Free Spirit
 - 14 I WISH / ANOTHER STAR—Stevie Wonder—Tamla (LP)
 - 15 DAZZ—Brick—Bang (12 inch)

BALT./WASH., D.C.

- This Week**
- 1 DOWN TO LOVE TOWN—Originals—Motown (12 inch)
 - 2 FOUR SEASONS OF LOVE—Donna Summer—Oasis (LP all cuts)
 - 3 DANCIN' / SEARCHING FOR LOVE—Crown Heights Affair—De-Lite (LP)
 - 4 WELCOME TO OUR WORLD OF MERRY MUSIC / WINE FLOW DISCO—Mass Production—Cotillion (LP)
 - 5 CAR WASH—Rose Royce—MCA (LP)
 - 6 YOU + ME = LOVE—Undisputed Truth—Whitfield (12 inch)
 - 7 NO NO NO MY FRIEND—Devoshun—S.M.I. (12 inch)
 - 8 GOTTA GET IT—Tony Valor Orchestra—Brunswick (12 inch)
 - 9 ANOTHER STAR / I WISH—Stevie Wonder—Tamla (LP)
 - 10 CALYPSO BREAKDOWN—Ralph McDonald—Marlin (LP)
 - 11 THAT'S THE TROUBLE / SORRY—Grace Jones—Beam Junction (12 inch)
 - 12 STUBBORN KIND OF FELLOW—Buffalo Smoke—RCA (12 inch)
 - 13 MY SWEET SUMMER SUITE—Love Unlimited Orchestra—20th Century (12 inch)
 - 14 DADDY KOOL / TAKE THE HEAT OFF ME / HELP HELP—Boney M—Atco (LP)
 - 15 UNFINISHED BUSINESS—Blackbyrds—Fantasy (LP)

BOSTON

- This Week**
- 1 FOUR SEASONS OF LOVE—Donna Summer—Oasis (LP all cuts)
 - 2 WELCOME TO OUR WORLD OF MERRY MUSIC—Mass Production—Cotillion (LP)
 - 3 DOWN TO LOVE TOWN—Originals—Motown (12 inch)
 - 4 MIDNIGHT LOVE AFFAIR—Carol Douglas—Midland International (LP)
 - 5 DANCIN'—Crown Heights Affair—De-Lite (LP)
 - 6 YOU + ME = LOVE—Undisputed Truth—Whitfield (12 inch)
 - 7 GOIN' UP IN SMOKE / MUSIC MAN / THANKS FOR THE MEMORIES—Eddie Kendricks—Tamla (LP)
 - 8 CAR WASH—Rose Royce—MCA (LP)
 - 9 SOUL CHA-CHA—Van McCoy—H&L (LP)
 - 10 LET'S GET IT TOGETHER—El Coco—A.V.I. (12 inch)
 - 11 THE MORE I GET TO KNOW YOU—Five Special—Mercury
 - 12 DON'T LEAVE ME THIS WAY—Thelma Houston—Motown (LP)
 - 13 YOU'RE MY DRIVING WHEEL—Supremes—Motown (LP)
 - 14 THAT'S THE TROUBLE / SORRY—Grace Jones—Beam Junction (12 inch)
 - 15 CALYPSO BREAKDOWN—Ralph McDonald—Marlin (LP)

CHICAGO

- This Week**
- 1 ANOTHER STAR / I WISH / ISN'T SHE LOVELY / SIR DUKE—Stevie Wonder—Tamla (LP)
 - 2 CAR WASH—Rose Royce—MCA (LP)
 - 3 FOUR SEASONS OF LOVE—Donna Summer—Oasis (LP all cuts)
 - 4 DOWN TO LOVE TOWN—Originals—Motown (12 inch)
 - 5 MAKES YOU BLIND—Glitter Band—Arista (12 inch)
 - 6 YOU + ME = LOVE—Undisputed Truth—Whitfield (12 inch)
 - 7 CHERCHEZ LA FEMME / SOUR & SWEET / I'LL PLAY THE FOOL—Dr. Buzzard's Original Savannah Band—RCA (LP)
 - 8 MY SWEET SUMMER SUITE—Love Unlimited Orchestra—20th Century (12 inch)
 - 9 MIDNIGHT LOVE AFFAIR—Carol Douglas—Midland International (LP)
 - 10 SOUL CHA-CHA—Van McCoy—H&L (LP)
 - 11 CALYPSO BREAKDOWN—Ralph McDonald—Marlin (LP)
 - 12 I'M HYPNOTIZED / ALL YOU NEED IS LOVE—Framie Gold—Atlantic (LP)
 - 13 YOU'RE MY DRIVING WHEEL—Supremes—Motown (LP)
 - 14 LOVE BUG—Bumblebee Unlimited—Red Greg (12 inch)
 - 15 YOU KEEP ME HANGIN' ON—David Matthews with Whirlwind—C.T.I. (LP)

DALLAS/HOUSTON

- This Week**
- 1 CAR WASH—Rose Royce—MCA (LP)
 - 2 FOUR SEASONS OF LOVE—Donna Summer—Oasis (LP all cuts)
 - 3 MY SWEET SUMMER SUITE—Love Unlimited Orchestra—20th Century (12 inch)
 - 4 I'M YOUR BOOGIE MAN / KEEP IT COMIN' LOVE—K.C. & The Sunshine Band—TK (LP)
 - 5 LET'S GET IT TOGETHER—El Coco—A.V.I. (12 inch)
 - 6 MIDNIGHT LOVE AFFAIR—Carol Douglas—Midland International (LP)
 - 7 I DON'T WANNA LOSE YOUR LOVE—Emotions—Columbia (LP)
 - 8 I WISH / ISN'T SHE LOVELY / SIR DUKE—Stevie Wonder—Tamla (LP)
 - 9 MAKES YOU BLIND—Glitter Band—Arista (12 inch)
 - 10 CHERCHEZ LA FEMME / SOUR & SWEET—Dr. Buzzard's Original Savannah Band—RCA (LP)
 - 11 DAZZ—Brick—Bang (12 inch)
 - 12 WELCOME TO OUR WORLD OF MERRY MUSIC—Mass Production—Cotillion (LP)
 - 13 DON'T LEAVE ME THIS WAY—Thelma Houston—Tamla (LP)
 - 14 DOWN TO LOVE TOWN—Originals—Motown (12 inch)
 - 15 ENJOY YOURSELF—Jacksons—Epic (LP)

DENVER

- This Week**
- 1 PLAY THAT FUNKY MUSIC—Wild Cherry—Sweet City/Epic
 - 2 GETAWAY—Earth, Wind & Fire—Columbia
 - 3 I'M YOUR BOOGIE MAN / KEEP IT COMIN' LOVE—K.C. & The Sunshine Band—TK (LP)
 - 4 NICE & NAASTY—Salsoul Orchestra—Salsoul
 - 5 I DON'T WANNA LOSE YOUR LOVE—Emotions—Columbia (LP)
 - 6 DAYLIGHT—Vicki Sue Robinson—RCA (12 inch)
 - 7 SHAKE YOUR RUMP TO THE FUNK—Barkays—Mercury
 - 8 THERE'S A MESSAGE IN OUR MUSIC—O'Jays—Philadelphia International
 - 9 ISN'T SHE LOVELY / SIR DUKE—Stevie Wonder—Tamla (LP)
 - 10 NIGHT PEOPLE / LIES DIVIDED BY JIVE / IF I LOSE MY JOB—Fantastic Four—Westbound (LP)
 - 11 MAKES YOU BLIND—Glitter Band—Arista (12 inch)
 - 12 YOU'LL NEVER FIND ANOTHER LOVE LIKE MINE—Low Rawls—Philadelphia International
 - 13 DON'T WALK AWAY—General Johnson—Arista (12 inch)
 - 14 FULL TIME THING—Whirlwind—Boulette (12 inch)
 - 15 HEAVEN MUST BE MISSING AN ANGEL—Tavares—Capitol

DETROIT

- This Week**
- 1 ANOTHER STAR / I WISH / SIR DUKE / ISN'T SHE LOVELY—Stevie Wonder—Tamla (LP)
 - 2 MAKES YOU BLIND—Glitter Band—Arista (12 inch)
 - 3 LOVE BUG—Bumblebee Unlimited—Red Greg (12 inch)
 - 4 CHERCHEZ LA FEMME / SOUR & SWEET / I'LL PLAY THE FOOL—Dr. Buzzard's Original Savannah Band—RCA (LP)
 - 5 DON'T LEAVE ME THIS WAY—Thelma Houston—Tamla (LP)
 - 6 DAYLIGHT / SHOULD I STAY / I WON'T LET YOU GO—Vicki Sue Robinson—RCA (LP)
 - 7 I'M YOUR BOOGIE MAN / KEEP IT COMIN' LOVE—K.C. & The Sunshine Band—TK (LP)
 - 8 SOUL CHA-CHA—Van McCoy—H&L (LP)
 - 9 I DON'T WANNA LOSE YOUR LOVE—Emotions—Columbia (LP)
 - 10 DOWN TO LOVE TOWN—Originals—Motown (12 inch)
 - 11 YOU + ME = LOVE—Undisputed Truth—Whitfield (12 inch)
 - 12 CALYPSO BREAKDOWN—Ralph McDonald—Marlin (LP)
 - 13 SPRING AFFAIR / SUMMER FEVER / AUTUMN CHANGES—Donna Summer—Oasis (LP)
 - 14 GOIN' UP IN SMOKE / MUSIC MAN—Eddie Kendricks—Tamla (LP)
 - 15 YOU KEEP ME HANGIN' ON—David Matthews with Whirlwind—Kudu (LP)

LOS ANGELES / SAN DIEGO

- This Week**
- 1 FOUR SEASONS OF LOVE—Donna Summer—Oasis (LP all cuts)
 - 2 MAKES YOU BLIND—Glitter Band—Arista (12 inch)
 - 3 CAR WASH—Rose Royce—MCA (LP)
 - 4 I WISH / ANOTHER STAR / SIR DUKE—Stevie Wonder—Tamla (LP)
 - 5 DREAM EXPRESS—Honeybees—Roxbury (12 inch)
 - 6 DON'T LEAVE ME THIS WAY—Thelma Houston—Tamla (LP)
 - 7 FREEDOM TO EXPRESS YOURSELF—Denise LaSalle—ABC (LP)
 - 8 THAT'S THE TROUBLE / SORRY—Grace Jones—Beam Junction (12 inch)
 - 9 MIDNIGHT LOVE AFFAIR—Carol Douglas—Midland International (LP)
 - 10 DOWN TO LOVE TOWN—Originals—Motown (12 inch)
 - 11 YOU + ME = LOVE—Undisputed Truth—Whitfield (12 inch)
 - 12 DADDY KOOL / TAKE THE HEAT OFF ME—Boney M—Atco (LP)
 - 13 CHERCHEZ LA FEMME / SOUR & SWEET / I'LL PLAY THE FOOL—Dr. Buzzard's Original Savannah Band—RCA (LP)
 - 14 SHOULD I STAY / I WON'T LET YOU GO—Vicki Sue Robinson—RCA (LP)
 - 15 DAZZ—Brick—Bang (12 inch)

MIAMI AREA

- This Week**
- 1 FOUR SEASONS OF LOVE—Donna Summer—Oasis (LP all cuts)
 - 2 MAKES YOU BLIND—Glitter Band—Arista (12 inch)
 - 3 MIDNIGHT LOVE AFFAIR—Carol Douglas—Midland International (LP)
 - 4 WHEN LOVE IS NEW—Arthur Prysock—Old Town (12 inch)
 - 5 MY SWEET SUMMER SUITE—Love Unlimited Orchestra—20th Century (12 inch)
 - 6 WELCOME TO OUR WORLD OF MERRY MUSIC—Mass Production—Cotillion (LP)
 - 7 DON'T LEAVE ME THIS WAY—Thelma Houston—Tamla (LP)
 - 8 YOU + ME = LOVE—Undisputed Truth—Whitfield (12 inch)
 - 9 DOWN TO LOVE TOWN—Originals—Motown (12 inch)
 - 10 ANOTHER STAR / ISN'T SHE LOVELY—Stevie Wonder—Tamla (LP)
 - 11 DAYLIGHT / SHOULD I STAY / I WON'T LET YOU GO—Vicki Sue Robinson—RCA (LP)
 - 12 THAT'S THE TROUBLE / SORRY—Grace Jones—Beam Junction (12 inch)
 - 13 SOUL CHA-CHA—Van McCoy—H&L (LP)
 - 14 DAZZ—Brick—Bang (12 inch)
 - 15 RUBBERBAND MAN—Spinners—Atlantic (LP)

NEW YORK

- This Week**
- 1 DON'T LEAVE ME THIS WAY / ANYWAY YOU LIKE IT / DON'T KNOW WHY I LOVE YOU—Thelma Houston—Tamla (LP)
 - 2 FOUR SEASONS OF LOVE—Donna Summer—Oasis (LP all cuts)
 - 3 DANCIN' / SEARCHING FOR LOVE—Crown Heights Affair—De-Lite (LP)
 - 4 I LEARN FROM MY BURNS / I DON'T KNOW WHAT'S ON YOUR MIND—Spider's Webb—Fantasy (LP)
 - 5 DOWN TO LOVE TOWN—Originals—Motown (12 inch)
 - 6 CHERCHEZ LA FEMME / SOUR & SWEET / I'LL PLAY THE FOOL—Dr. Buzzard's Original Savannah Band—RCA (LP)
 - 7 TAKE THE HEAT OFF ME / FEVER / HELP HELP—Boney M—Atco (LP)
 - 8 OVERTURE / INDISCRET / O BA BA / DON'T KEEP ME IN THE SHADOWS—D.C. Larue—Pyramid (LP)
 - 9 LET YOURSELF GO / YOU'RE MY DRIVING WHEEL / DON'T WANNA BE TIED DOWN—Supremes—Motown (LP)
 - 10 WELCOME TO OUR WORLD OF MERRY MUSIC—Mass Production—Cotillion (LP)
 - 11 YOU KEEP ME HANGIN' ON—David Matthews with Whirlwind—Kudu (LP)
 - 12 GOIN' UP IN SMOKE / THANKS FOR THE MEMORIES / MUSIC MAN—Eddie Kendricks—Tamla (LP)
 - 13 UNFINISHED BUSINESS—Blackbyrds—Fantasy (LP)
 - 14 MAKES YOU BLIND—Glitter Band—Arista (12 inch)
 - 15 I WISH / ANOTHER STAR / SIR DUKE—Stevie Wonder—Tamla (LP)

PHILADELPHIA

- This Week**
- 1 STUBBORN KIND OF FELLOW—Buffalo Smoke—RCA (12 inch)
 - 2 THAT'S THE TROUBLE / SORRY—Grace Jones—Beam Junction (12 inch)
 - 3 DOWN TO LOVE TOWN—Originals—Motown (12 inch)
 - 4 FOUR SEASONS OF LOVE—Donna Summer—Oasis (LP all cuts)
 - 5 MAKES YOU BLIND—Glitter Band—Arista (12 inch)
 - 6 I DON'T WANNA LOSE YOUR LOVE—Emotions—Columbia (LP)
 - 7 I BELIEVE IN LOVE—Rock Cazars—Sixth Avenue (12 inch)
 - 8 NICE & NAASTY—Salsoul Orchestra—Salsoul (LP all cuts)
 - 9 ON THE TOWN / DO IT WITH STYLE—Webster Lewis—Epic (LP)
 - 10 ANOTHER STAR / SIR DUKE—Stevie Wonder—Tamla (LP)
 - 11 I'M YOUR BOOGIE MAN / KEEP IT COMIN' LOVE—K.C. & The Sunshine Band—TK (LP)
 - 12 DANCIN'—Crown Heights Affair—De-Lite (LP)
 - 13 CAR WASH—Rose Royce—MCA (LP)
 - 14 NO NO NO MY FRIEND—Devoshun—S.M.I. (12 inch)
 - 15 DAYLIGHT / SHOULD I STAY / I WON'T LET YOU GO—Vicki Sue Robinson—RCA (LP)

PHOENIX

- This Week**
- 1 FOUR SEASONS OF LOVE—Donna Summer—Oasis (LP all cuts)
 - 2 WATCHERSIGN—Pratt & McClain—Warner / Reprise (12 inch)
 - 3 DAYLIGHT / SHOULD I STAY / I WON'T LET YOU GO—Vicki Sue Robinson—RCA (LP)
 - 4 HELLO STRANGER—New York Rubber Rock Band—Henry Street (12 inch)
 - 5 CAR WASH—Rose Royce—MCA (LP)
 - 6 WELCOME TO OUR WORLD OF MERRY MUSIC / WINE FLOW DISCO—Mass Production—Cotillion (LP)
 - 7 MY SWEET SUMMER SUITE / BRAZILIAN LOVE SONG—Love Unlimited Orchestra—20th Century (12 inch / LP)
 - 8 I WISH / SIR DUKE / ISN'T SHE LOVELY / ANOTHER STAR / AS—Stevie Wonder—Tamla (LP)
 - 9 HA CHA CHA—Brass Construction—United Artists (LP)
 - 10 YOU'RE MY DRIVING WHEEL / LET YOURSELF GO—Supremes—Motown (LP)
 - 11 GOIN' UP IN SMOKE / MUSIC MAN—Eddie Kendricks—Tamla (LP)
 - 12 LOVE BUG—Bumblebee Unlimited—Red Greg (12 inch)
 - 13 MAKES YOU BLIND—Glitter Band—Arista (12 inch)
 - 14 DADDY KOOL / TAKE THE HEAT OFF ME—Boney M—Atco (LP)
 - 15 FREE / MENAGE A TROIS / CHERRY BOY—Bob Creeve Generation—Elektra (LP)

PITTSBURGH

- This Week**
- 1 DAZZ—Brick—Bang
 - 2 FOUR SEASONS OF LOVE—Donna Summer—Oasis (LP all cuts)
 - 3 MIDNIGHT LOVE AFFAIR—Carol Douglas—Midland International (LP)
 - 4 I WISH / SIR DUKE / ANOTHER STAR—Stevie Wonder—Tamla (LP)
 - 5 DAYLIGHT / SHOULD I STAY / I WON'T LET YOU GO—Vicki Sue Robinson—RCA (LP)
 - 6 CAR WASH—Rose Royce—MCA (LP)
 - 7 DOWN TO LOVE TOWN—Originals—Motown (12 inch)
 - 8 I DON'T WANNA LOSE YOUR LOVE—Emotions—Columbia (LP)
 - 9 CALYPSO BREAKDOWN / I AM ON THE GROOVE—Ralph McDonald—Marlin (LP)
 - 10 SOUL CHA-CHA—Van McCoy—H&L (LP)
 - 11 MAKES YOU BLIND—Glitter Band—Arista (12 inch)
 - 12 RUBBERBAND MAN—Spinners—Atlantic (LP)
 - 13 LET'S GET IT TOGETHER / UNDER CONSTRUCTION—El Coco—A.V.I. (12 inch / LP)
 - 14 DANCIN'—Crown Heights Affair—De-Lite (LP)
 - 15 WELCOME TO OUR WORLD OF MERRY MUSIC—Mass Production—Cotillion (LP)

SAN FRANCISCO

- This Week**
- 1 WELCOME TO OUR WORLD OF MERRY MUSIC / WINE FLOW DISCO / I LIKE TO DANCE—Mass Production—Cotillion (LP)
 - 2 I WISH / ANOTHER STAR / ISN'T SHE LOVELY—Stevie Wonder—Tamla (LP)
 - 3 YOU'RE MY DRIVING WHEEL / LET YOURSELF GO—Supremes—Motown (LP)
 - 4 YOU GOTTA LET ME SHOW YOU—Esther Williams—Friends & Co
 - 5 HA CHA CHA / SCREWED—Brass Construction—United Artists (LP)
 - 6 BOY I REALLY TIED ONE ON—Esther Phillips—Kudu (LP)
 - 7 DANCIN' / SEARCHING FOR LOVE—Crown Heights Affair—De-Lite (LP)
 - 8 ENJOY YOURSELF—Jacksons—Epic (LP)
 - 9 DON'T KEEP IT IN THE SHADOWS / OVERTURE—D.C. Larue—Pyramid (LP)
 - 10 THAT'S THE TROUBLE / SORRY—Grace Jones—Beam Junction (12 inch)
 - 11 WHEN LOVE IS NEW—Arthur Prysock—Old Town (12 inch)
 - 12 DADDY KOOL / FEVER / HELP HELP—Boney M—Atco (LP)
 - 13 LOVE BUG—Bumblebee Unlimited—Red Greg (12 inch)
 - 14 CAR WASH—Rose Royce—MCA (LP)
 - 15 MAKES YOU BLIND—Glitter Band—Arista (12 inch)

SEATTLE

- This Week**
- 1 NICE & NAASTY—Salsoul Orchestra—Salsoul (12 inch)
 - 2 PLAY THAT FUNKY MUSIC—Wild Cherry—Sweet City/Epic
 - 3 BEST DISCO IN TOWN—Ritchie Family—Marlin (LP)
 - 4 THIS MASQUERADE / BREEZIN'—George Benson—Warner Bros. (LP)
 - 5 RUBBERBAND MAN—Spinners—Atlantic (LP)
 - 6 GETAWAY—Earth, Wind & Fire—Columbia (12 inch)
 - 7 LET'S MAKE A DEAL—Gloria Gaynor—Polydor (LP)
 - 8 RUN TO ME—Candi Staton—Warner Bros. (12 inch)
 - 9 FOUR SEASONS OF LOVE—Donna Summer—Oasis (LP all cuts)
 - 10 I DON'T WANNA LOSE YOUR LOVE—Emotions—Columbia (LP)
 - 11 LIVE & LEARN—Ace Spectrum—Atlantic
 - 12 YOU TO ME ARE EVERYTHING—Real Thing—United Artists
 - 13 DOIN' IT—Herbie Hancock—Columbia (LP)
 - 14 CHERCHEZ LA FEMME / SOUR & SWEET / I'LL PLAY THE FOOL—Dr. Buzzard's Original Savannah Band—RCA (LP)
 - 15 DAZZ—Brick—Bang

MONTREAL

- This Week**
- 1 DANCE LITTLE LADY DANCE—Tina Charles—CBS
 - 2 DOWN TO LOVE TOWN—Originals—Motown (12 inch)
 - 3 JE DANCE—Adamo—CBS
 - 4 DAYLIGHT—Vicki Sue Robinson—RCA (12 inch)
 - 5 GONNA DO MY BEST TO LOVE YOU—Bian & Brenda—MCA
 - 6 SORRY / THAT'S THE TROUBLE—Grace Jones—Trans Canada (12 inch)
 - 7 MY SWEET SUMMER SUITE—Love Unlimited Orchestra—G.R.T. (12 inch)
 - 8 FIGHTING ON THE SIDE OF LOVE—T.H.B. Orchestra—RCA (12 inch)
 - 9 SURPRISE—Andre Gagnon—London
 - 10 DADDY KOOL—Boney M—W.E.A. (LP)
 - 11 LET'S GET IT TOGETHER—El Coco—Quality (12 inch)
 - 12 LOVE BUG—Bumblebee Unlimited—Trans Canada (12 inch)
 - 13 DISCO MAGIC—T Connection—RCA (12 inch)
 - 14 WHY MUST A GIRL LIKE ME—Claudia Barry—London
 - 15 LIVE & LEARN / SOONER OR LATER—Ace Spectrum—W.E.A. (LP)

EMMYLOU

"Sweet Dreams"

Warner/Reprise RPS 1371

Produced by Brian Ahern
for Happy Sack Productions.

Warner Country is young Country.



DECEMBER 4, 1976, BILLBOARD

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Country



Music City High: John Denver's parents, Erma and Dutch Deutchendorf, seem almost as proud as their son as the RCA artist receives the two CMA awards he won last year for entertainer of the year and song of the year. Chet Atkins presented Denver with the awards during a reception between Denver's two Nashville shows.

Denver SRO Opry Show Set For LP

NASHVILLE—John Denver made his Nashville debut at the new Grand Ole Opry House Nov. 21, winning over the Nashville audience, including many music business notables, with two powerful SRO shows.

"I've always dreamed about singing this song at the Grand Ole Opry House," commented Denver after singing "Thank God, I'm A Country Boy."

Standing ovations ruled the afternoon and evening performances as Denver was preceded, and later joined onstage, by the Starland Vocal Band which won top applause with its hit "Afternoon Delight."

Sandwiched between the shows was a reception at Nashville's City Club set up by RCA when Denver notified RCA officials that he'd like to meet country music industry lead-

ers and stars. Chet Atkins, RCA vice president, presented Denver with the 1975 CMA awards he won for entertainer of the year and song of the year—"Back Home Again."

Top RCA officials, including Kenneth Clancy, president, winged into Nashville for the show and reception.

Denver's Opry House shows were taped for a possible live LP.

Playboy Really Digs Country

NASHVILLE—With four songs on the Billboard Hot Country Singles Chart—all starred—Playboy Records has one of the hottest chart assaults going.

The label's country division claims only two executives—Eddie Kilroy, head of the Nashville office, and Nick Hunter, promotion director—but racks up an impressive chart showing this week with Mickey Gilley crashing into the top ten at No. 6 with "Lawdy Miss Clawdy."

Sunday Sharpe follows at 31 with "A Little At A Time." Wynn Stewart moves to 49 with "Sing A Sad Song" while Bobby Borchers enters the chart at No. 85 with "Whispers."

Playboy enjoys a starred presence on the Hot Country LPs chart, too, as Mickey Gilley's "Gilley's Smokin'" powers to No. 16 in only its second week on the chart.

Strike It Rich Idea Spurs Nitty Gritty

NASHVILLE—United Artists is supervising an extensive merchandising and promotional campaign built on the slogan "Strike It Rich" with a new Nitty Gritty Dirt Band collection entitled "Dirt, Silver and Gold."

The three LP package, expected to generate extensive crossover sales and airplay in country, MOR and pop markets, is a compilation of the group's 10 year history retailing for \$11.98.

Of the three LPs, the first features a best of collection including "Mr. Bojangles," "House At Pooh Corner," "All I Have To Do Is Dream," as well as the group's new single, "Jamaica Lady." The second and third albums consist of unreleased or previously unavailable material and newly recorded work.

Creditors Petition General Recording Be Ruled Bankrupt

NASHVILLE—Three alleged creditors of General Recording Corp. have filed a creditors' petition for bankruptcy in efforts to have the Atlanta recording company be declared bankrupt involuntarily.

The petitioners are Shorewood Packaging Corp. and Shorewood Litho, a division of Shoreco International, Inc., New York; Capitol Records, Inc., Atlanta; and North American Music, Inc., Scranton, Pa.

Filed in the U.S. District Court for the Northern District of Georgia, Atlanta Division, the petition claims Shorewood "holds a judgment in the sum of \$13,621.30, obtained in the Supreme Court of the State of New York," Capitol Records, Inc. "is a creditor of General Recording Corp. in the sum of \$45,615.89 on account" and North American Music, Inc. "is a creditor of General Recording Corp. in the sum of \$98,206.64, for services rendered in the manufacturing of records."

Concert At NYU

NASHVILLE—Don Reno and Bill Harrell and the Tennessee Cut-ups play their only New York City concert of the year Saturday (4) at the New York Univ. Loeb Student Center. Part of the city's only bluegrass series, the concert will be produced by Doug Tuchman and the Bluegrass Club of New York.

WMAQ SHOWCASE

Chicago Country Radio Going Live

CHICAGO—Envisioned as a talent showcase of national stature, live broadcasts of country music over a 50,000-watt clear channel station are scheduled to begin here in January.

The broadcasts, to originate from the stage of Chicago's Ivanhoe Theatre, will be carried by WMAQ, an NBC-owned country format station here that claims to blanket the most land mass of any U.S. station, 38 states.

"Though it has yet to be firmed," says Bob Pittman, program director of WMAQ, "the evening broadcasts will air on a Friday or Saturday night, and probably last two hours."

He says artists "then on the charts" will be sought, and that bookings also will be oriented toward artist's popularity in the Chicago area, as determined through the station's "call-out" programming research.

Pittman notes that a "concert" will be broadcast, rather than a variety program in the manner of the "Grand Ole Opry."

He says the idea for the broadcasts originated in part with the "tremendous response" the station received to a Willie Nelson concert it broadcast live, by satellite relay, July 3.

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DECEMBER 4, 1976, BILLBOARD

PRICE DROP BOOSTS SALES

ABC/Dot Distrib Widens

By GERRY WOOD

NASHVILLE—Less than two months after ABC/Dot reduced its LP price from \$6.98 to \$5.98, the label is beginning to notice more comprehensive distribution of its country albums in the large national accounts.

ABC/Dot also plans to boost these sales through a television merchandising campaign slated for late January, according to Larry Baunach, vice president of the label in Nashville.

"The main reason for the price decrease is to get more widespread distribution to make it easier for the country consumer to find it," explains Baunach. "There's still a lot of progress that needs to be made."

"It's a misunderstanding that the price decrease is to make it more attractive for the consumer to buy," points out Baunach.

The tv merchandising program will be devoted to about six LPs and will be tied in with three other branches in six cities: Dallas, Houston, Atlanta, Charlotte, Kansas City and St. Louis. The Chicago, Atlanta and Dallas branches will spearhead the comprehensive merchandising programs, using tv heavily on a regional basis.

The program is expected to em-

Housewives Back On Disk Carousel

NASHVILLE—Twin sisters Kit and Kay Crouse, once a regular singing act on KMBC, Kansas City, are making a record business comeback after retiring several years ago for domestic duties.

Returning to their first love—music—they formed Great Leawood Music Publishing Co. and Kansa Records this year. Kansa now has six artists and is distributed by World International Group, Inc. in Nashville.

Kit and Kay, the Crouse Twins, have come full circle this week with the release of "Old Fashioned Love Song" on Kansa.

Memphis A Believer

NASHVILLE—Though Memphis State Univ. officials were skeptical about booking concerts because of past concert failures, Andrae Crouch and the Disciples made believers out of them by drawing a SRO crowd of more than 1,350.

Crouch and his group have just finished a three-week tour covering the Eastern U.S. as his new Light LP, "This Is Another Day," hit the marketplace.

phasize the product of Roy Clark, Billy "Crash" Craddock, Don Williams, Narvel Felts, Barbara Mandrell and several others. It's a pilot project stressing the use of television advertising tagged with retail stores instead of mail orders.

Nashville Scene

By PAT NELSON

Don Harron, otherwise known as Charlie Farquharson—KORN news reporter on "Hee Haw," hit the midway mark in his nationwide book promotion tour for "Charlie Farquharson's KORN Allmyrack" with a guest spot taping of "Dinah." Airing Dec. 14 on CBS-TV, the show will feature Harron as himself, as well as "Charlie," offering some of his more eloquent material—Shakespeare.

Mel Tillis was featured in a three-page spread of People magazine in November and the increasingly popular MCA entertainer has an overseas tour in the works. . . . To top off her list of congratulatory telegrams, **Kitty Wells** received a good word from former Beatle, Ringo Starr, after her induction into CMA's Hall of Fame. On a visit to Nashville in 1970, Starr reportedly referred to the country music legend when asked who his favorite country vocalist was.

Billy Thundercloud's new Polydor release, "It's Alright," is showing up on playlists at WWAU, WNYN, WIVK, WCMS, WPNX, WEFC and KNUZ. . . . Another Polydor artist, **C.W. McCall**, is picking up early action at WL0L, WWVA, WTSO, KENR and KHEY on his new release, "Round The World With The Rubber Duck."

KCKC, WVOJ, KFDI, WBAM, WIVK, KZLR, WYDE and KD JW have added **Billy Larkin's** CRT release, "Here's To The Next Time." . . . Preliminary action on "It's Midnight" by **Sandy Posey** on Warner Bros. is stirring the airwaves at KBUC, WTSO, WBAM, WMAD, WPNX, KVET, KTTS and KD JW. . . . Several stations have flipped **Buck Owens'** latest chart single "California Okie" to the other side with WYNK, WNAD, KAYO, WSLR and WDJW reporting action on Side B—"Child Support."

Mercury Records has released a single from **Cledus Maggard's** album "Too Sides." "The Torn Flag" is the first serious recording by the singer/songwriter and both are anxiously awaiting public reaction.

Hank Williams Jr. returned to the hospital Nov. 17 for reconstructive surgery which he predicted would be "a piece of cake" compared with previous surgery. Before returning to the hospital, Williams penned some new songs and cut four sides for an upcoming LP release on Warner Bros.

Nat Stuckey returned to Europe Nov. 17 for his third tour of the continent that will take him to Spain, England and Germany and back to the U.S. by Sunday (5). **Chris McGuire** stayed on the air 71 consecutive hours at KFTN in Provo, Utah and raised \$30,000 for a new Boy's Club. Station owner and MCA artist, **Bill Anderson**, was in town to assist McGuire.



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Billboard Hot Country Singles

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This Week	Last Week	Weeks on Chart	TITLE-Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE-Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE-Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))
1	1	10	GOOD WOMAN BLUES -Mel Tillis (K. McDuffie, MCA 40627 (Sawgrass, BMI))	34	48	3	ARE YOU READY FOR THE COUNTRY/ SO GOOD WOMAN -Waylon Jennings (N. Young, RCA 10842 (Silver Fiddle, BMI))	69	72	5	SHE'S FREE BUT SHE'S NOT EASY -Jim Glaser (J. Glaser, J. Payne, MCA 40636 (Jenny/Glancy, BMI))
2	4	10	THINKIN' OF A RENDEZVOUS -Johnny Duncan (S. Throckmorton, B. Braddock, Columbia 3 10417 (Tree, BMI))	35	30	9	(The Worst You Ever Gave Me Was) THE BEST I EVER HAD -Faron Young (D. Rice, W. Rice, Mercury 73847 (Mandy, ASCAP))	70	NEW ENTRY		LIARS ONE, BELIEVERS ZERO -Bill Anderson (G. Martin, MCA 40661 (Tree, BMI))
3	3	13	9,999,999 TEARS -Dickey Lee (R. Bailey, RCA 10764 (Lowery, BMI))	36	33	10	YOUNG GIRL -Tommy Overstreet (J. Fuller, ABC/Dot 17657 (Wamer/Tamerlane, BMI))	71	83	2	TWENTY FOUR HOURS FROM TULSA -Randy Barlow (B. Bacharach, H. David, Gazelle/IRDA 330 (Arch, ASCAP))
4	8	8	SHE NEVER KNEW ME -Don Williams (B. McDill, W. Holyfield, ABC/Dot 17658 (Hall/Clement/Maplehill/Vogue, BMI))	37	45	5	I'M ALL WRAPPED UP IN YOU -Don Gibson (D. Gibson, ABC/Hickory 54001 (Acuff Rose, BMI))	72	86	3	MILES AND MILES OF TEXAS -Asleep At The Wheel (T. Camfield, D. Johnson, Capitol 4357 (Brazos Valley, BMI))
5	7	9	HILLBILLY HEART -Johnny Rodriguez (D. Fesh, J. Christopher, Mercury 73855 (Phonogram) (Dan Penn/Easy Nine, BMI))	38	46	4	MY GOOD THING'S GONE -Harvel Felts (J. Elgin, T. Fuller, ABC/Dot 17664 (Harvel The Marvel, BMI/Duffaway, ASCAP))	73	54	11	SWEET TALKIN' MAN -Lynn Anderson (J. Cunningham, Columbia 3-10401 (Starship, ASCAP))
6	10	8	LAWDY MISS CLAWDY -Mickey Gilley (L. Price, Playboy 6089 (Venice, BMI))	39	50	3	YOUR PLACE OR MINE -Cary Stewart (R. Bourke, C. Anderson, M. Anderson, RCA 10833 (Chappell, ASCAP/Unichappell, BMI))	74	85	2	IF YOU WANT TO MAKE ME FEEL AT HOME -DeWayne Drendel (L. Morris, R. Hughes, RGR 10813 (Lowday, BMI))
7	11	7	SWEET DREAMS -Emmylou Harris (D. Gibson, Reprise 1371 (Warner Bros.) (Acuff Rose, BMI))	40	51	5	(One More Year Of) DADDY'S LITTLE GIRL -Ray Sawyer (H. Smith, Capitol 4344 (Horse Hairs, BMI))	75	NEW ENTRY		WHY LOVERS TURN TO STRANGERS -Freddie Hart & The Heartbeats (F. Hart, E. Fender, Capitol 4313 (Hartline, BMI))
8	9	10	TAKE MY BREATH AWAY -Margo Smith (M. Smith, N.D. Wilson, Warner Bros. 8261 (Jobbi-Ai Gallico, BMI))	41	34	9	EVERY NOW AND THEN -Mac Davis (M. Davis, Columbia 3 10418 (Screen Gems/Song Painter, BMI))	76	76	5	I'M SORRY -Cammie Cato (R. Salt, D. Albritton, Capitol 4345 (Champion, BMI))
9	12	8	FOX ON THE RUN -Tom T. Hall (T. Hazzard, Mercury 73850 (Phonogram) (Dick James, BMI))	42	65	2	LET MY LOVE BE YOUR PILLOW -Ronnie Milsap (J. Schweers, RCA 10843 (Chess, ASCAP))	77	80	2	INSTEAD OF GIVIN' UP (I'm Givin' In) -Billy Walker (B. Walker, RCA 10821 (Best Way, ASCAP))
10	14	8	BABY BOY -Mary Kay Place as Loretta Huggers (M.K. Place, Columbia 3 10427 (Sook, ASCAP))	43	43	7	PUT ME BACK IN YOUR WORLD -Eddy Arnold (L. Mann, RCA 10794 (Basket, ASCAP))	78	49	15	A WHOLE LOTTA THINGS TO SING ABOUT -Charley Pride (B. Peters, RCA 10757 (Pi Gem, BMI))
11	2	13	SOMEBODY SOMEWHERE -Loretta Lynn (L.J. Dillon, MCA 40607 (Coal Miners, BMI))	44	44	7	I CAN SEE ME LOVIN' YOU AGAIN -Johnny Paycheck (J. Foster, B. Rice, Epic 8 50291 (Jack & Bill, ASCAP))	79	79	3	MY BETTER HALF -Del Reeves (B. Braddock, United Artists 885 (Tree, BMI))
12	16	7	BROKEN DOWN IN TINY PIECES -Billy "Crash" Craddock (J. Adrian, ABC/Dot 17659 (Pick-A-Hit, BMI))	45	62	3	SAYING HELLO, SAYING I LOVE YOU, SAYING GOODBYE -Jim Ed Brown & Helen Cornelius (J. Barry, D. Holbein, B. Burg, RCA 10822 (Don Keshner, BMI/Keshner Songs, ASCAP))	80	NEW ENTRY		WHEN THE NEW WEARS OFF OUR LOVE -Jody Miller (P. Craft, Epic 8 50304 (Black Sheep, BMI))
13	5	13	I'M GONNA LOVE YOU -Dave & Sugar (B. Knight, RCA 10768 (Dunbar/Westgate, BMI))	46	41	7	IT'S ALL OVER -Johnny Cash (J. Cash, Columbia 3-10424 (House Of Cash, BMI))	81	NEW ENTRY		A MANSION ON THE HILL -Ray Price (H. Williams, F. Rose, ABC/Dot 17666 (Milane, ASCAP))
14	6	12	LIVING IT DOWN -Freddie Fender (B. Peters, ABC/Dot 17652 (Ben Peters/Crazy Cajun, BMI))	47	53	5	LOVE IS ONLY LOVE (When Shared By Two) -Johnny Carter (J. Carter, R. Chancey, ABC/Dot 17651 (ABC/Dunhill, BMI))	82	87	5	POOR WILTED ROSE -Ann I. Morton (A.J. Morton, Prairie Dust 7606 (NSD))
15	22	5	YOU NEVER MISS A REAL GOOD THING (Till He Says Goodbye) -Crystal Gayle (B. McDill, United Artists 883 (Hall/Clement, BMI))	48	58	4	WHEN IT'S JUST YOU AND ME -Dottie West (K. O'Dell, United Artists 888 (House Of Gold, BMI))	83	88	3	HOT AND STILL HEATIN' -Jerry Jayz (K. Scaife, D. Hagan, W. 2218 (London) (Partner/Julep, BMI))
16	25	6	STATUES WITHOUT HEARTS -Larry Gatlin (L. Gatlin, Monument 201 (First Generation, BMI))	49	60	3	SING A SAD SONG -Wynn Stewart (W. Stewart, Playboy 6091 (Four Star, BMI))	84	84	5	MAHOGANY BRIDGE -David Rogers (R. Wang, D. Pinner, IRDA/Republic 311 (Singletree, BMI))
17	21	6	EVERYTHING I OWN -Joe Stampley (D. Gates, ABC/Dot 17654 (Colgems/EMI, ASCAP))	50	52	9	THE WRECK OF THE EDMUND FITZGERALD -Gordon Lightfoot (G. Lightfoot, Reprise 1369 (Warner Bros.) (Musco, CAPAC))	85	NEW ENTRY		WHISPERS -Bobby Borchers (R. Bourke, J. Wilson, C. Dobbins, Playboy 6092 (Chappell, ASCAP))
18	20	7	NEVER DID LIKE WHISKEY -Billie Jo Spears (K. O'Dell, United Artists 880 (Hungry Mountain, BMI))	51	57	4	TAKIN' WHAT I CAN GET -Brenda Lee (J. Cunningham, MCA 40640 (Natural Songs, ASCAP))	86	90	2	A STRANGER TO ME -Mack White (D. Gibson, Commercial 1320 (Acuff Rose, BMI))
19	19	9	LAURA (What's He Got That I Ain't Got?) -Kenny Rogers (L. Ashley, M. Singleton, United Artists 888 (A. Gallico, BMI))	52	38	9	WOMAN DON'T TRY TO SING MY SONG -Cal Smith (D. Wayne, MCA 40618 (Tree, BMI))	87	NEW ENTRY		RAMBLIN' ROSE -Johnny Lee (N. Sherman, J. Sherman, GRT 096 (Sweets, BMI))
20	28	5	TWO DOLLARS IN THE JUKEBOX -Eddie Rabbitt (E. Rabbitt, Elektra 45257 (Biar Patch, BMI))	53	63	3	OLD TIME FEELING -Johnny Cash & June Carter Cash (T. Jans, W. Jennings, Columbia 3-10436 (Almo, ASCAP/Danor, BMI))	88	NEW ENTRY		THE LAST TIME YOU LOVED ME -Jerry Naylor (P. Jordan, J. Steyer, Hitville 6046 (Motown) (Caryann/Alta Mesa/Winner Circle/Stone Diamond, BMI))
21	13	10	THANK GOD I'VE GOT YOU -Stallier Brothers (D. Reid, Mercury 73846 (Phonogram) (American Cowboy, BMI))	54	23	13	CHEROKEE MAIDEN/WHAT HAVE YOU GOT PLANNED TONIGHT DIANA -Merle Haggard (C. Walker/D. Kirby, Capitol 4325 (Chappell, ASCAP/Tree, BMI))	89	89	4	HONKY TONK FOOL -Ben Reice (M. Blackford, R. Mainegra, Polydor 14355 (United Artists, ASCAP/Unart, BMI))
22	26	6	EVERY FACE TELLS A STORY -Olivia Newton-John (M. Allison, F. Sills, D. Black, MCA 40642 (Chryslers/Bruce Welch, BMI/Degimus, ASCAP))	55	24	14	AMONG MY SOUVENIRS -Marly Robbins (B. Leslie, H. Nichols, Columbia 3-10396 (Chappell, ASCAP))	90	NEW ENTRY		IF NOT YOU -Dr. Hook (D. Luccerri, Capitol 4364 (Horse Hairs, BMI))
23	29	7	DON'T BE ANGRY -Donna Fargo (W. Jackson, ABC/Dot 17660 (Acuff Rose, BMI))	56	68	6	WIGGLE WIGGLE -Ronnie Sessoms (L. Martine, MCA 40624 (Ahab, BMI))	91	61	7	DADDY, HOW'M I DOING -Rick Smith (H. Coleman, M. Kay 114 (Country Pickers/Cambria Pines, BMI))
24	17	9	DROPKICK ME, JESUS -Bobby Bare (P. Craft, RCA 10290 (Black Sheep, BMI))	57	27	11	COME ON DOWN (To Our Favorite Forget-About-Her Place) -David Houston (B. Sherrill, N. Wilson, Epic 8 50275 (Algee, BMI))	92	97	2	I KNEW YOU WHEN -Jerry Foster (J. Foster, B. Rice, Hitville 6043 (Motown) (Jack & Bill, ASCAP))
25	35	3	I CAN'T BELIEVE SHE GIVES IT ALL TO ME -Conway Twitty (C. Twitty, MCA 40649 (Twitty Bird, BMI))	58	42	10	LOVE IT AWAY -Mary Lou Turner (L. Barrett, MCA 40620 (Exiloloco, BMI))	93	96	3	REDNECK ROCK -Bill Black Combo (B. Tucker, L. Rogers, W. 2317 (London) (Bill Black/Fi, ASCAP))
26	32	7	LOOKING OUT MY WINDOW THROUGH THE PAIN -Mel Street (J. Sweets, GRT 083 (Chess, ASCAP))	59	64	4	WOMAN STEALER -Bobby C. Rice (G.S. Paxton, S. Paxton, G. Paxton, GRT 084 (White Tansou, BMI))	94	94	3	THE GREATEST SHOW ON EARTH -Little David Wilkins (D. Wilkins, T. Marshall, MCA 40645 (Forest Hills, BMI/Ash Valley, ASCAP))
27	15	14	HER NAME IS . . . -George Jones (B. Braddock, Epic 8 50271 (Tree, BMI))	60	67	4	I JUST CAN'T (Turn My Habit Into Love) -Kenny Starr (M. Smotherman, MCA 40637 (Royal Oak, ASCAP))	95	95	2	LABOR OF LOVE -Bob Luman (S. Warner, Epic 8 50297 (Lu-Ver, BMI))
28	37	6	CHEATIN' IS -Barbara Fairchild (R. Van Hoy, Columbia 3 10423 (Tree, BMI))	61	71	2	C.B. SAVAGE -Rod Hart (R. Hart, Plantation 144 (Shelby Singleton/Little Richie Johnson, BMI))	96	91	4	MEMORY GO ROUND -R.W. Blackwood & The Blackwood Singers (G.S. Paxton, Capitol 4346 (Pax House, BMI))
29	18	12	SHOW ME A MAN -T.G. Sheppard (S. Whipple, Hitville 6040 (Motown) (Tree, BMI))	62	47	16	YOU AND ME -Tammy Wynette (B. Sherrill, G. Richey, Epic 8 50264 (Algee, BMI))	97	NEW ENTRY		I'M GIVING YOU DENVER -Jean Shepard (D. Kirby, United Artists 899 (Tree, BMI))
30	36	6	SHE TOOK MORE THAN HER SHARE -Mae Bandy (S.D. Shaler, Columbia 3 10428 (Acuff Rose, BMI))	63	55	11	WILLIE, WAYLON AND ME -David Allan Coe (D. Coe, Columbia 3-10395 (Showlow, BMI))	98	NEW ENTRY		TEDDY TOAD -Bobby (So Fine) Butler (B. Butler, B. Burns, Pantheon Desert 77 (NSD) (Northwood, ASCAP))
31	39	5	A LITTLE AT A TIME -Sunday Sharpe (J. Foster, B. Rice, Playboy 6090 (Jack & Bill, ASCAP))	64	74	3	STEELIN' FEELIN' -Mike Lunford (J. Coleman, M. Lytle, Starday 346 (Gusto) (Power Play, BMI))	99	99	2	OH THOSE TEXAS WOMEN -Gene Davis (C. Davis, Maverick 301 (Three of Us) (J. Jay Gene, BMI))
32	40	6	HANGIN' ON -Vern Gosdin (B. Wise, I. Allen, Elektra 45353 (Alamo, BMI))	65	69	7	LAY DOWN -Charly McClain (R. Scaife, D. Hagan, Epic 8 50285 (Partner, BMI))	100	100	2	SOUVENIRS -Colleen Peterson (C. Peterson, Capitol 4345 (Swiftfoot, CAPAC))
33	31	11	IT HURTS TO KNOW THE FEELING'S GONE -Billy Mize (D. Owens, W. Robb, Zodiac 1011 (Belinda, BMI))	66	66	4	WHEN LEA JANE SANG -Porter Wagoner (P. Wagoner, RCA 10803 (Dawg, BMI))				

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Waylon

Are You Ready For The Country PB-10842
BB 34* RW 38* CB 33*



Gary Stewart

Your Place Or Mine PB-10843
BB 39* RW 44* CB 36*



Jim Ed/Helen

Saying Hello, Saying I Love You,
Saying Goodbye PB-10822
BB 45* RW 53* CB 37*

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RCA Records

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Label Chiefs Ponder Dropping LP Cuts, But Not Down To 8

• Continued from page 1

ahead with the 12-sided LP even though it costs a little more, but our other artists are cutting 10 per album.

"If the copyright revisions affect us to where the whole industry drops to eight-sided LPs, we probably will, but we have no intentions at this time to drop to eight," says Burgess.

Phonogram/Mercury averages 11 cuts per album and once went to 14 for a Johnny Rodriguez "Best Of" album. "It was easier for us to do that because it was a compilation of singles in the 3 to 3½ minute range," explains Harry Losk, Phonogram/Mercury national sales manager.

Losk feels the quality of the songs rather than the number of songs is the major factor in LP sales, but believes there is a lower end limit in the number of cuts. "If you cut down to eight or nine, you would probably hear about it."

Larry Baunach, ABC/Dot vice president, says the best-selling albums are those which contain a huge hit single or two. The rest of the album, unfortunately, doesn't help

make the album sell. "It's the hit single and how big that hit single is that makes an album sell, not whether it has eight, 10 or 12 tunes."

ABC/Dot has been running 11 cuts per LP, but now because of the suggested price decrease, the normal average will be 10. "And we plan to make 10 standard for the foreseeable future," says Baunach, "including when the new copyright legislation takes effect."

Tom McEntee, GRT promotion director, agrees that the consumer is looking for quality, not quantity in an LP but says there's not that much attention given to quality. "That's probably one of the biggest drawbacks in the sale of country LPs—there's little attention given to quality. Too many producers go into the studio for album cuts instead of concentrating on good singles."

GRT reports an average of 10 cuts per album and McEntee doesn't think any of the labels will cut back much from that. "But if it comes down to becoming prohibitive as far as paying mechanicals, they may, with the length of some songs now, fill an album with longer cuts, or they may raise prices instead."

Rick Blackburn, CBS vice president of marketing, observes that the number of sides varies some, but the average number of cuts is 10. "You have to consider the number of minutes per side. Five to seven years ago, almost all cuts were 2½ minutes.

Now on an album cut, it's not uncommon to run 4 to 5 minutes. The longer the cut, the fewer cuts you're going to get on a given side."

Blackburn views the copyright revisions as possibly effecting the number of cuts but doesn't know if a reduction in cuts and going down to an eight-sided LP is the answer. "The consumer will probably yell rip-off."

Plantation tries to run 16 to 20 minutes per side averaging 10 cuts per album. "It depends on what we have taped that fits the concept of the LP plus total time of the tunes involved," comments Shelby Singleton, Plantation Records' owner. "Some of our LPs have 11 or 12 cuts such as the Carol Channing and Webb Pierce LP that we're putting together, which has 11 cuts. Jeannie C. Riley's 'Harper Valley PTA' contains 12 and the new C.B. Savage LP, 'Breakaroo,' has 12. Whereas, a golden hits LP such as Johnny Cash or Jerry Lee Lewis (on Sun Records) would carry 10."

Singleton cites no plans for reductions because of copyright revisions.

"The most cuts we've ever had on an album is 11," says Mike Suttle, Elektra director of marketing. "We average 10 or 11 depending on the tunes done in the studio and how we feel about those tunes. If we have 10 sides to go on an album and there's one tune we feel is too good to leave out, we'll go with 11."

"We would never cut down to eight-sided LPs for price reasons," explains Suttle. "I consider that cheating the public. Consumers want to hear as much of the artist as possible on an album. That's what they paid their money for and that's what we want to give them—their money's worth."

Eddie Kilroy, operations director for Playboy, believes labels are shorting the consumer now with 10-sided LPs. "There should be 12 sides on every album, but unfortunately labels almost prohibit the 12 cuts because of the mechanical royalties."

Kilroy reports 10-sided albums for Playboy, "never over or under," and says that they wouldn't consider cutting to eight.

Most of Capitol's product averages 10 cuts and Chuck Flood, director of press and special projects for Capitol, doesn't see how the label could possibly cut the number of songs below 10. "The most natural thing is the price increase," says Flood.

Polydor/MGM which carries 10 cuts, also is one for higher prices instead of further reductions. Jim Vienneau, a&r director for Polydor/MGM feels that if adjustments are to be made because of the copyright law revisions, they would come in the form of higher prices rather than reducing the number of cuts. "Ten cuts per LP is about the minimum number that people would like to buy."

Rick Frio, vice president of marketing for MCA, says that if it's only a few pennies and MCA can squeeze its belt a little tighter, there won't be any effect in the overall retail rate, and hopefully "we won't be cutting the number of songs on an album."

"Probably, we'll see with the 4, 5 and 6-minute tunes, an eight-sided LP in the future, but what more than likely will happen is that we'll see more double-pocket albums instead of one album with longer cuts," adds Frio.

Other labels citing averages of 10 cuts are RCA, Monument, Warner Bros. and United Artists. And they are expecting it to remain the same.

Instant Country

NASHVILLE—New Orleans—a town known for its jazz and r&b—may soon be known for its country music if Instant Records is successful.

In the 1960s, Instant was one of the labels helping boost New Orleans as a hot r&b area. Now the label is taking a country turn with the release of its first country record—"About My Past" by Scooter Lee.

Haggard Resumes

NASHVILLE—After cancelling several Nevada dates, Merle Haggard is back on the road with concert appearances booked through Saturday (4). The tour, which began in Oklahoma City and also includes several Canadian cities, follows Haggard's taping of an appearance on the "Donnie and Marie Osmond Show" set to air in December.

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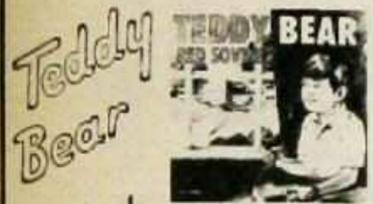
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Billboard Hot Country LPs

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This Week	Last Week	Weeks on Chart	TITLE—Artist, Label & Number (Distributing Label)
1	1	8	THE TROUBLEMAKER—Willie Nelson, Lane Star KC 34112 (Columbia)
2	2	6	SOMEBODY SOMEWHERE—Loretta Lynn, MCA 2228
★	6	21	ARE YOU READY FOR THE COUNTRY—Waylon Jennings, RCA APL1-1816
★	7	7	IF YOU'RE EVER IN TEXAS—Freddy Fender, ABC/Dot D05D 2061
5	3	12	DAVE & SUGAR, RCA APL1-1818
6	4	8	YOU AND ME—Tammy Wynette, Epic KE 34289
7	5	10	HERE'S SOME LOVE—Tanya Tucker, MCA 2213
8	8	13	ALL I CAN DO—Dolly Parton, RCA APL1-1865
★	20	3	DON'T STOP BELIEVIN'—Olivia Newton-John, MCA 2223
★	14	4	THE BEST OF CHARLEY PRIDE, Vol. III, RCA APL1-2023
11	13	7	MAGNIFICENT MUSIC MACHINE—Tom T. Hall, Mercury SRM-1-1111 (Phonogram)
12	12	6	TONIGHT! AT THE CAPRI LOUNGE—Mary Kay Place (As Loretta Hagers), Columbia PC 34353
13	9	8	ALONE AGAIN—George Jones, Epic KE 34290
14	10	14	EL PASO CITY—Marty Robbins, Columbia KC-34303
15	15	14	GOLDEN RING—George Jones & Tammy Wynette, Epic KE-34291
★	32	2	GILLEY'S SMOKIN'—Mickey Gilley, Playboy PB 415
17	19	6	LOVE REVIVAL—Mel Tillis, MCA 2204
18	11	7	REFLECTING—Johnny Rodriguez, Mercury SRM-1-1110 (Phonogram)
19	21	13	CRYSTAL—Crystal Gayle, United Artists UA LA614-G
★	26	3	THE BEST OF GLEN CAMPBELL, Capitol ST 11577
21	16	8	SOLITARY MAN—T.G. Shepard, Hitville HS-40451 (Mellon)
22	22	6	THE WINNER AND OTHER LOSERS—Bobby Bare, RCA APL1-1786
23	17	8	HERE I AM DRUNK AGAIN—Moe Bandy, Columbia KC 34285
24	24	14	HASTEN DOWN THE WIND—Linda Ronstadt, Aylum 7E-1072
25	28	27	20-20 VISION—Ronnie Milsap, RCA APL1-1666
26	27	6	DOIN' WHAT I FEEL—Narvel Felts, ABC/Dot D05D 2065
27	18	7	COUNTRY CLASS—Jerry Lee Lewis, Mercury SRM-1-1109 (Phonogram)
★	NEW ENTRY		GREATEST HITS VOL. III—Conway Twitty, MCA 2235
★	35	2	CRASH—Billy Crash Craddock, ABC/Dot D05D 2063
30	30	5	TEN SONGS ABOUT HER—Joe Stampley, Epic KE 34356
31	23	13	SPIRIT—John Denver, RCA APL1-1694
32	31	23	UNITED TALENT—Loretta Lynn & Conway Twitty, MCA 2209
33	33	5	I DON'T WANT TO TALK IT OVER ANYMORE—Connie Smith, Columbia KC 34270
34	25	10	PEANUTS AND DIAMONDS AND OTHER JEWELS—Bill Anderson, MCA 2222
35	29	18	DIAMOND IN THE ROUGH—Jessi Colter, Capitol ST 11543
36	34	14	24 GREATEST HITS—Hank Williams, Sr., MGM SE 4755 (Polydor)
37	39	2	KENNY ROGERS, United Artists UA LA689-G
38	36	9	HOMEMADE LOVE—Tom Bresh, Fan FL 1000
39	38	20	TEDDY BEAR—Red Sovine, Starday SD 368 (Gusto)
40	43	3	11 MONTHS AND 29 DAYS—Johnny Paycheck, Epic KE 33943
41	45	4	THE BEST OF RAY PRICE, Columbia KC 34160
42	NEW ENTRY		TEXAS RED—Red Steagall, ABC/Dot D05D 2068
43	46	45	ELITE HOTEL—Emmylou Harris, Reprise 2236 (Warner Bros.)
44	44	5	THAT LOOK IN HER EYES—Freddie Hart & The Heartbeats, Capitol ST 11568
45	37	8	WHEN SOMETHING IS WRONG WITH MY BABY—Sonny James, Columbia KC 34309
46	48	53	SOMEBODY LOVES YOU—Crystal Gayle, United Artists UA LA-543-G
47	NEW ENTRY		I'M NOT EASY—Billie Jo Spears, United Artists UA LA684-G
48	NEW ENTRY		BACK IN THE SWING OF THINGS—Hank Thompson, ABC/Dot D05D 2060
49	NEW ENTRY		COUNTRY'S FIRST FAMILY—Carter Family, Columbia KC 34266
50	41	5	GREATEST HITS, Vol. II—Lynn Anderson, Columbia KC 34308

Edge Releases Chamberlain 45

NASHVILLE—Officials of Edge Records plan to release a single by Patrick Chamberlain despite the singer-writer's recent death in New York City.

Chamberlain, a featured artist at the Philadelphia Folk Festival for

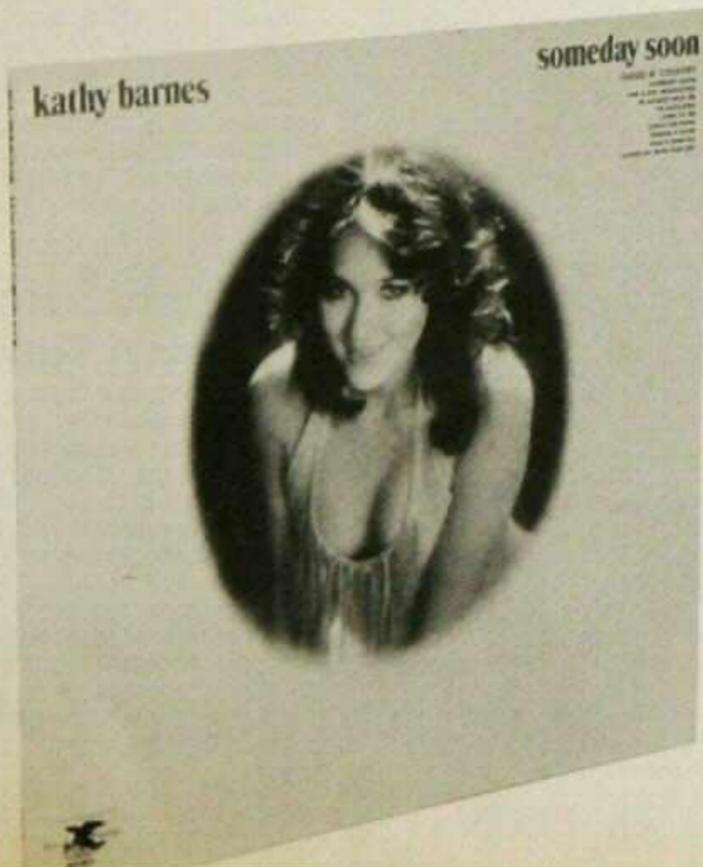
the past six years, had signed with Edge Records in Los Angeles and, as a writer, with Peer International. All royalties from the single, "Save The Last Dance For Me," will be donated to a memorial fund in Chamberlain's name.

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Jukebox MOA Lengthy Royalty Fight Seen Success

By ALAN PENCHANSKY

CHICAGO—Calling it "a successful campaign," attorney Nicholas E. Allen reviewed the MOA's 28-year fight against copyright royalties here Nov. 13, at the MOA International Expo.

"The MOA is going to succeed in living with the new royalty," said Allen, who has represented the MOA in Washington since 1958.

Addressing a mid-morning assembly of the membership, Allen traced the history of copyright legislation from 1909 onward, focusing on the years following 1948, when the MOA was organized expressly to combat jukebox royalty payments.

He reminded operators that the new \$8 yearly per box royalty fee represents a substantial reduction from the rate originally proposed to Congress in 1964, and that anti-royalty forces had succeeded in striking from the new legislation both a yearly registration fee and a \$1 recording arts royalty.

However, Allen warned the operators to expect new efforts to legislate the payment to recording artists and record companies, noting that Congress had directed a study of the proposed performing arts royalty by the Copyright Office.

"It's really a foregone conclusion what they're going to report, because they've advocated it all along," Allen explained.

Throughout his talk, the MOA counsel, identified numerous operators who officially and personally had joined the fight over the years. "Some 50 or so members came to Washington every year to talk with their representatives," Allen recalled.

Delving back into copyright history, the MOA counsel recounted how BMI was formed in 1941 by the broadcasting industry to oppose ASCAP's domination. Allen said the licensing agencies have been competitive, "except when they get together to gang up on the jukebox people."

The attorney concluded: "Every position that was taken by the MOA throughout this whole period was a controlled, authorized position, supported by the legislative committee and the board of directors behind them."

Announced at this year's Expo, the MOA legislative committee has been renamed the government relations committee to reflect its new role. The association of course also changed its name here, to Amusement & Music Operators of America (AMOA), fittingly, it seemed, at the first of its expositions to witness the advent of jukebox royalties.

A Loaded Seeburg Goes As a Prize

ST. LOUIS—A Seeburg jukebox filled with singles was awarded at the grand opening of the Venture Discount store here in suburban Maplewood, Mo. The prize went to a customer who correctly estimated the number of singles contained in a clear plastic cube.

The Venture stores in the St. Louis and Kansas City markets are racked by Lieberman Enterprises, which took part in the record department promotion.

Merc/Polydor Marketing Thrust Brings Additional Autumn Sales

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the Polydor and MGM labels of Polydor.

"Because of the success of this we'll probably do it again," comments Harry Losk, national sales manager for Phonogram/Mercury. Mercury used the program to introduce new LPs by Tom T. Hall, Jerry Lee Lewis, Cledus Maggard, Johnny Rodriguez and a country sampler containing songs by 11 Mercury artists for \$2.99 LP, \$3.99 tape.

Only the sampler idea failed to reach full expectations. "We weren't dissatisfied with the sale on it, but it fell below what we thought we were going to sell," says Losk. "Not everybody bought it because the feeling around is that samplers may not be as popular today as they used to be."

The Polydor/MGM portion of the program highlighted four recent MGM albums by C.W. McCall, Mel Tillis, Hank Williams Sr. and Hank Williams Jr. Advertising and merchandising costs were split by Phonogram and Polydor and included trade ads, consumer and local print and radio spots.

Four different prepacks were offered—three for LPs, one for 8-tracks. The album prepacks were available in 50, 100 and 150-count allotments, and the tape in 50. They contained an equal amount of Polydor and Phonogram catalog items.

"We gave the dealers choices which had to do with selection and quantity," explains Losk. "If someone wanted 50 pieces of country merchandise, they picked up a Mercury prepack of 25 and a Polydor prepack of 25. Then we had a broader spread—an A, B and C prepack for each company. The first was 25 of each, the second 50 of each and the C was 75 of each company. Reaction to the tape was excellent, but we didn't sell as much tape as albums on the prepack. Our concept was to try to penetrate stores that normally don't handle it."

Did the concept click? Yes, says Losk, because "we got product in a lot of places that normally wouldn't take it." He cites such markets as the Connecticut area, Boston area and Pennsylvania urban areas. "We were able to penetrate New York City. People in these big cities sometimes get preconceived ideas that country music doesn't sell. One of the reasons we wanted to get into the prepack program was to prove to them they were wrong. We enjoyed tremendous sell-off."

Losk notes that big country users like Western Merchandisers in Amarillo, Tex., and some of the big rack-jobbers and one-stops didn't take advantage of the prepack, relying

Fete Daniels Band

NASHVILLE—The Charlie Daniels Band received a surprise presentation from the governor of Tennessee while taping a special hometown premiere of "High Lonesome," its latest Epic album release, at WKDA-FM in Nashville.

During the show, hosted by Carl P. Mayfield of WKDA-FM, Paul Allen, Gov. Blanton's director of information, conferred the rank of Colonel in the state of Tennessee on each member of the group.

Coinciding with the release of "High Lonesome," the group begins touring coast to coast with Eric Clapton.

instead on bulk quantities of the items they wanted.

Major differences in the prepack concept with the CBS prepack program centered mainly on the size of catalog—CBS' was larger—and the packaging of tapes. CBS went with tapes in long boxes. "We debated about packaging in long boxes and decided against it," reports Losk. "The prepack itself was really carried at those stores that don't sell country—and we felt we'd have better success in the album push than the tape push. We penetrated stores that normally turned up their nose at country product."

The prepack program should receive a country rerun in 1977. "I'm sure that next year there'll be another Mercury Country Month program and that the prepack concept will be carried through again," predicts Losk.

The Mercury marketing thrust follows the creative production and administrative efforts of Jerry Kennedy, vice president a&r and head of Mercury's Nashville office that also

Belmont College Aiding An Intern

NASHVILLE — An innovative music business intern program through Belmont College in Nashville is off the ground with the cooperation of the Top Billing talent agency.

Mac Bellingrath, a Belmont senior, has started the three-month internship that puts him in the middle of such agency projects as interviewing major talent promoters and personal managers, attending the recent Talent Buyers Seminar and working on a plan to help alleviate tax and border crossing problems encountered by American acts on Canadian tours.

Under the program, Top Billing makes a financial arrangement with the college and the student devotes full time, with pay, to the music industry job.

New JVC Unit

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ear cavities. This ensures no ear-piece-to-microphone leakage, and keeps the microphones correctly positioned and motion-free, for the duration of the binaural recording session.

Since a conventional stereo recording heard over loudspeakers rarely matches the realism of binaural sound, JVC has begun a research program to develop methods of creating a binaural-like effect suitable for loudspeaker systems.

But in the meantime, the HM-200E permits the amateur or professional recording engineer to experiment with binaural sound at a minimal investment for hardware. The entire system has a nationally advertised value of less than \$80.

Reed In a Movie

NASHVILLE—Jerry Reed continues merging his songwriting with his burgeoning motion picture career. The RCA artist has been in the studio for final mixing of his self-composed theme for the movie, "Smokey And The Bandit," in which he co-stars with Burt Reynolds.

includes the newly appointed a&r director, Jerry Gillespie; Frank Lefel, national country promotion director; Trish Williams, administrative assistant; Mari Ratliff, secretary to Lefel; Betty Sanford, secretary to Gillespie; and Joanne Thain, receptionist.

Rather than go for roster size, Kennedy seeks roster quality: "We'll take the artists we have and maybe add a few more and concentrate on making them bigger rather than signing about 60 acts and trying to take it up in that direction. The smaller the roster, the more we can concentrate on our artists."

Kennedy enjoys autonomy in the Nashville operation. "I can't say enough about Irwin Steinberg and his attitude about the Nashville situation ever since he has been president. He has given us a free hand, and we've got the backing of the entire company. He's always available and no artist is too small for him."

Kennedy loves "the challenge of going into the session and doing different things" and, as producer and guitarist, is normally on one side of the glass for every Mercury session. One of Nashville's best guitarists and producers, Kennedy has issued an LP that was more of an artistic than a commercial success.

Such artists as Roger Miller and Faron Young were scoring chart hits for Mercury a decade ago. Some songs, such as "King Of The Road" by Miller and "I Love" by Tom T. Hall, have crossed into pop smashes as well as country. "We've even tried cutting r&b product, but haven't been too successful," says Kennedy.

"I haven't been able to segregate myself from being a musician," says Kennedy, explaining why he often ends up in the studio during sessions. "It's not an ego thing or something I don't think anybody else can do, but it's just that I love to pick, so I jump in and do it. Most of my playing has been done on an overdub basis, though."

Kennedy's knack for discovering talent came late. He recalls, "I used to go down to the 'Hayride' on Saturday nights to dig Scotty Moore because I was into picking. In a way I resented the guy who was doing all the singing because he'd create all this screaming and I couldn't hear what the guitar player was doing. I wondered who this singing wierdo was wearing pink pants and a green coat. I later found out his name was Elvis Presley."

Kennedy runs the Nashville Mercury office on a family concept. "We stay together, go to races together, people come out to the house two to three times a year. It's not something that ends at 5:30. The artists are our guests when they come in our office. It makes it easier for everybody to work together if they're into each other personally. Once we get away from that family type atmosphere, I'm going to leave."

Dotsy Assists

NASHVILLE — Dotsy helped WDZQ-FM, Decatur, Ill., with its entry into the country music airwaves by performing at the Lakeland Opry in Bethany, Ill., Saturday (20) and having dinner with the winners of a WDZQ write-in contest. The new 24-hour station will also be giving away 30 of Dotsy's LPs supplied by RCA. Booming 50,000 watts with a totally automated prerecorded country format, WDZQ is owned by the Mumbles Corp.

CMA Route Projected By New Pres.

NASHVILLE—Admitting "we had some problems this year," Dan McKinnon, the CMA's new president notes that an early December meeting has been set up to deal with CMA functions during the annual October convention surrounding the "Grand Ole Opry's" birthday celebration.

McKinnon, president of McKinnon Enterprises including KSON, San Diego, points out that the radio industry will be represented in the discussions since he, as president of the CMA, will be an ex-officio member of the committee that will try to iron out problems caused by the growth and popularity of the week that draws thousands of radio personalities, stars, industry executives and fans to Nashville.

"It's a great concern with me," McKinnon says, adding that the committee dealing with CMA's role in convention week activities will include a broad cross section of the entire music industry. "We'll have the best brains in the whole industry together to sit down, analyze it and make suggestions for a smooth running convention."

"Country music is mushrooming in growth—and you have to use new techniques or you can't handle the growth," observes McKinnon.

A restructuring of CMA events seems a likely move to create some order out of the week that has grown to chaotic proportions in recent years. In particular, the CMA Banquet and Show, despite recent changes, still seems redundant, anticlimactic and, perhaps, unnecessary. It hits a jaded Thursday night audience. An event structured around—and held on the same night as—the nationally televised CMA Awards Show on Monday night might solve its major problems.

The committee will also likely focus on methods to increase the sense of participation by the radio community. The annual confab began as a deejay convention and has turned into a gigantic, almost uncontrollable, event that not only parallels the "Grand Ole Opry" Birthday Celebration, but precedes and follows it.

McKinnon, the first broadcaster elected to the presidency of the CMA, predicts an emphasis on the international growth of country music and what the CMA can do to spur it. He also feels the CMA's relationships will be another primary focus for the coming year.

Workshop Hosts Houston Tuners

NASHVILLE—A weekly workshop for Houston area songwriters has been launched by Shelton Bissell of Bissell's Arranging Service and the BAS Recording Studio.

The Texas workshops will be two-hour sessions dealing with group discussion and analysis of selected songs from the weekly top 10, critique of material by workshop participants and guidance on business aspects of songwriting. One group will deal with country music while another will handle pop, rock and soul.

Workshop fee is \$10 per writer. Bissell has been serving as president of the Houston Record Industry Assn.

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• Continued from page 3

blinders with regard to profits, sales volume, returns, and writers' other sources of income," he said.

Parker pointed out that a copy-right holder has the advantage of earning a royalty for his life plus 50 years on every record any company makes of his song, and on every performance of any kind.

"Elton John," Parker said, "has had two platinum and two gold disks awarded in Britain alone. Since platinum is given for a record which earns one million pounds at

the manufacturer's price, 6 1/4% of the retail price before value added tax would be some 93,000 pounds, or about \$150,000."

Citing mechanicals earned from the current Beach Boys compilation album of around \$246,000, Parker said that if the mechanical rate were increased to 8%, as asked by the Record Royalty Revision Assn., that figure would be \$326,000."

Parker admitted that Elton John and the Beach Boys were not typical of songwriters as a whole, but said the argument that the bulk of composers who were earning so little

should get more did not stand up either.

"Consider the case of someone earning about 100 pounds per song. Is it justifiable to put 40% more money into pockets of those at that low level, where they could largely be said to be failures, and thus put much more into the pockets of those already earning millions?"

Turning to the minimum royalty rate, Parker said if this were increased, the very cheap record would disappear from the market and the number of tracks per LP would be reduced.

One way to help less successful writers would be, Parker suggested, to have a decreasing royalty based on thousands of sales. Alternatively, publishers could give writers a bigger share of their earnings.

Parker cited the case of Elton John and Bernie Taupin, in whom DJM invested some 8,000 pounds before they started to earn well. Then the company reaped great profits without increasing the writers' share. Elton John also remained on a 4 1/2% artist royalty until he left DJM for hugely greater rewards from EMI.

Phonogram Sets Training Course For Executives

LONDON—In a bid to "improve the caliber of senior and middle management," Phonogram here is instituting an intensive and comprehensive staff training program.

Ken Maliphant, marketing director, says the scheme is first designed for these management levels, but hopes all staff will benefit from it in the near future.

He adds: "While I don't want to give the impression that our company, or the entire business, suffers from weak management, I've felt for some time that a training scheme of this kind is not only beneficial but essential in the marketing climate of today."

The two-day program, believed to be the first of its type instigated by a U.K. record company, has been custom-built for Phonogram's specific needs. It was designed by Len Rodgers, one of the country's top marketing and management consultants, in conjunction with Phonogram's personnel manager Nigel Reveley, and Harry Lofthouse of Philips' training center in Eindhoven, Holland.

Maliphant says the course is two-edged; to educate and inform, and to teach participants about their reactions to situations of extreme stress: "I see little point in going to great lengths to improve our artist without making advances in the improvement of management caliber. We aim to make the company the most management-orientated in the music industry."

Larsen To Polydor

COPENHAGEN—Jorgen Bechman has resigned as general manager of Polydor here and will be replaced by Hardy Larsen, owner of the consultancy company FMS Focus Records and former head of Fona's 44-shop chain of record department stores.

Larsen, 42, reports to Stefan Fryland, managing director of the Phonogram-Polydor group based here.



AT THE SUMMIT—Upbeat tone of the national sales convention held by the Australian Record Company, a CBS licensee, is underscored by its location—top of Mount Crakenback. Some 50 sales, promotion and executive personnel attended the three-day meet (not all of it outdoors) chaired by William Smith, company managing director. They were warmed by a series of audio-visual presentations pointing company directions in the coming year.

IS THIS A RECORD?

'Single' Clocks 25 Minutes

LONDON—A single with playing time of more than 25 minutes has been released here by Paladin, the record company set up earlier this year as a subsidiary of London Tunemasters.

The disk is described as a mini-LP, retails at around \$1.10 and is titled "The M and O Band's Christmas Disco." Eight full length tracks are featured on the record, seven well-known carols and the other a reggae version of "White Christmas." Side one plays for 11 minutes and side two nearly 14.

Michael Weston, Paladin director, explains: "We haven't used any micro-groove method since they can affect sound levels. What we've done is condense the rill, the band between tracks, to just eight seconds. A normal rill is about one-sixteenth of an inch long, so by reducing it it is possible to gain at least one minute's playing time."

This is not the first time such a mini-LP has been produced. In 1968

Weston and Tepee Records released "A Constellation Of Stars," featuring eight original chart-toppers and retailing for the same price as a single then. Says Weston: "That was before the era of the K-Tels and Arcades and we managed to license the tracks from record companies. It sold 27,500 copies on the day of release."

Promotion includes 1,000 copies supplied to discos and 7,000 to dealers. The M and O Band had a hit earlier this year with "Let's Do The Latin Hustle" on Creole but it was eventually withdrawn when Pye and Eddie Drennan and BBS Unlimited, who had a rival hit version, claimed the disk had been pirated.

'Non-Pro' Discos Seen In Russia

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tion which entertained the mostly young audience.

Despite the lack of national news on the disco scene, there are several cities, notably in the western part of Russia, where young adherents of the established international disco scene are entertaining local youth in clubs and dance halls on a "non-pro" basis. They apparently use local and foreign records, with basic commentaries and links based on news taken from international radio programs and music magazines.

The hope is that the interest will grow to include more clubs, cultural societies or entertainment parks. The main problem is over equipment, since no national companies are as yet manufacturing in this field. But earlier this year (Billboard, May 22), Poland's UNITRA trading firm presented at its trade fair a line of Polish-made disco equipment.

One of the two main systems on show was a 55-pound portable system with twin turntables, amplifier, mixer, microphones and two speakers, intended for clubs, student cafes and hospitals. Another was a more sophisticated unit with a color-visual system attached, intended for permanent installation in larger facilities.

Now that the interest is clearly growing, and equipment can be bought from UNITRA, as happened with jukeboxes, the disco situation should develop. Russian companies still do not produce jukeboxes, but two makes (Melomanes and Fonika 120M) have been imported in large quantities from Poland.

From The Music Capitals Of The World

LONDON

Advance sales for Queen album "A Day At The Races" exceeded 250,000 10 days before release, highest ever for an EMI LP not advertised or on sale-or-return basis. ... Osmonds' "Christmas Album," a U.S. two-record set, out as a single LP here, with two tracks dropped, and a price save of at least \$1.70 to buyers.

New signings to the new Manna Agency include: John Stevens' Away and Gary Boyle's newly-reformed Isotope, both U.K. jazz-rock acts; Gentlemen, managed by ex-Ten Years' Af-

ter drummer Ric Lee; German group Kraan; Next, a U.K. band from the Northwest; and Dutch band Gruppo Sportivo. ... WEA on big advertising merchandising campaign for new Bread single on Elektra, the group having reformed under David Gates.

Sex Pistols, EMI Harvest signing, promoted through advertising space booked in professional football match programs, believed to be a new marketing concept aimed at reaching "people most likely to relate to the punk rock group".... Following Royal Variety Performance success, Shirley Bassey guest of honor at a UA party when she was presented with a huge cake inscribed in the style of the show's commemorative program.

Lol Creme and Kevin Godley have left 10cc and are currently recording a three-album set with the Gizmo, a revolutionary new instrument they invented and developed and the next 10cc album will go ahead with just Eric Stewart and Graham Gouldman plus other musicians. ... Sales of more than 5 million this year for Tina Charles, particularly strong on the continent. ... Following Charley Pride's foray into strife-torn Belfast in Northern Ireland, Jeffrey S. Kruger is opening Faron Young's February tour of the U.K. there. ... UA set a deal to manufacture and distribute Carl Davis' Chi-Town Records here. ... New back-up for Dana Gillespie on tour is a Leeds-based group called She's French.

Launch of former Prime Minister Ted Heath's second book "Music—A Joy For Life" has 75,000 print order. He indicates a love for jazz as well as classics and his favorite jazzman is Gene Krupa. ... Outstanding reviews here for London Wainwright III. ... 26-date tour for Rory Gallagher through the U.K., starting Jan. 20. ... Linda Lewis to star in West End musical, and all-black version of "Cinderella," called "I Gotta Shoe."

Andy Williams in for a Royal Gala at London's Talk Of The Town (Dec. 13) before the Queen and Prince Philip and in aid of charity. ... January release of new David Bowie album "New Mu-

(Continued on page 54)

Rainbow Lights Up New Year

LONDON—The Rainbow Theatre, an important London rock center which was closed down in the spring of 1974, is to reopen New Year's Day. The Genesis group starts the new program of concerts with a series of shows.

For months there have been doubts about the future of the theater, but in the summer Strutworth Ltd. leased it on a long-term basis and set about improving its facilities.

The hall, with its unique atmosphere, is a "protected" building, but while parts have been maintained as they were, other parts long neglected have been brought up to standard. Backstage and artist areas have been improved, the dressing rooms refurnished and the theater completely rewired. Seating capacity is 2,696.

Strutworth directors Allan Schaverlen, Jamie Bloom and Richard Caring says it will again be a center of London music entertainment.

RCA Spain Calls First Convention

MADRID—RCA Spain held its first convention here, attended by press, radio and television executives, plus record retailers, for a total of 700 visitors from all over Spain.

Following the showing of a film incorporating songs of Betty Wright, K.C. and the Sunshine Band, George McCrae and others, television commentator Alfonso Eduardo introduced a batch of artists, including Queimada y Mate, Aparisi, Acuario, Pepe da Rosa, Zarza, Los Golfos, Valery, Cristal, Ana Maria Drack, Jimmie Bo Horne and Rolando y Luiz Antonio.

The convention marked the 25th anniversary of RCA Spain and the 50th anniversary as an artist of Libertad Lamarque, who is to be further commemorated by the release of a triple album set, "Bodas De Oro." During the convention, RCA handed out albums of songs of the "Miami Sound," titled "Disco Explosion," a new promotional campaign by the company.

The meeting was chaired by Alberto Galtes, director of RCA, and Manuel Gomez, manager of the sales department.

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Nippon Clubs Bidding For Royalty \$\$ Via Publishing

• Continued from page 1

all normal publishing functions and, presumably, be entitled to collect performance monies from JASRAC, the Japanese Society of Rights of Authors & Composers.

Yuzuru Takahashi, vice president of the association, will act as executive director of the new publishing enterprise. He claims that JASRAC collects an annual average of \$6.7 million from cabarets, charging further that "it has been a one-way flow of money. It is we who have always been on the paying end."

The association executive points out that most Japanese radio and television stations have their own publishing companies, as do record companies.

"Radio and tv stations pay to JASRAC less than half of what we are paying, and still they are recouping their money," he asserts. "I would not be surprised if they are recouping more than they are paying."

Takahashi feels that formation of a publishing enterprise serving all association members jointly is the most efficient road to take.

"Since we are well organized, we decided to launch a music publishing company as a whole rather than having each nightclub set up its own," he says. "We have a medium to expose music in the same manner as radio and television. I will not be

surprised to see hits and stars created through our medium."

Association members comprise about 90% of the clubs here playing live music. JASRAC estimates that about 50,000 people nightly patronize clubs belonging to the association.

Even though the association is limited to the Tokyo area at this time, there are plans afoot to expand it into a national group.

Kenzaburo, president of the association, will act as president of TCA Music, and Kaoru Nemoto, association vice president, as its managing director. Kiba Music will carry out daily operations of TCA Music.



DOUBLE GIFT—French songstress Veronique Sanson, one of the first artists signed to now 5-year-old WEA Filipacchi Music, gets a kiss from president Daniel Filipacchi as he presents a gold album for sales of more than 100,000 copies in France for her fourth LP titled "Van-couver."

MAINSRING, SKY, ILR

Three New Labels Bow In U.K.

LONDON—Three new labels debut here in the pre-Christmas buildup: Mainspring, offshoot of music publishing company Woolfsongs, distributed by CBS; Sky, launched by longtime manager/agent Peter Walsh, distributed by President; and ILR, set up by Bob Kennedy with its own distribution.

Mainspring opens with "Paint Your Sun A Little Brighter" by the Weltons, a group aged from 9 to 14, and winners of television talent show "Opportunity Knocks." Other signings include singer Paul Stewart, and duo Dave and June Brooks.

Bob Britton, Mainspring managing director, says he and partner Eric Woolfson decided to move into records as a natural extension of their management and publishing activities. "Rather than go in for a production deal, we opted for our label because of the dismal standards of some record company managements.

"We are concentrating on singles by just five or six acts, all different in style. Albums will come only after an act is established with at least two hit singles."

First from Sky is "Love Bug," by U.S. band Bumblebee, a disco hit in the U.S., and a revival of "Be My Baby," by American singer Frankie Gee. Just prior to Christmas, Sky puts out "Just A Story," by Lesley Ash, one of the trio featured here on a Levi Jeans tv commercial which prompted the successful re-release of the Shangri-Las' "Leader Of The Pack."

Walsh, veteran of 18 years in the industry, has previously built his star names through majors but says he has long nursed an ambition to have his own label. On the stocks for Sky is "The Rub" by Chubby Checker, and the first album is coming from singer/writer Richard Austin.

ILR stems from Kennedy's Independent Radio Productions com-

MAJOR PUSH DUE

Phonogram Stokes Coals Under All Platinum Label

LONDON—Phonogram here is planning a major relaunch of the All Platinum label early in 1977, two years after the U.S. soul label first sprang to prominence in Britain with hits by Shirley and Company, the Moments, Retta Young and the Rimshots.

The renewed activity follows a U.S. visit by Tony Morris, Phonogram managing director, and Nigel Grainge, a&r manager. Morris says: "The trip achieved everything we wanted. We're obviously concerned about the internal problems there earlier but things are now right and we have brought back some outstanding product."

The problems which have kept All Platinum quiet for the best part of a year came in the wake of its acquisition of the Chess label. The company is basically a small operation and the added repertoire responsibilities needed administrative restructuring. This resulted in a product flow crisis, with little new material reaching Phonogram in Britain. The most recent single was "L.A. Sunshine," by Sylvia, issued here in August.

And the Chess takeover also vetoed plans for an All Platinum talent package to visit the U.K. this year. Artists involved were to have included the Moments, Shirley, the Rimshots and Chuck Jackson. Now Phonogram hopes to bring in the Moments next Spring, coinciding with a new album. The Moments are in the product vanguard of the relaunch with a new single "Jack In The Box," available here in January but with disk jockey pressings available during December.

Other acts in the U.K. push on All Platinum product is expected to include Sylvia and Chuck Jackson on a duet single, plus a remixed version of the Rimshots' latest U.S. single "We Got You Singing." New artist signings include Donnie Elbert who will also produce Shirley and Company.

But Phonogram U.K. will continue to exercise its own discretion over what All Platinum product released and how it will sound. This practice, instead of maintaining identical release schedules both sides of the Atlantic, has been a key factor in All Platinum progress here.

First action on the Chess acquisition will also be evident here in the New Year, with the Phonogram import service handling reissue lines from Chess Blues Masters and Chess Jazz Masters. All Platinum will also put together sets to spotlight a number of the Chess vocal groups, such as the Moonglows and the Flamingos.

French Concerts Face Increased Violence Threat

PARIS—Organizers of pop concerts here are beginning to experience some of the problems encountered by Italian promoters and are having to decide whether it is wiser to let some of the fans in free or risk riots and thousands of dollars worth of damage.

Paris is an oasis of quiet compared with some French provincial cities. In Lyons recently, a security agency run by a retired police commissioner was engaged to supply bouncers for a Johnny Hallyday concert. But they were overwhelmed by rowdies in the audience. Hallyday beat a retreat when he was bombarded with bottles, chairs and other flying objects.

Headliners at concerts generally appear after the interval, and during the first half crowds of rowdy fans in the streets outside, claiming they have no money for tickets, make menacing noises. Some organizers decide to let them in free rather than face a riot.

But even this is no guarantee. Fans who have paid resent the invasion of non-paying rowdies and within minutes the air is filled with bottles and bricks. After the Lyons fracas, Hallyday claimed that security men adopted a provocative attitude, but he also acknowledged there were always hooligans who prefer fisticuffs to music.

Lyons is one of the worst cities for concert riots, but there are ominous outbreaks in more and more provincial towns in France.

Cifuentes Appointed

MADRID—Juan Claudio Cifuentes is the new international manager of Movieplay Records in Spain, having previously worked in the international division of Hispavox. He was appointed by Manuel Sancho, managing director of Movieplay.

From The Music Capitals Of The World

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critics during five dates at the night club Cleofas. Publishing company Ivan Mogull Espanola again controlling the catalogs Rams Horn, Dwarf and Big Sky. Strong promotion from RCA to "Shake, Shake, Shake" by K.C. & The Sunshine Band. Alfonso Sainz, ex member of Los Pekenikes, and now a doctor in Florida, U.S., signed a recording deal with CBS with a first single "Solo Una Vez Mas."

Rock group Brakaman signed with RCA and its first single links "Que Importa" with "Una Suave Marea." CBS has rights to the original soundtrack album "Canciones Para Despues De Una Guerra" from a new Spanish Civil War movie directed by Basilio Martin Patino. Fonogram releasing the Stylistics' single "Can't Help Falling In Love," plus the Van McCoy single "African Symphony" as well as latest albums from these acts.

"Romance In Durango" is the third single released in Spain from the Bob Dylan album "Desire," this track containing several sentences sung in Spanish. The album has sold more than 100,000 copies here. A jury of professionals from the radio, press and tv worlds gathered at the discotheque "Long Play" to present a special award to Jose Luis Perales (Hispavox). First single from CBS trio Laredo: "El Farero," or "The Lighthouse Keeper." Encarna Polo signed a record deal with Fonogram.

MADRID

After the death of two members of the group Los Angeles (Hispavox) in a car crash, the team's latest single "Nada Va A Cambiar El Mundo" hit the top of the chart here. Fonogram introducing the Latin music of group Salsa Iberica through a debut single "La Raspa"/"La Conga." Group of Spanish industry executives went to London for the Peter Frampton concerts there. "Rio Ancho" is the second single from the "Almoraima" album of guitarist Paco de Lucia (Fonogram).

Luis G. Escolar and Julio Seijas, members of CBS group La Charanga Del Tio Honorio, pro-

duced and wrote the second single of Los Golfos (RCA), "Que Me Quiten Lo Bailao," as well as the group's first album. New single from Movieplay's Juan Bautista Humet is "Terciopele," hopefully to follow the hit "Que No Soy Yo" into the charts.

The old song "Ansiedad" new single from Albert Hammond (CBS), following his number one hit "Echame A Mi La Culpa." CBS is releasing an album recorded in London of standards sung in Spanish and titled "My Spanish Album."

J.E. Mochi and Massiel have both signed new recording contracts with Polydor. Jane Manson (CBS) has visited Spain on promotional activities for her new Spanish-language single "Porque El Amor Se Va." FERNANDO SALAVERRI

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MOSCOW

The all-Russian contest for modern Soviet singers was held at the Black Sea resort of Sochi, attracting a total 600 participants, with 160 singers and 30 vocal and instrumental groups from 53 towns in Russia, the event run by the national Ministry of Culture and the Union of Composers. Sergei Lapin, the chairman of the U.S.S.R. state committee for television and radio, and A. Teilor, CBS President, have signed a co-operation agreement in the tv and radio fields.

The Sarapul radio plant has introduced its new product, Ural-312 monaural car cassette/radio, retailing at around \$330 and designed for Moskvich cars only. Araks radio, of Yerevan, Armenia, has introduced at last the Electron-501 stereo car cassette player, originally planned for presentation two years ago and with 10,000 units planned for this year and an annual 75,000 units from 1980. In general, the monaural figures will not be markedly bigger in this field and are equally negligible for such a vast country with an ever-increasing number of (Continued on page 55)

Henriksson Leaves Finnlevy For EMI

HELSINKI—Raimo Henriksson has quit his post as Finnlevy's head of a&r after only five months to re-join EMI Finland where he will take on the dual job of directing the marketing and a&r departments.

When he left EMI earlier, he was responsible for the company's domestic a&r product. He says he leaves Finnlevy because "the circumstances there were not up to my expectations and anyway I decided that EMI and myself needed each other."

John-Eric Westo, managing director of Finnlevy, has replaced Henriksson with Osmo Ruuskanen and Toivo Karki. He says he felt Henriksson was rather daunted by the tasks facing him at the company.

Canadian Pact

LOS ANGELES—The first release under Island Records distribution pact with Canada's True North Records is by Murray McLauchlan's Boulevard group.

In conjunction with Boulevard's release, Island plans a major advertising and promotional program, covering national print outlets with heavy concentration on large U.S./Canadian border areas including Seattle, Detroit, Chicago, Buffalo and Minneapolis/St. Paul. (Continued on page 55)

International

20th Century Closes U.K. Office; Pye Takes Control

LONDON—20th Century Records has closed down its U.K. office, and administration of the label's affairs reverts to Pye, with which it has a pressing and distribution deal.

Barry Manstorf, in charge of 20th Century marketing and promotion at the company's London offices, has resigned. Three months ago Dave McAleer, general manager, quit.

According to Peter Pasternak, international director, the decision to close was prompted by Pye's handling of the label in the U.K. It is said to have been so efficient that it is no longer considered necessary to maintain a London office.

But at the same time the U.S. publishing and record label divisions have suffered heavy losses during

the first nine months of the year. In the third quarter there was a \$1.2 million dollar loss, compared with a \$622,000 profit in the same period of 1975.

However, 1976 has been the U.K. operation's most successful period to date, with constant representation on the Top 50 of acts like Barry White, Randy Edelman, the Exciters, Maureen McGovern and Evelyn Thomas.

Manstorf says: "This is the bad part of the closure. Given proper and continued support we could have built the British unit into a really dynamic and long-lasting operation."

At Pye, Alan McClachlan will be in complete charge of 20th Century affairs.

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cars in private use, but it is at least a step forward in this field.

Czeslaw Nieman, top Polish soul ballad singer, ended his tour here with one-man shows in Leningrad and Moscow, singing a large percentage of Russian songs and it is now expected that Melodiya will release an album by him soon.

Melodiya has released an album of the late Paul Robeson, a collection of the U.S., Russian and international songs recorded back in 1949 when he was on tour here. . . . Emil Gilels, Soviet pianist, has received the highest national decoration—Star of the Hero of the Socialist Labor and the Order of Lenin, awarded to mark his 60th birthday and his many artistic achievements.

Melodiya Records currently operates marketing, distribution and wholesaling of its products through 172 record divisions and two affiliated offices throughout Russia. VADIM YURCHENKOV

STOCKHOLM

Chart success in the U.K. for Sonet's Swedish artist Hank C. Burnette with his own song "Spinning Rock Boogie," with a current release there of his first album "Don't Mess With My Ducktail." . . . Unexpected success here for Romanian flute player Choerghie Zamfir whose albums are available on three different labels.

Mariann currently one of the most successful local labels with its two latest albums "Kramgoa Latar" by Wikingarna, which has sold 200,000 copies, and "Let Your Love Flow" by Sawes, with 50,000 sales. But the most successful is Stig Anderson's Polar label with three Top 20 albums and Abba's "Arrival" having sales of nearly 500,000. . . . Metronome artist Lill Lindfors has completed two major tv shows in Germany, produced by Norddeutsche Rundfunk and with her new LP "En Sang Att Ta Hem" just out, a live album from her show at the Stockholm restaurant Berns.

EMI's latest jazz releases include the album "Fine And Mellow" with the Bjorn Alike Quartet featuring U.S. saxophonist Ed Epstein. . . . EMI now representing the U.K. label MAM here, initial releases being the first three Gilbert O'Sullivan albums. . . . "Songs In The Key Of Life" likely to be the album to really break Stevie Wonder in Sweden.

The two Phonogram soundtrack albums from children's movies about "Emil" have sold more than 40,000 copies, sales picking up again when the two films were made into a television series. . . . Phonogram has released 10 albums including 140 original Swedish recordings, dating from 1940-49. They are released on the old Sonora label, leading Swedish organization in the 1940s when it made some 3,000 recordings, releasing over 1,000. . . . Polydor released "Soundcheck," by keyboard player Wlodek Gulgowski, and featuring bassist Anthony Jackson, once with Buddy Rich, and Chick Corea's ex-drummer Steve Gudd.

EMI currently running a major Beatles campaign tagged "The Beatles Forever," including re-promotion of the whole group catalog, with 22 albums displayed in special racks and with a re-release of all earlier Beatles' singles and EPs. . . . Mickael Rickfor's second CBS album, "The Wheel," produced by Tom Salisbury. . . . First

product from new label Hamreen is the album "Danza" by classical guitarist Diego Blanco.

LEIF SCHULMAN

TOKYO

Victor Musical Industries reports that the sales of records of Shinichi Mori, one of the Japanese domestic stars, exceed 30 million. Mori, who made his debut 11 years ago, performed a thanksgiving concert at an outdoor stage in the Hibuya Park here where 3,500 fans gathered. In addition, he was featured at a three-day recital at the Festival Hall in Osaka.

Warner-Pioneer will release the first album and single of the newly acquired Dark Horse label Dec. 10. According to Katsumi Fujikura of Warner-Pioneer, the first album is "Thirty Three & 1/2" and single is "This Song," both by George Harrison. . . . Mike Heatley, licensing manager of EMI Records, was in Japan for the first time to introduce artists the company wishes to promote extensively in Japan during the coming year through its Japanese licensee, Toshiba-EMI. Included are Steve Harley, Cockney Rebel, William Lyall, Gonzalez, Gloria Jones, King Harry, Kate Bush, Kevin Ayers, Be Bop Deluxe, Cliff Richard, Strapps, Mr. Big and Olivia Newton-John.

Michiko Takaoka of RVC will represent Japan at the first annual Istanbul Music Festival which will be held at the Turkish capital for three days from Dec. 3. Takaoka, a singer-songwriter, will sing "Mawaridoro." Thirty entries from thirty countries will perform. . . . Japanese rock group, Creation (Toshiba-EMI), is currently recording its third album which is scheduled for a release next February. The group's first album, "Creation," and the second album, "Creation With Felix Pappalardi," have sold 47,000 and 42,000 copies in Japan, respectively.

Atsutaka Torio, international manager of Polydor K.K., who joined the company last August, left Japan Nov. 13 to visit Paris, London, Hamburg, New York, Nashville and Los Angeles to meet with officials of Polydor International and its related companies. . . . Hiroshi Itsuki of Tokuma Musical Industries, who became the first Japanese artist to perform in the main show room in Las Vegas when he appeared at the Hilton last August, will again be performing at the hotel next August. The announcement was made at a press conference where Itsuki, Dick Lane, entertainment director of the Las Vegas Hilton who is currently in Japan, and Osamu Noguchi, president of Noguchi Productions, an agency which manages Itsuki, were present. According to the announcement, Itsuki will open at the Las Vegas Hilton Aug. 8 and will perform eight concerts until Aug. 11. ALEX ABRAMOFF

HAMBURG

Deutsche Grammophon is presenting 150 stories from the Bible on 12 cassettes in four presentation packs, selling at around \$35, and sold through three mailorder companies. The non-music packages feature actors Will Quadfleg, Paul Edwin Roth and Carmen Koper.

Billy Ocean has his first album released here. . . . Girl singer Anja Hauptmann starring in her own tv show, produced by Abi Ofarim. . . . German-TV produced a live "Nana Mouskouri Gala," the Greek singer now having won 35 Gold Disks from five continents. WOLFGANG SPAHR

NEW YORK

Tito Puente opted for a sojourn to California for some playing dates Nov. 18-27 where he was scheduled for a taped session on Los Angeles' "Mean Salsa Machine" television show to be aired Saturday (11). . . . Flutist/bandleader Andy Harlow (yes, he is related to Larry) who happens to be Miami's salsa darling, is working on his fourth LP for Vaya Label. . . . Jr. Gonzalez, vocalist for Larry Harlow band, is working on his first solo LP on Fania being produced by Harlow. There will be new material composed by the vocalist. . . . Bassist Bobby Valentin's recent LP "Aluera" was released Nov. 17 on the Bronco Label distributed by Fania. . . . Mon Rivera, the king of tongue twisters, also has a new LP on Vaya called "Mon Y Sus Trombones." . . . At last, the long-awaited Bobby Rodriguez Y La Compania's live LP from Woodstock will be unveiled this week, titled "Salsa at Woodstock" on Vaya.

Meanwhile, Fania Records is working on a follow-up LP to "No Hay Mejor" a collection of hits done by Tito Puente and Santos Colon. This LP, "Los Originales" on Tico Label, will include all those tunes missed on "Mejor." LP scheduled for release at Christmas. . . . Another best of LP to watch for will be "Best of Harlow and Miranda" on Fania. . . . Jerry Masucci does it again this time presenting "Salsa Greats Vol. I" an LP containing hits from the 10 heavies in salsa: Ray Barretto, Eddie Palmieri, Johnny Pacheco, Roberto Roena, Bobby Valentin, Tito Puente and others. The eye catcher on the cover is—get this—an illustration of Mt. Rushmore sporting the heads of Palmieri, Puente, Barretto, etc.

La Combinacion Perfecta not only means the perfect combination but it's also the title of the Feb. 4 concert at Madison Square Garden. Co-sponsored by Ralph Mercado and Ray Aviles in conjunction with Fania, it will feature Celia Cruz, Johnny Pacheco, Justo Betancourt, and Papo Luoca singing tunes from their fast moving LP, "Recordando El Ayer." Other acts will include Ruben Blades and Willie Colon.

West Side Music Center located at 2588 Broadway is expanding its Latin music section. Paul Sheppard, proprietor, informs that his Latin section sells much more quickly than any of his pop, MOR or classical records, therefore making the change a necessary and what Sheppard claims a profitable adjustment. Already he has reshuffled his shelves and has put in more orders for Latin tapes. Sheppard is even planning extension of his salsa section to include popular Latin music as well.

Famed Puerto Rican vocalist Hector LaVoe is in Puerto Rico receiving a gold record for his latest release "De Ti Dependé" (It's Up to You) Nov. 24 at Restaurante La Reina in San Juan. . . . Celia Cruz and Pete "El Conde" Rodriguez to

International Turntable

Mike Hitches, sales manager at Polydor in London for the last four years, is to leave and join Royle Publications, greeting cards producer, as sales manager. He will be replaced by John Howes, currently Polydor tape marketing manager, who joined the company in 1971 and has pioneered Polydor's Special cassette line. Taking over from Howes, who begins as sales manager Dec. 1, is Lionel Burdge, until recently sales manager at RCA and prior to that with Phonogram.

Chris Ellis appointed repertoire exploitation manager for EMI Records' MOR division and also World Records, reporting jointly to Vic Lanza and Mike Kennedy respectively. He will take on special responsibility for maximizing commercial use of the extensive EMI back catalog repertoire.

Ted Harris, Music for Pleasure's general manager who also holds responsibility for marketing and sales, has been appointed a director of the company. He has been with the company in London since 1966, when he joined as a salesman.

David Bridger, who resigned as Arista promotions chief, will have his position jointly filled by Ray Still and Winston Lee.

Latin Latin Scene

be in San Francisco New Year's Eve at Jack Tar Hotel and in Los Angeles Jan. 1 at Hotel Billmore. . . . Adalberto Santiago y Los Kimbos doing a tour in Miami and Puerto Rico Dec. 4-19. . . . Lebron Bros., whose latest hit includes a rendition of Stevie Wonder's "My Cherie Amour," are to be in P.R. Dec. 15-21 on a tour of the island.

Tony Pabon y La Nueva Protesta have a new release out on Rico Records, "Pura Salsa, Puro Disco" which is an appropriate name considering one side of the LP is strictly salsa and the other is strictly disco hustle. . . . Conjunto Candela at Bell Sound Studio releases its next LP on Combo label. . . . El Gran Combo is selecting material for its next LP entitled "El Gran Combo Internacional 15th Anniversary" on the EGC Label. The album will include some live tunes the band did on tour in South America. . . . "La Botanica" is a new release by Graciela and Mario Bauza sans Machito. Nancy Rodriguez is featured on coro and the LP was produced by Victor Paz. . . . Al Santiago (Al who?) in Bell Sound Studio producing an LP called "Nuyorican" which will feature some of the heavy N.Y.-based Latin musicians. AURORA FLORES

TEXAS

Discolando Records, with home offices in New York, is now in the Texas market. The firm will shortly be releasing the first group of albums by such Texas artists as Ernesto Guerra, Ruben Vela, Chano Cadena, Ruben Naranjo, Rodolfo y Lalo and Pedro Ayala. Producing for Discolando in Texas and heading the Texas office out of McAllen will be Yolanda Gonzalez.

KGBT DJ/composer Lee Garza is now sporting the Kojak look, but not by choice. Garza bet with fellow DJ Hugo de la Cruz over the outcome of a local high school football game and lost. As a result, he had to shave his head. He is, however, doing better in the songwriting department.

Cara artists Los Rios have placed one of his songs on the playlist at LA's Radio KALL. The song is titled "El Amor Es Muy Lindo" and has been on KALL's playlist for five or six weeks.

Jimmy Edwards' manager, Henry Pena, tells us that Edwards has been kept busy as a result of his new album on GCP. Edwards has been doing some heavy touring in places like Arizona, New Mexico and the Midwest. This, of course, includes the Chicago area where the album is reportedly selling well. The new album, titled "Solo," includes his current hit single "Only You" along with Edwards' version of such standards as "Mucho Corazon," "Amor Perdido," and "Siempre Junto A Ti."

Freddie Martinez has a new album out on Freddie Records. This one is titled "Freddie Martinez Canta De Todo." Martinez and his band recently played the L.A. Convention Center, an event hosted by Arnulfo Delgado and also featuring some of the top modern Mexican groups. LUPE SILVA

CORPUS CHRISTI

A troupe of Mexican recording stars headed by Juan Gabriel (RCA-Arcano) attracted some 5,000 persons at the Coliseum in a concert promoted by Arnulfo "Gordo" Delgado jointly with Radio KUNO.

Entertaining were Angelica Maria, Raul Vale, Lola Beltran, Mario Quintero, Los Dandy, Federico Villa, Victor Yturbe, Resortes, Gordo Alvarado, Belinda, Flaco Guzman, Las Hermanas Huerta and Christina Rodriguez.

El Mariachi Tamazula and La Solucion backed the entertainers nobly and El Chatanooga scored as master of ceremony.

Born in Ciudad Juarez, Gabriel became an outstanding songwriter in Mexico City. Even now he is in his mid-20s. Radio KUNO, managed by Jack Robards, sponsors two Latin concerts annually. LUPE SILVA

Billboard SPECIAL SURVEY For Week Ending 12/4/76

Billboard Hot Latin LPs

Special Survey

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IN MIAMI			
POP LPs		SALSA LPs	
This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	JULIO IGLESIAS America, Alhambra 27	1	CELIA, JOHNNY, JUSTO Y PAPO Recordando El Ayer, Vaya 52
2	TEPHOY Se Pido Que Te Quedes Esta Noche, Velvet 1517	2	CHARANGA 76 Charanga 76, TR 119
3	ROBERTO CARLOS Todo En Espanol, Caytronics 1473	3	FANIA ALL STARS Tribute To Tito Rodriguez, Fania 493
4	ALVARES GEDES Volume 3, Gema 5037	4	HECTOR LAVOE De Ti Dependé, Fania 492
5	LOS ANGELES NEGROS Despacito, International 910	5	SUPER TIPICA DE ESTRELLAS All Art 1582
6	ELIO ROCA Internacional, Miami 6154	6	LARRY HARLOW & ISMAEL MIRANDA Con Mi Viejo Amigo, Fania 494
7	LISSETTE Lucky 7, Bormquen 1302	7	ROBERTO ROENA Lucky 7, International 907
8	RAPHAEL Con El Sol De La Manana, Pronto 2006	8	MONGO SANTAMARIA Solrito, Vaya 53
9	LUIS GARCIA Tras El Cristal, Alhambra 146	9	CONJUNTO UNIVERSAL Volume 7, Velvet 1510
10	BLANCA ROSA GIL Sigo Siendo Reina, Lobo 1003	10	LOS KIMBOS Cobique 1083

IN TEXAS			
1	JIMMY EDWARDS Solo, GC 128	9	LOS TIGRES DEL NORTE La Banda Del Carro Rojo, Fama 536
2	SNOWBALL & CO. Farebill 1001	10	TORTILLA FACTORY Andando En La Parranda, Falcon 483
3	LOS UNICOS UN 1010	11	AUGUSTIN RAMIREZ Damele, Freddy 1047
4	WALLY GONZALEZ Tu Y Tu CB, Bego 1134	12	AUGUSTIN RAMIREZ No. 1 Otra Vez, Freddy 1056
5	LITTLE JOE Que Suave Loco, Buena Suerte 1055	13	LATIN BREED Power Drive, GC 124
6	LOS TIGRES DEL NORTE Pueblo Querido, Fama 538	14	TONY DE LA ROSA Cuarenta Años, Freddy 1048
7	FREDDY FENDER Recordando Los 50's, ARV 1034	15	RENACIMIENTO '74 Viajando, Ramex 1009
8	LATIN BREED U.S.A. GC 115		

MARKETPLACE

CHECK TYPE OF AD YOU WANT:

- REGULAR CLASSIFIED**—75¢ a word. Minimum \$15.00. First line set all caps. Name, address and phone number to be included in word count.
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- Box Number, c/o BILLBOARD**, figure 10 additional words and include 50¢ service charge for box number and address.

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- Promotional Services
- Business Opportunities
- Professional Services
- For Sale
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Canada 'Ten Years On' Party For Band

TORONTO—Toronto band Sweet Blindness turned their own personal 10th anniversary celebration into a birthday party for 10 years of Toronto rock 'n' roll.

Under the name "10 Years On," Quality Records and booking agency Music Shoppe International brought together music industry people still active after 10 years in the Canadian music industry.

Hosts for the evening were Robbie Lane, who was leader of Robbie Lane and the Disciples and is now an agent for Music Shoppe, Music Shoppe president Ron Scribner, Stan Klees of RPM Magazine, who ran the Red Leaf record label in the sixties; George Struth, president of Quality Records Limited, and band manager Mike Watson.

Sweet Blindness' first album was released last spring and four different cuts, "Cowboys To Girls," "Sweet Blindness (Music You Can Ride On)," "National Poddy" and "Quebec" have all been charted across Canada. The band just finished sessions at the Phase One Studios in Toronto with Bob Morton producing.

Cummings Making Rare Appearances

WINNIPEG—Burton Cummings is in the middle of a Canadian tour that began here last Monday (8). The 20-day excursion is his first since Sept. 7, 1975 when he played the Montreal Forum with the Guess Who.

Accompanying Cummings on the tour are Jim Gordon on drums, Danny Weiss on guitar, Ian Gardiner on bass, Mike Roe on electronic keyboards, and Randy Strom on guitar.

The tour includes such centers as Regina, Saskatoon, Edmonton, Lethbridge, Calgary, Vancouver, Thunder Bay, Sault Ste. Marie, Sudbury, Hamilton, Kitchener, London, Kingston, Cornwall, Montreal, Quebec City, Ottawa and Toronto.

Heart Visits Europe With Nazareth Tour

VANCOUVER — Mushroom recording artists Heart are in Europe where they are supporting Nazareth on 18 dates.

Following the dates, Heart will accompany Steve Harley and Cockney Rebel on a tour in the U.K. where the band will have a hefty promotion schedule.

After the British dates, the band will return to Vancouver to put the finishing touches on their upcoming LP "Magazine."

Gallant For U.S.

MONTREAL—Private Stock in the U.S. is rush-releasing Patsy Gallant's single, "From New York To L.A.," after it hit the top 10 in Canada. The release comes as a result of a deal between Al Mair of Attic Records in Canada and Larry Uttal, president of Private Stock.

Como Holiday Show

VIENNA—Austrian Radio/TV company ORF, in collaboration with Bob Banner Productions, has recorded a Christmas show starring Perry Como, to be transmitted in the U.S. and Austria on Christmas Eve. Television stations in Canada, Japan and Mexico will show the special next year.

Billboard Hits Of The World

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BRITAIN

(Courtesy Music Week)
*Denotes local origin
SINGLES

This Week	Last Week	
1	1	IF YOU LEAVE ME NOW—Chicago (CBS)—Island (James William Guericco)
2	3	UNDER THE MOON OF LOVE—*Showaddywaddy (Bell)—Carlin (Mike Hurst)
3	2	YOU MAKE ME FEEL LIKE DANCING—*Leo Sayer (Chrysalis)—Chrysalis/Rondor (Richard Perry)
4	—	SOMEBODY TO LOVE—*Queen (EMI)—EMI/Queen (Queen)
5	5	IF NOT YOU—Dr. Hook (Capitol)—(Ron Hatfield)
6	4	MISSISSIPPI—*Pussycat (Sonet)—Noon/Britico (Eddie Hilberts)
7	9	PLAY THAT FUNKY MUSIC—Wild Cherry (Epic)—Carlin (Robert Parissi)
8	20	LOVE ME—*Yvonne Elliman (RSO)—RSO (Freddy Perren)
9	15	LOST IN FRANCE—*Bonnie Tyler (RCA)—Mighty/RAK (Dave McKay)
10	34	MONEY MONEY MONEY—Abba (Epic)—Bocu (Polar Music)
11	19	ROCK 'N' ME—Steve Miller Band (Mercury)—Heath Levy (Steve Miller)
12	8	DON'T TAKE AWAY THE MUSIC—Tavares (Capitol)—Ballpen (Freddie Perren)
13	23	LIVIN' THING—*Electric Light Orchestra (Jet)—Jet (Jeff Lynne)
14	13	BEAUTIFUL NOISE—Neil Diamond (CBS)—April (Robbie Robertson)
15	47	GET BACK—*Rod Stewart (Riva)—Northern (Lou Reizner/Rod Stewart)
16	12	LOVE & AFFECTION—*Joan Armatrading (A&M)—Copyright Control (Glyn Johns)
17	10	COULDN'T GET IT RIGHT—*Climax Blues Band (BTM)—Air/Blue Disque (Climax Blues Band)
18	7	SUBSTITUTE—*Who (Polydor)—Fabulous (Who)
19	6	HURT—Manhattan (CBS)—Big Three (B. Martin/Manhattans)
20	35	SO SAD THE SONG—Gladys Knight & The Pips (Buddah)—Screen Gems (Michael Masser)
21	11	WHEN FOREVER HAS GONE—Demis Roussos (Philips)—Barry Mason (Peter Sullivan)
22	25	SORRY SEEMS TO BE THE HARDEST WORD—*Elton John (Rocket)—Big Pig (Gus Dudgeon)
23	24	SPINNING ROCK BOOGIE—Hank C. Burnette (Sonet)—Sonet (S. Hegberg)
24	33	STOP ME (If You've Heard It All Before)—Billy Ocean (GTO)—Black Sheep/Heath Levy (Ben Findon)
25	26	DON'T MAKE ME WAIT TOO LONG—Barry White (20th Century)—Schroeder (Barry White)
26	14	DANCING WITH THE CAPTAIN—*Paul Nicholas (RSO)—April/Rio Cartel (Christopher Neil)
27	28	FAIRY TALE—*Dana (GTO)—Tincabell/Heath Levy (Barry Blue)
28	43	WHEN A CHILD IS BORN—Johnny Mathis (CBS)—Ardmore/Beechwood (Jack Gold)
29	27	SAILING—Rod Stewart (Warner Bros.)—Island (Tom Dowd)
30	22	WITHOUT YOU—Nilsson (RCA)—Apple (Richard Perry)
31	17	JAWS—Lalo Schifrin (CTI)—Leeds (Creed Taylor)
32	18	HOWZAT—Sherbet (Epic)—Razzle/Heath Levy (Sherbet/Richard Lush)
33	50	LITTLE DOES SHE KNOW—*Kursall Flyers (CBS)—Rock (Mike Batt)
34	16	SUMMER OF MY LIFE—*Simon May (Pye)—ATV (Barry Leng)
35	37	TEENAGE DEPRESSION—*Eddie & The Hot Rods (Island)—Island (Ed Hollis/Vic Maile)
36	36	HOT VALVES—*Be-Bop Deluxe (Harvest)—B. Feldman (Roy Thomas Baker/John Leckie)
37	30	DANCING QUEEN—Abba (Epic)—Bocu (B. Anderson/B. Ulvaeus)
38	—	LEAN ON ME—*Mud (Private Stock)—United Artists (Pop Williams)
39	—	PORTSMOUTH—*Mike Oldfield (Virgin)—Virgin (Mike Oldfield)
40	44	SAY YOU LOVE ME—*Fleetwood Mac (Reprise)—Intersong (Fleetwood Mac/Keith Olsen)
41	41	LOVE SO RIGHT—*Bee Gees (RSO)—RSO (Bee Gees)
42	49	SECRETS—*Sutherland Bros. & Quiver (CBS)—Sherry Rock/Island (R. & A. Howard)
43	42	STONEY GROUND—*Guys & Dolls (Magnet)—E.R.M. (Rossiter/Eison)
44	45	LOVE IS A PRIMA DONNA—*Steve Harley & Cockney Rebel (EMI)—Trigram/RAK (Steve Harley)
45	42	DO YOU FEEL—*Peter Frampton (A&M)—Copyright Control (Peter Frampton)
46	46	YOU'RE MY BEST FRIEND—Don Williams (ABC)—Anchor (Don Williams)

47	48	I CAN'T LIVE A DREAM—Osmonds (Polydor)—Chappell (Mike Curb/Michael Lloyd)
48	—	WE CAN WORK IT OUT—Four Seasons (Warner Bros.)—Northern
49	—	YOU'LL NEVER GET TO HEAVEN—Stylistics (H&L)—Carlin (Thom Bell)
50	—	HANG ON SLOOPY—Sandpipers (Satrii)—Robert Mellin (Henry Hadaway)

LPs

This Week	Last Week	
1	5	20 GOLDEN GREATS—Glen Campbell (Capitol)
2	1	22 GOLDEN GUITAR GREATS—Bert Weedon (Warwick)
3	4	100 GOLDEN GREATS—Max Bygraves (Ronco)
4	2	SONGS IN THE KEY OF LIFE—Stevie Wonder (Motown)
5	3	SOUL MOTION—Various Artists (K-Tel)
6	—	ARRIVAL—Abba (Epic)
7	7	20 ORIGINAL DEAN MARTIN HITS (Reprise)
8	6	THE SONG REMAINS THE SAME—Led Zeppelin (Swan Song)
9	10	THE INCREDIBLE PLAN—Max Boyce (EMI)
10	21	GREATEST HITS—Hot Chocolate (RAK)
11	12	GREATEST HITS—Abba (Epic)
12	—	DEEP PURPLE LIVE (Purple)
13	8	THE STORY OF THE WHO—(Polydor)
14	9	BLUE MOVES—Elton John (Rocket)
15	14	THE BEST OF THE STYLISTICS, Vol. 2 (H&L)
16	11	FOREVER & EVER—Demis Roussos (Philips)
17	13	FRAMPTON COMES ALIVE—Peter Frampton (A&M)
18	18	JOAN ARMATRADING (A&M)
19	15	HIS 20 GREATEST HITS—Gene Pitney (Arcade)
20	28	SOUNDS OF GLORY—Various Artists (Arcade)
21	32	FORTY MANIA (Ronco)
22	—	NEW ENGLAND—Wishbone Ash (MCA)
23	—	ALL THIS AND WORLD WAR II—Various Artists (Riva)
24	23	CHICAGO X—(CBS)
25	22	A LITTLE BIT MORE—D. Hook (Capitol)
26	43	SING SOMETHING SIMPLE—Cliff Adams Singers (Warwick)
27	19	JOHNNY THE FOX—Thin Lizzy (Vertigo)
28	35	THE GREATEST HITS OF FRANKIE VALLI & THE FOUR SEASONS (K-Tel)
29	16	COUNTRY COMFORT—Various Artists (K-Tel)
30	24	ATLANTIC CROSSING—Rod Stewart (Warner Bros.)
31	17	A NIGHT ON THE TOWN—Rod Stewart (Riva)
32	30	L—Steve Hillage (Virgin)
33	33	20 GOLDEN GREATS—Beach Boys (Capitol)
34	37	FLEETWOOD MAC (Reprise)
35	34	BEAUTIFUL NOISE—Neil Diamond (CBS)
36	—	OUT ON THE STREET—David Essex (CBS)
37	—	LOVE IS A PRIMA DONNA—Steve Harley & Cockney Rebel (EMI)
38	—	GREAT ITALIAN LOVE SONGS—Various Artists (K-Tel)
39	48	STRATOSFER—Tangerine Dream (Virgin)
40	20	TECHNICAL ECSTASY—Black Sabbath (Vertigo)
41	31	GREATEST HITS 2—Diana Ross (Tama/Motown)
42	42	DEREK & CLIVE LIVE—Peter Cook & Dudley Moore (Island)
43	—	DAVID SOUL (Private Stock)
44	—	ENDLESS FLIGHT—Leo Sayer (Chrysalis)
45	40	LAUGHTER & TEARS—Neil Sedaka (Polydor)
46	38	SKY HIGH—Tavares (Capitol)
47	26	HENRY MANCINI—(Arcade)
48	27	HAPPY TO BE—Demis Roussos (Philips)
49	—	INSTRUMENTAL GOLD—Various Artists (Warwick)
50	39	JAILBREAK—Thin Lizzy (Vertigo)

Nazareth Single Tops In Holland

AMSTERDAM — Nazareth hit single "Love Hurts" by the Scottish rock group has become the most popular disk of 1976 in Holland.

It is virtually certain to head the Top 100 compiled by Stichting Nederlandse on the basis of its Top 40, Holland's leading chart system. And second spot will be occupied by Abba's "Dancing Queen."

"Love Hurts" was on the chart for 14 weeks during the year.

Billboard's Top Album Picks

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Billboard SPECIAL SURVEY For Week Ending 12/4/76

Number of LPs reviewed this week 49 Last week 67

Pop

LOGGINS & MESSINA—The Best Of Friends, Columbia PC34388. This "greatest hits/best of" LP is the first such studio collection from L&M who previously had collected their best-known works only on a live album. This set commemorates the amicable parting of the pair to continue recording as Columbia soloists. With a never-before-released short version of "Angry Eyes" as a catchy, tie-in single, the LP amply demonstrates what outstanding light-rock music the team was capable of at its peak. The pretty vocal harmonies, smooth melodies and immaculate productions here are a fitting monument to a brilliant collaboration. Kenny Loggins & Jim Messina made impressive contributions to our music.

Best cuts: "Angry Eyes," "Your Mama Don't Dance," "Danny's Song," "Vahevala," "My Music."

Dealers: Outstanding liner notes on each song by the artists.

SEALS & CROFTS—Sudan Village, Warner Bros. BS2976. Recorded live on tour with the Wally Heider remote truck, this LP in the wake of the duo's biggest single in some years, "Get Closer" concentrates on new material with a couple of instrumental jams filling out the set in fast, flashy style. The title tune has a colorful African ethnic feel and other cuts with vocalist Carolyn Willis guesting follow the successful format of the big single. The sound is crystal clear, the range of material is fascinating and the LP in general is a well-designed use of the possibilities of on-tour recording today, with the excitement of audience presence showing through in the performance levels.

Best cuts: "Cause You Love," "Baby I'll Give It To You," "Put Your Love In My Hands," "East Of Ginger Trees."

Dealers: This group always delivers highly professional albums and tours heavily.

WAYLON JENNINGS—Waylon Live, RCA, APL11108. Recorded two years ago at the Western Place in Dallas and the Texas Opry House in Austin, Jennings has a fast-paced powerful release containing several of his major hits, including "I'm A Rambler" and "Good Hearted Woman." Produced by Jennings and Ray Pennington on location in Texas, Waylon's live LP has a vocal crispness and clarity that didn't get lost in the non-studio atmosphere. It's heavy on guitar and the ever-present strong bass beat. The stress is on uptempo items, but Jennings slows the pace beautifully with "The Last Letter." Predictably, "Bob Willis Is Still The King" draws a great crowd reaction from the Texans. Jennings is in full command for this performance that comes off effectively on record.

Best cuts: "T For Texas," "Me And Paul," "The Last Letter," "Bob Willis Is Still The King," "Me And Bobby McGee."

Dealers: Jennings, the reluctant CMA winner, has a strong live LP here to add to his heavy selling previous releases.

AL KOOPER—Act Like Nothing's Wrong, United Artists UALA702G. This is the first album in four years from the man whose past affiliations include BS&T, Blues Project, Lynyrd Skynyrd, Nils Lofgren and the Tubes. It's perhaps irrelevant that Kooper's previous solo track record (on Columbia) is less than spectacular, because this set is squarely in the bag of contemporary FM-based progressive rock acts who occasionally cross to AM. Highlights include a rock remake of "This Diamond Ring," the No. 1 single Kooper co-wrote in 1965 for Gary Lewis & The Playboys; a Bowie disco number called "Missing You"; and "(Please Not) One More Time," which borrows the harmony sound of the Eagles but also unmistakably evokes the fun sound of the all-time harmony masters, the Beach Boys. Backup from Tower of Power and Joe Walsh.

Spotlight

BARBRA STREISAND, KRIS KRISTOFFERSON—Original Soundtrack "A Star Is Born", Columbia JS34403. With a hot new single in the "Love Theme" from this film and reams of juicy controversial publicity about the ego clashes involved in making the movie, the Streisand-Kristofferson rock mileu remake of this classic story would seem to have even more up-front interest than the Streisand-Redford "The Way We Were" which proved to launch a surprise hit single and two hot albums. As for the soundtrack, it really does have the feel of an original score in the sense of bringing together a wide variety of musical styles. Most of the music is Barbra doing her inimitable big-voiced, note-sliding shtick on tremulous ballads or strong production tunes. She also does a creditable fem-group rock novelty. Kristofferson, at least the way he's mixed here, doesn't sound quite at ease in the macho rock numbers his fading-superstar character performs onstage but he reveals an interesting smoother, lighter range in the love duets that would be well worth exploring further.

Best cuts: "Love Theme (Evergreen)," "Everything," "Lost Inside Of You," "With One More Look At You."

Dealers: The movie will be out for the holidays. A string of major writers worked on the songs, with Strei-



sand doing some noteworthy collaborating with the likes of Leon Russell and Paul Williams. This is the first \$8.98-list single-disk album and will be watched closely in the marketplace.

GEORGE HARRISON—Thirty-Three & 8, Dark Horse DH3005 (Warner Bros.). After much legal maneuvering, ex-Beatle Harrison shifts his Dark Horse custom label to Warner and immediately turns in a sunny, upbeat album of love songs and cheerful jokes that is his happiest and most commercial package, with least high-flown postures, for perhaps his entire solo career. With a recent Monty Pythonish appearance on "Saturday Night Live" and a heavy personal promotion tour of major markets, Harrison seems to be serving notice that he is not only revealing a previously little-suspected jovial, even comedic, style that is most enjoyable, he is also out to take part in the business as a complete music man. The production is top-notch, Harrison doing the job himself with Tom Scott's aid. And Harrison's often-spectacular melody writing gift gets brilliant display here.

Best cuts: "This Song," "Woman Don't You Cry For Me," "Crackerbox Palace," "It's What You Value," "Pure Smokey."

Dealers: The single, "This Song," is a high-flyer already with an excellent chance at No. 1 by Christmas.



Best cuts: Above titles plus "She Don't Ever Lose Her Groove," "In My Own Sweet Way."

Dealers: Emphasize Kooper's background, and display the unprecedentedly unique album package prominently.

Country

MERLE HAGGARD—The Roots Of My Raising, Capitol ST11586. A nostalgic album produced by Ken Nelson and Fuzzy Owen. It's basically a straight country plunge into ten songs—only one of them written by Haggard, an excellent writer. Mellow than much previous Haggard product, this contains potent versions of such ballads as "What Have You Got Planned Tonight Diana." A few uptempo numbers balance the majority of slower songs like "Colorado" where

voices, strings and Haggard's voice merge for a highlight. Interesting assortment of material includes two songs by Jimmie Rodgers—one of Haggard's favorite composers.

Best cuts: "What Have You Got Planned Tonight Diana," "Walk On The Outside," "Colorado," "Mississippi Delta Blues."

Dealers: Haggard has a legion of fans always ready for his latest LP release.

First Time Around

DAVID SOUL, Private Stock PS2019. The star of "Starsky & Hutch" is unlike some other tv series stars who seem to turn to records as nothing more than an opportunity to cash in on their weekly exposure. Soul had a hand in writing four of the

songs here, and performs them all in the contemporary folk-rock-pop style of a Harry Chapin or John Denver. Shading with dixieland horns, banjo, fiddle and a children's chorus give several of the cuts a distinctive edge. Backup from Taj Mahal.

Best cuts: "1927 Kansas City," "Hooray For Hollywood," "Black Bean Soup," "Kristoffer David."

Dealers: To his credit, Soul doesn't even list "Starsky & Hutch" on the album. But you should let the consumer know his tv identity.

DIRTY ANGELS—Kiss Tomorrow Goodbye, Private Stock PS2020. Unlike most of the young acts to emerge in the last year or two that specialize in high energy rock 'n' roll, Dirty Angels have the production strengths and cleanliness of sound to make significant AM penetration a possibility. There's not a great deal of variety in this set, but it is so clearly superior to most work in this genre that it merits attention.

Best cuts: "Tell Me," "Alley Cat," "Radio," "Long Gone Johnny," "You Got Me Runnin'," "Kiss Tomorrow Goodbye."

Dealers: The polished production will make this less alienating to non-believers than most hard rock, so don't be afraid to play in store.

PETER LEMONGELLO—Do I Love You, Private Stock PS2018. The artist who has created a sensation this year with his tv record pitches makes his label debut with a set of light contempo MOR. The material ranges from the 1943 classic "You'll Never Know" to Neil Sedaka's "The Hungry Years," with Paul Anka, David Pomeranz and Randy Edelman songs also included. There are a few upbeat numbers here, but basically these are ballads presented in the light, mass-appeal style of a Bobby Vinton or John Davidson. Produced by Jay Senter, backup from Nigel Olsson, Dee Murray, Lee Ritenour.

Best cuts: "That's A Melody," "All You Get From Love Is A Love Song," "Do I Love You," "You'll Never Know."

Dealers: Set will attract older female customers.

REX, Columbia PC34399. Hard driving rock in the Aerosmith vein from this quintet. Rex Smith spearheads the vocals intermingled into gusty guitar riffs.

Best cuts: "Trouble," "Feeling Better," "Stay With Me," "Dead End Kids," "Rock 'N' Roll Dream."

Dealers: Plenty of FM fare here and this brand of rock is particularly popular right now.

BILLY JACKSON & THE CITIZENS' BAND—RCA APL12029. Though the craze of putting old standards to a disco beat probably peaked a year ago, the recent success that Dr. Buzzard had on this label suggests there is still an opening on the charts for a merger of two styles if it is done well enough. Here, as Richie "Brazil" Rome conducts the strings and horns of *TSOP* through such evergreens as "Tenderly," "Mister Sandman" and "Cherry Pink And Apple Blossom White," one senses energy, sophistication and cleverness. Occasional salsa accents add to the uniqueness of this project.

Best cuts: "Tenderly," "The Way Of Love," "Old Fashioned Way," "Slaughter On Tenth Avenue."

Dealers: With Vicki Sue Robinson and D.J. Rogers making the charts in addition to Dr. Buzzard, RCA has had a strong year in pop-soul disco.

Spotlight—The most outstanding new product of the week's releases and that with the greatest potential for top of the chart placement; picks—predicted for the top half of the chart in the opinion of the reviewer; recommended—predicted to hit the second half of the chart in the opinion of the reviewer, or albums of superior quality. Albums receiving a three star rating are not listed. Review editor: Nat Freedland; reviewers: Eliot Tiegel, Gerry Wood, Jim Fisher, Is Horowitz, Ed Harrison, Jean Williams.

Billboard's Recommended LPs

pop

SOUNDTRACK—The Pink Panther Strikes Again, United Artists UALA694G. Though it's been more than five years since Henry Mancini's last top 100 album, this film series has been good to him, with the original "Pink Panther" score making the top 10 in 1964. Some of the offbeat entries include "Come To Me," a lush ballad featuring Tom Jones and a vocal cameo from the Peter Sellers character, Jacques Clouseau; a jaunty polka; and a main title medley of such diverse songs as "The Pink Panther Theme," "Batman," "The Sound Of Music" and "Big Spender."

RORY BLOCK—I'm In Love, Blue Goose 2022. After disappointing sales on her first LP, Block left RCA and joined this small independent label. The result is a very fine album that showcases the many talents of this vocalist. She sings folk blues, disco rock and even jazz during the course of the LP, and at various times sounds like Bonnie Raitt and Phoebe Snow. **Best cuts:** "I'm In Love," "You Broke My Heart," "Strong And Lasting Kind," "Canned Heat."

TOM PETTY AND THE HEARTBREAKERS, Shelter SRL52006 (ABC). Petty, another punk rock, black leather jacketed off-shoot, delivers an assortment of sullen ballads and uptempo shnekers. This LP gains impact on its second spin. Petty's laid back vocals become rather inebriated. **Best cuts:** "Hometown Blues," "Luna," "Mystery Man," "American Girl."

soul

THELMA HOUSTON—Any Way You Like It, Tami T6345S1. Clear division between sides here, with side one consisting of three longish, funky cuts with the rollicking disco appeal of "Love Hangover." Side two is dominated by slower soul ballads that make fuller use of Houston's intense styling. Songs by the likes of Stevie Wonder, Gamble & Huff and Jermaine Jackson. **Best cuts:** "Don't Leave Me This Way," "Don't Know Why I Love You," "If It's The Last Thing I Do," "Differently."

VARIOUS ARTISTS—Golden Soul, Atlantic SD18198. The net proceeds of this excellent label sampler will go exclusively to a U.N. commission on refugees. Represented are a dozen of the biggest soul names ever signed to Atlantic and its affiliated labels. Seven of these numbers were No. 1 on the soul chart. The only commercial drawback is that only two songs are more recent than Otis Redding's "Dock Of The Bay," the Spinners' "I'll Be Around" and Roberta Flack's "Feel Like Makin' Love." **Best cuts:** those, Ray Charles' "What I'd Say," the Drifters' "Up On The Roof," Aretha Franklin's "Natural Woman."

VIVIAN REED—Brown Sugar, H&L HL69017698. The stylist who had some soul success in 1968 on Epic, but whose big break came in a starring role in the Broadway musical "Bubbling Brown Sugar," is impressive in this varied set. The title track uses its grittiness almost as a gimmick, but the other numbers are more legitimately soulful. These are split evenly between upbeat, funky songs and equally gutsy dra-

matic ballads, which show off Reed's deep, powerful vocals. **Best cuts:** "River Of Love," "Yours Until Tomorrow," "Mighty Lover," "Baby, You're A Good Thing."

EDDIE RUSS—See The Light, Monument MG7606. Good commercial blending of open piano work by the Atlanta pianist within a solid, commercial disco flavored motif. Eleven musicians and three voices work well together in this funky disky disk. **Best cuts:** "Stop It Now" (with its suggestive female voice), "Salem Avenue," "Tomorrow Is Another Day."

CON JUNK SHUN, Mercury SRM1 1120. This group has excellent harmony and passable vocals, but its choice of material leaves much to be desired. The ensemble is self-contained and offers impressive instrumental numbers. **Best cuts:** "Tell Me That You Like It," "Nothing To Lose By Trying," "Another World."

SINS OF SATAN, Buddah BDS5673. This disco-oriented LP offers both ballads and uptempo tunes. Background vocals are one of the most outstanding features of the album. Although male vocalist is above average, instruments too often overshadow the singer. **Best cuts:** "Devils Disco," "How Would You Feel," "Dance & Free Your Mind."

LONNIE LISTON SMITH & THE COSMIC ECHOES—Renaissance, RCA APL1 1822. An energy-sapping contemporary jazz venture for Smith that has instruments flowing together so tightly it's difficult to determine where one leaves off and another begins. Vocals are clear, controlled and impressive. **Best cuts:** "Mardi Gras," "Starlight & You," "Mongotee," "A Song Of Love."

country

O'DONEL LEVY—Windows, Groove Merchant GM3313. A contemporary jazz artist has pulled together a group of accomplished musicians to display their versatility on tunes ranging from the mellowest ballad to a swinging bouncy number. Vocals are best on ballads. **Best cuts:** "Panama Red," "I Believe In Miracles," "I'll Sing From My Window."

DIANA WILLIAMS, Capitol ST11587. From emotional ballads to storytelling recitations to lively love songs, Williams displays her versatility in this debut album release. Although her chart success has come from recitation material such as "Teddy Bear's Last Ride," the artist's strength lies in ballad and uptempo tunes. **Best cuts:** "The Loving Of Your Life," "Old Fashioned Love Song," "Storm In Tupelo," "Tell Me Again," "Someday She'll Lose You To Me."

DEL REEVES—10th Anniversary, United Artists UALA587G. A compilation of Reeves' hits spanning the years from 1956 with "Girl On The Billboard" and "Bells Of Southern Bell" to 1976 with "I Ain't Got Nobody." Side one contrasts and exemplifies Reeves' progression from earlier themes of truck driving and cafe days to the more recent ballads on side two. **Best cuts:** "Looking At The World Through A Windshield," "Good Time Charlie's," "There Wouldn't Be A Lonely Heart In Town," "Lay A Little Loving On Me."

(Continued on page 59)

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ABBA—Dancing Queen (3:50); producers: Benny Andersson, Bjorn Ulvaeus; writers: Benny Andersson, Stig Anderson, Bjorn Ulvaeus; publisher: Countess, BMI, Atlantic 3372. The goodtime Swedish group that makes the top 20 with just about every single returns to its most characteristic novelty groove. Although the melody is ABBA at its bounciest, the lyric has considerable substance, dealing with a youthful peak experience of being belle of the disco ball at 17. The sweep of the vocal harmonies almost recall the heyday of the Mamas and the Papas.

BOB SEGER—Night Moves (3:20); producers: Bob Seger, Punch Andrews; writer: Bob Seger; publisher: Gear, ASCAP, Capitol P4369. By far the most commercial single this fine album rocker has ever put out. The feel and conceptual theme is somewhat reminiscent of the Van Morrison classic, "Wild Nights." Seger puts aside his flash guitar for most of the record to concentrate on singing about the earthy yearnings of adolescence with the expressiveness of a Springsteen or Rod Stewart.

recommended

STARLAND VOCAL BAND—Hail! Hail! (Rock 'N' Roll) (2:42); producer: Milton Okun; writers: B. Danoff, T. Danoff; publisher: Cherry Lane, ASCAP, Windsong JH10855 (RCA).

JOHNNY RIVERS—Ashes And Sand (4:05); producer: Johnny Rivers; writer: Johnny Rivers; publisher: Rivers, ASCAP, Soul City SC007.

LADY FLASH—Never Gonna Let You Get Away (3:22); producers: Barry Manilow, Ron Dante; writer: Barry Manilow; publisher: Kamakazi, BMI, RSO RS864.

LOU REED—I Believe In Love (2:45); producer: Lou Reed; writer: Lou Reed; publisher: Amine, BMI, Arista AS0215.

STILLS-YOUNG BAND—Midnight On The Bay (3:23); producer: Stephen Stills, Neil Young, Don Gehman; writer: Neil Young; publisher: Silver Fiddle, BMI, Reprise RPS1378 (Warner Bros.).

LEON RUSSELL—Bluebird (3:07); producers: Denny Cordell, Leon Russell; writer: L. Russell; publisher: Skyhill, BMI, Shelter SR62004 (ABC).

AL STEWART—Year Of The Cat (4:32); producer: Alan Parsons; writer: Al Stewart, Peter Wood; publishers: Dejamus/Purple Pepper, ASCAP, Janus J266.

KANSAS—Carry On Wayward Son (3:26); producer: Jeff Glickman; writer: K. Livgren; publisher: Don Kirshner, BMI, Kirshner ZS84267 (Columbia).

JIM STAFFORD—Turn Loose Of My Leg (3:13); producers: Phil Gernhard, Tony Scotti; writers: W. Hammond, J. Stafford; publishers: Famous, Hamburger, ASCAP, Warner Brothers WBS8299.

J.J. CALE—Hey Baby (3:16); producer: Audie Ashworth; writer: J.J. Cale; publisher: Audigram, BMI, Shelter SR62002 (ABC).

SONS OF CHAMPLIN—Here Is Where Your Love Belongs (3:05); producer: Keith Olsen; writer: B. Champlin; publisher: JSH, ASCAP, Ariola America P7653.

SNEAKERS AND LACE—Down On The Street (2:20); producer: Phil Margo, Neil Levenson; writers: N. Levenson, P. Margo; publishers: Cheep Skate, BMI/Bambar, ASCAP, P.I.P. 6532.



DONNA SUMMER—Spring Affair (3:39); producers: Giorgio Moroder, Pete Bellotte; writers: Summer, Moroder, Bellotte; publishers: Rick's/Sunday, BMI, Casablanca NB872. Sensuous moaning and shimmering disco orchestra production trademark this new release from the artist's hot "Four Seasons Of Love" LP. Summer does, however, communicate a genuine lyric this time, evoking the special feeling of a new romance that starts in the spring. She remains capable of sounding super-sexy while remaining within the bounds of good taste.

recommended

BUNNY SIGLER—Somebody Loves You (3:42); producer: Bunny Sigler; writers: B. Sigler, T. Life, R. Rome; publisher: Mighty Three, BMI, Philadelphia International ZS83608.

MARTHA REEVES—The Rest Of My Life (3:20); producer: General Johnson; writer: General Johnson; publisher: Music In General, BMI, Arista AS0211.

LABELLE—Isn't It A Shame (3:01); producer: David Rubinson; writer: R. Edelman; publisher: Hastings, BMI, Epic 850315.

BOOTSY'S RUBBER BAND—Psychoticbumpschool (2:59); producers: George Clinton, William Collins; writers: W. Collins, G. Clinton, B. Worrell, P. Collins; publisher: Backstage, BMI, Warner Brothers WB38291.

BRASS FEVER—Time Is Running Out (3:38); producer: Esmond Edwards; writers: M. Jackson, S. Jones; publisher: Andika, BMI, Impulse IMP31010 (ABC).

TONY SILVESTER—Pazuzu (3:29); producer: Tony Silvester; writer: P. Adams; publisher: Pap, ASCAP, Mercury 73871.

ECSTASY, PASSION & PAIN—Passion (3:48); producer: Aram Robert Schefrin; writers: L. Jones, A. Young; publisher: Planetary Music/Ice, ASCAP, Roulette 7205.

CHAIN REACTION—Never Lose Never Win (4:10); producers: R. Arenstein, I. Stephenson, S. Pemberton; writer: Rivers; publishers: T.R./Screen Gems-EMI, BMI, Ariola America P7651.

TARGET—Give Me One More Chance (2:58); producer: not listed; writer: V. Esposito; publisher: Oneida, BMI, Kama 814A.

KING FLOYD—Body English (3:10); producers: Tommy Couch, James Stroud, Wolf Stephenson; writer: Bobby Marchan; publisher: Malaco, BMI, Chimneyville 10212 (T.K.).

JAY ANDREWS—See Daddy (2:58); producers: Jay Andrews, F. Bibbins; writer: J. Andrews; publisher: Jay-Ray, BMI, Sky High IRDA 2045.



WILLIE NELSON—Uncloudy Day (3:03); producer: Arif Mardin; writer: traditional—arranger: Willie Nelson; publisher: Willie Nelson Music, BMI, Columbia 310453. Recorded a few years ago when Nelson was on Atlantic Records, this is pulled from his No. 1 Billboard country chart LP, "The Troublemaker." Some bright piano work enlivens the bridge of this lively, uptempo traditional gospel number.

GEORGE JONES AND TAMMY WYNETTE—Near You (2:21); producer: Billy Sherrill; writers: Kermit Goell-Francis Craig; publisher: Supreme, ASCAP, Epic 850314. Jones and Wynette give the Kermit Goell/Francis Craig evergreen a unique country interpretation. Steel and strings in the background beautifully supplement the soft voice of Jones and the crisp tones of Wynette.

REX ALLEN JR.—Two Less Lonely People (2:44); producer: Narro Wilson; writer: Wayland Holyfield; publisher: Maplehill/Vogue, BMI, Warner Brothers WBS8297. The young artist gains stature with each release. Uptempo, optimistic love song by a powerful writer given a strong ride by Allen.

NAT STUCKEY—The Shady Side Of Charlotte (2:22); producer: Twitty Bird Productions; writers: Kent Westberry-Harlan Sanders-Gene Mabry; publisher: Tuckahoe, BMI, MCA MCA40658. Fast tempo ballad with a heavy bass beat, upbeat piano and catchy chorus. Stuckey sounds fresh and free as his career regains momentum with more diversity of material.

recommended

JEANNIE C. RILEY—Pure Gold (2:27); producer: Shelby S. Singleton; writer: Jeannie C. Riley; publisher: Jeannie C. Riley, BMI, Warner Bros. WBS8290.

THE WUNDERFULS—How Do I Spell Relief (2:28); producers: Ron Ballew-Jay Wallace-Terry Skinner; writers: Terry Skinner-J.L. Wallace; publishers: Widget/Narvel The Marvel, BMI, MCA MCA40657.

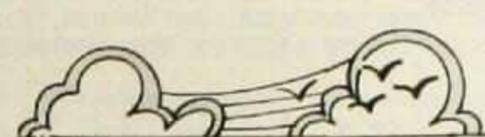
MICKEY GILLEY—Lonely Christmas Call (2:18); producer: Eddie Kilroy; writers: George Jones-George Riddle; publisher: Glad, BMI, Playboy P6095A.

JESSECA JAMES—Give Me One Good Reason (2:43); producer: Twitty Bird Productions; writer: Wayland Holyfield; publishers: Vogue/Maplehill, BMI, MCA MCA40660.

JIMMIE PETERS & FRIENDS—Love Takes Care Of Us (3:24); producer: Vic McAlpin; writers: Jimmie Peters/M. McNair; publishers: Twitty Bird/Spinback, BMI, Moonlite M7.

JOHNNY RUSSELL—The Son Of Hickory Holler's Tramp (3:25); producer: Tom Collins; writer: Dallas Frazier; publisher: Acuff-Rose, BMI, RCA JH10853.

HARLAN SANDERS—A Southern Star In A Northern Sky (2:35); producer: Sam's Creek Productions, Inc.; writers: H. Sanders-R.C. O'Leary; publisher: Warner-Tamerlane, BMI, Epic 850312.



TOM JONES—Say You'll Stay Until Tomorrow (3:32); producer: Gordon Mills; writers: R. Greenaway, B. Mason; publisher: Dick James, BMI, Epic 850308. This big-melody ballad with its loping beat calls on the country-MOR side of Jones' versatile vocal abilities. With MAM stablemate Humperdinck scoring a major pop hit with his first CBS hit, Jones is clearly determined to follow the same route with quality material and is guesting on every tv show around.

recommended

HERB PEDERSEN—Our Baby's Gone (2:43); producer: Mike Post; writer: H. Pedersen; publisher: Darla, ASCAP, Epic 850309.

BITTERSWEET—Please Don't Tell Me Goodnight (3:29); producer: Tony Camillo; writer: M. Bonagura Jr.; publisher: Bittersweet, ASCAP, Big Tree BT16080 (Atlantic).

PATTI AUSTIN—Say You Love Me (3:07); producer: Creed Taylor; writer: Patti Austin; publisher: Antasia, ASCAP, CTI 0133.



PARKER MCGEE—I Just Can't Say No To You (3:06); producer: Kyle Lehning; writers: Parker McGee, Steve Gibson; publisher: Dawnbreaker, BMI, Big Tree BT16082 (Atlantic). The writer of both of England Dan & John Ford Coley's big singles debuts here with a countryish ballad lament that has less of the breezy, instant accessibility of "I'd Really Love To See You Tonight," but ultimately more heartfelt vocal poignance. "I swore I'd never get this close again," goes the lyric, "but I can't seem to stop myself from falling."

CRACKERS—Don't Take Away The Music (3:13); producer: Lenny Roberts; writer: Jerry Tawney; publisher: Lazy Libra, ASCAP, Warner Brothers WBS8300. The label that has been riding high with the Doobie Bros. for four years here unveils a new act with much the same driving boogie approach of a Doobies classic like "Listen To The Music." Thoroughly upbeat, cherry number.

BRAINSTORM—Wake Up And Be Somebody (3:48); producer: Jerry Peters; writer: Gerald Kent; publisher: Interior, BMI, Tabu JB10811. Interesting, complex soul/pop entry alternates between a spirited horn attack, a funky Latino beat, a positive, life-affirming lyrical message; and the vocal exuberance that has given the Sylvers some high-charting single successes this year.

Billboard's Recommended LPs

Continued from page 58

jazz

DUKE ELLINGTON—1938, Smithsonian Collection R003. All 32 masters in this double-decker were cut on wax in '38, a good but not the best year for the D.C. pianist. There are excellent solos by Johnny Hodges, Rex Stewart, Cootie Williams, Lawrence Brown and Harry Carney throughout. Enhancing the presentation are detailed, informative liner notes and six halftones. Jerry Valburn re-recorded the 38-year-old Brunswick masters effectively. **Best cuts:** "Lost In Meditation," "The Gal From Joe's," "I Let A Song Go Out Of My Heart," "Braggin' In Brass," "Rose Of The Rio Grande."

IKE ISAACS AT THE—Pied Piper, RGB, RGB2001. Steady mainstream jazz cut in L.A. in 1967 but delightfully swinging and fresh sounding today. Jack Wilson's piano reflects his ability to get into a breezy tune or a driving one and make the melody perk along. Isaac's bass, firm and always solid and drummer Jimmy Sith's crisp stick work are cleanly isolated on this remote session at the Pied Piper club. The material represents a blending of popular jazz and pop works of that period. Label is a new musician-owned operation out of Glendale, Calif. **Best cuts:** "Impressions," "I'll Drown In My Own Tears," "Soulin'," "Red I."

AL GAFA QUINTETO—Leblon Beach, Pablo 2310782. After several years with Dizzy Gillespie, guitarist Gafa has struck out on his own, aided by some excellent material and a superb backup group. Pianist Kenny Barron, bassist Ben Brown, drummer Al Foster and percussionist Azzedin Weston do a lot to bring out Gafa's sensitive stylings. He is a technician in his approach to the instrument and has produced a very good true jazz LP. **Best cuts:** "Barcelona," "Land Of The Living Dead," "Sometimes You Win, Sometimes You Lose," "Con Alma."

LEONARD FEATHER—Encyclopedia Of Jazz In The '70s, RCA APL11984. This is a continuation of the record series that accompanied Feather's "Encyclopedia Of Jazz" and "Encyclopedia Of Jazz" in the sixties books. Culled from the grooves of recent RCA and Flying Dutchman LPs, this two-record set features a nice cross section of jazz. Artists include: Lonnie Liston Smith, Gil Evans, Buddy Rich, Groove Holmes, Gato Barbieri, Duke Ellington, Oliver Nelson, Nina Simone, Cleo Laine, Shelly Manne and Blues Mitchell, among others. **Best cuts:** All of these tracks are featured on other LPs.

GEORGE DUKE—Liberated Fantasies, BASF G22835 (Audiofidelity). Pianist combines vocal expansiveness with his own adroit keyboard efforts to produce a blend which is only partially artistically successful. His name as a major modern crossover jazz/pop pianist should pull customers. There are too many weak assisting voices on half of the eight cuts. But the blending of voices scating along with the melody on the lengthy "Liberated Fantasy" cut is the LP's high point. **Best cuts:** "Liberated Fantasy," "Back To Where We Never Left," "After The Love."

CHARLENE—It Ain't Easy Comin' Down (3:28); producer: Ron Miller; writers: Ron Miller, Ken Hirsch; publisher: Stone Diamond, BMI, Prodigal P0632F (Motown). Veteran heavy-weight Motown writer has another fine song in this anguished ballad geared for MOR and pop stations. Charlene's vocal is occasionally whispy, but ultimately so highly emotional and even gutsy enough to discourage the inevitable comparisons with Olivia Newton-John.

MESA—Sailing Ships (3:40); producers: C. Ivey, T. Woodford; writers: Pace, Paglia, Notaro, Rekers, Desenants; publishers: Song Tailors/Everybodys/Intercontinental Tunes, BMI, Ariola America P7654. The sensory experience of being on an ocean voyage is called up here, with a synthesizer used well to suggest a misty fog. Basically a low-key romantic ode, the theme of longing is conveyed in the opening line, "Keep your eyes on the harbor/Cause any day I'll be coming home."

PAUL HARRISON—Gimme Some Time (2:58); producer: Norbert Putnam; writer: Paul Harrison; publisher: Screen Gems-EMI, BMI, RSO RS863. Lots of brass and a thoroughly upbeat Spinners vocal approach on this cheery, totally AM commercial soul/pop entry. The delivery is infectious on lighthearted lyrics.

ROBBIN THOMPSON—Boy From Boston (2:45); producer: Jim Mason; writer: Robbin Thompson; publisher: Out There, ASCAP, Nemperor 010 (Atlantic). "Man, that boy from Boston could sing a country song." That's the message of this countryish number that's loaded with steel and the tear-stained California country/pop sound of the Eagles or Jackson Browne.

MICKI FUHRMAN—I Can Feel Love (2:57); producers: Harold Shedd-Phil Baugh; writer: Jim Hayner; publisher: Cedarwood, BMI, Louisiana Hayride RPA7611A. Solid country outing from a performer on the "Louisiana Hayride" broadcasts marks the debut of the Louisiana Hayride label as well as Fuhrman. A lovesong with a singalong type chorus could boost her down the success route of other Hayride alumni such as Webb Pierce, Johnny Horton and Elvis Presley.

Picks—a top 30 chart tune in the opinion of the review panel which voted for the selections published this week; recommended—a tune predicted to land on the Hot 100 between 31 and 100. Review editor—Nat Freedland.

ELLA FITZGERALD—Cole Porter Songbook, Verve 22511. Memorable 1956 vocals by Ella spot Buddy Bregman's studio band as backup in the recital of 32 Porter standards in this repackaging. This twin LP release sports excellent annotation by Chris Albertson and Robert Kimball, and the enviable versatility of Fitzgerald repeatedly is evident. **Best cuts:** "Do I Love You," "I Concentrate On You," "All Through The Night," "All Of You."

CHARLIE PARKER—The Verve Years, Vol. 2, Verve 22512. Here's a valuable reissue of 29 cuts from the Kansas City Yardbird's 1950-51 studio and Carnegie Hall sessions produced by Norman Granz, including some with Buddy Rich, Coleman Hawkins, Hank Jones, John Lewis and Miles Davis. The Bird's daring flights on alto appear just as spectacular today as a quarter-century ago. It's a welcome two-LP reissue. **Best cuts:** "April In Paris," "She Rote," "K. C. Blues," "Laura," "Dancing In The Dark."

LLOYD ELLIS QUINTET—Las Vegas 3 A. M., Famous Door HL110. The Nevada guitarist, an alumnus of the Red Norvo and Monk Montgomery combos, reels off six long tracks here with solid help from Carl Fontana, trombone, Charles McLean, alto sax, Bob Badgley, bass, and Stan Harris, drums. Entire LP was taped in Vegas by producer Harry Lim on a late night session last June; results are swinging and tasty with Ellis and Fontana trading off inventive solos. **Best cuts:** "All The Things You Are," "Vegas Blues Jam," "It's A Wonderful World."

CZESLAW NIEMAN—Mourners Rhapsody, Import IMP1004. From blues to jazz to church music, this album recorded in 1974 by Polish keyboard artists Czeslaw Nieman is as contemporary as anything coming out of the West. Available previously only on import, it also features such coming jazz artists as Jan Hammer, John Abercrombie, Michael Urbaniak and Rick Laird. **Best cuts:** "I've Got Nobody Who Needs Me," "Inside I'm Dying," "Mourners Rhapsody."

AL WILLIAMS QUINTET—Sandance, Renaissance. New Southern California label bows with hard-driving modern sounds cut live at a Long Beach area club. Leader's modern drumming spearheads the efforts of trumpeter Nolan Smith, pianist Dwight Dickerson, saxman Charles Owens, bassist Leroy Vinnegar and percussionist Victor Cardenas. Producer Dennis Smith lets the band have its freedom but it doesn't stray from the core of the melodies. **Best cuts:** "Sandance," "Love Spring," "Good Bye Centennial." Label is handled by California Record Distributors in L.A.

NORMAN WILLIAMS—The Bishop, Theresa TR101. There is some interesting blowing by the alto sax leader for this El Cerrito, Calif., label. The music is a good mixture of controlled avant-gardism and some free-form improvisations. The seven cuts are all open-faced originals by Williams and Paul Arslanian, his pianist. Williams knows how to melodically distort his notes and he is also a straight-ahead on-line melody player. **Best cuts:** "Figure Eight," "Don't Go Way Mad," "Trane's Paradise."

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.	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE					THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE								
				ALBUM	4-CHANNEL	8-TRACK	Q-B TAPE	CASSETTE						REEL TO REEL	ALBUM	4-CHANNEL	8-TRACK	Q-B TAPE					CASSETTE	REEL TO REEL	ALBUM	4-CHANNEL	8-TRACK	Q-B TAPE	CASSETTE	REEL TO REEL	
★	1	8	STEVIE WONDER Songs In The Key Of Life Tambora T13 380C2 (Motown)	11.98	15.98	15.98				★	41	16	DR. BUZZARD'S ORIGINAL SAVANNAH BAND RCA APL1 1504	6.98	7.95	7.95				★	109	4	BRICK Good High Bang BLP 408 (Web W)	6.98	7.98	7.98					
★	6	21	ROD STEWART A Night On The Town Warner Bros. BS 2938	6.98	7.97	7.97				★	37	26	9	STILLS-YOUNG BAND Long May You Run Reprise MS 2253 (Warner Bros.)	6.98	7.97	7.97				★	72	73	28	CHICAGO IX CHICAGO'S GREATEST HITS Columbia PC 33500	6.98	7.98	7.98			
	3	4	11	BOSTON Epic PC 34388	6.98	7.97	7.97			★	42	14	JOHN DENVER Spirit RCA APL1 1594	6.98	7.95	7.95				★	73	63	16	HALL & OATES Abandoned Luncheonette Atlantic SD 7268	6.98	7.95	7.95				
	4	5	8	EARTH, WIND & FIRE Spirit Columbia PC 34241	6.98	7.98	7.98			★	85	3	BRASS CONSTRUCTION II United Artists UA LA677-C	6.98	7.98	7.98				★	74	40	10	RUSH All The World Is A Stage Mercury SRM 2 7508 (Phonogram)	7.98	9.95	9.95				
	5	2	5	LED ZEPPELIN Soundtrack From The Film/ The Song Remains The Same Swan Song SS 2 201 (Atlantic)	11.98	11.97	11.97			★	40	43	7	LEON RUSSELL Best Of Leon Shirley SR1 52084 (ABC)	6.98	7.95	7.95				★	75	77	16	DR. HOOK A Little Bit More Capitol ST 11522	6.98	7.98	7.98			
	6	3	4	ELTON JOHN Blue Moves MCA/Rocket 2 11004	12.98	13.98	13.98			★	47	31	FIREFALL Atlantic SD 18174	6.98	7.97	7.97				★	76	51	6	BLACK SABBATH Technical Ecstasy Warner Bros. BS 2963	6.98	7.97	7.97				
	7	7	45	PETER FRAMPTON Frampton Comes Alive A&M SP 3703	7.98	9.98	9.98			★	55	10	Q'JAYS Message In Our Music Philadelphia International PZ 34245 (Epic)	6.98	7.98	7.98				★	77	69	21	AVERAGE WHITE BAND Soul Searching Atlantic SD 18179	6.98	7.97	7.97				
★	10	28	STEVE MILLER BAND Fly Like An Eagle Capitol ST 11487	6.98	7.98	7.98			★	43	44	38	THE CAPTAIN & TENNILLE Song Of Joy A&M SP 4570	6.98	7.98	7.98				★	78	60	10	I HEARD THAT !! THE MUSICAL WORLD OF QUINCY JONES A&M SP 3705	7.98	9.98	9.98				
	9	39	3	JACKSON BROWNE The Pretender Asylum ZL 1879	6.98	7.97	7.97			★	54	5	KANSAS Leftoverture Kutshner PZ 34224 (Epic)	6.98	7.98	7.98				★	79	64	12	BAY CITY ROLLERS Dedication Avista AL 4093	6.98	7.98	7.98				
★	12	6	ELECTRIC LIGHT ORCHESTRA A New World Record United Artists UA LA679-C	6.98	7.98	7.98			★	45	46	7	VICKI SUE ROBINSON RCA APL1 1829	6.98	7.95	7.95				★	81	71	7	SALSOL ORCHESTRA Nice 'N' Naasty Salsol SS 5502 (Capitron)	6.98	7.98	7.98				
	11	8	10	BEE GEES Children Of The World RSD RS1 3003 (Polydor)	6.98	7.95	7.95			★	57	5	BURTON CUMMINGS Portrait/CBS PR 34261	6.98	7.98	7.98				★	83	87	10	LITTLE RIVER BAND Little River Band Harvest ST 11512 (Capitol)	6.98	7.98	7.98				
★	14	24	GORDON LIGHTFOOT Summertime Dream Reprise MS 2236 (Warner Bros.)	6.98	7.97	7.97	8.95		★	47	49	9	ROBIN TROWER Long Misty Days Chrysalis CHR 1107	6.98	7.98	7.98				★	85	91	5	BARRY DeVORZON & PERRY BOTKIN JR. Nadia's Theme A&M SP 3412	5.98	6.98	6.98				
★	18	3	DOOBIE BROTHERS The Best Of The Doobies Warner Bros. BS 2978	6.98	7.97	7.97			★	58	3	FOGHAT Night Shift Bearsville BR 6962 (Warner Bros.)	6.98	7.97	7.97				★	87	87	10	LITTLE RIVER BAND Little River Band Harvest ST 11512 (Capitol)	6.98	7.98	7.98					
	14	9	10	LYNYRD SKYNYRD One More For The Road MCA MCA 2 6001	7.98	8.98	8.98			★	59	12	MARILYN MCCOO & BILLY DAVIS JR. I Hope We Get To Love In Time ABC ABCD 952	6.98	7.95	7.95				★	88	94	3	MELISSA MANCHESTER Help Is On The Way Avista AL 4095	6.98	7.98	7.98				
	15	11	35	HEART Dreamboat Annie Meridian MRS 5005	6.98	7.98	7.98			★	50	50	34	GEORGE BENSON Breezin' Warner Bros. BS 2919	6.98	7.97	7.97	8.95			★	89	92	7	BOB MARLEY & THE WAILERS Live Island ILPS 9276	6.98	7.98	7.98			
	16	16	15	DARYL HALL & JOHN OATES Bigger Than Both Of Us RCA APL1 1467	6.98	7.95	7.95			★	51	56	22	JEFFERSON STARSHIP Spitfire Giant GFL1 1557 (RCA)	6.98	7.98	7.98	7.95			★	90	92	7	THE JACKSONS Epic PE 34229	6.98	7.98	7.98			
	17	15	8	ERIC CLAPTON No Reason To Cry RSD RS 1 3004 (Polydor)	6.98	7.98	7.98			★	52	45	15	THE EMOTIONS Flowers Columbia PC 34152	6.98	7.98	7.98				★	91	95	28	AEROSMITH Rocks Columbia PC 34165	6.98	7.98	7.98	7.98	7.98	
	18	19	38	BOZ SCAGGS Silk Degrees Columbia PC 13920	6.98	7.98	7.98			★	53	53	16	BARRY MANILOW This One's For You Avista AL 4090	6.98	7.98	7.98	7.98			★	93	95	28	DAVE MASON Certified Live Columbia PG 34174	7.98	8.98	8.98			
	19	20	16	ENGLAND DAN & JOHN FORD COLEY Nights Are Forever Big Tree BT 89517 (Atlantic)	6.98	7.97	7.97			★	55	16	LTD Love To The World A&M SP 4589	6.98	7.98	7.98				★	94	97	157	JOHN DENVER Greatest Hits RCA CPL1 0374	6.98	7.95	7.95	8.95			
	20	21	8	PARLIAMENT The Clones Of Dr. Funkenstein Casablanca NBLP 7034	6.98	7.98	7.98			★	57	28	8	RINGO STARR Ringo's Rotogravure Atlantic SD 18193	6.98	7.97	7.97				★	95	97	157	JOHN DENVER Greatest Hits RCA CPL1 0374	6.98	7.95	7.95	8.95		
★	25	3	KISS Rock And Roll Over Casablanca NBLP 7037	6.98	7.98	7.98			★	58	62	4	BOB SEGER & THE SILVER BULLET BAND Night Moves Capitol ST 11597	6.98	7.98	7.98				★	97	99	7	PAUL ANKA The Painter United Artists UA LA653-G	6.98	7.98	7.98	7.98			
	22	22	22	COMMODORES Hot On The Tracks Motown M6 861 51	6.98	7.98	7.98			★	59	48	12	ABBA Greatest Hits Atlantic SD 18189	6.98	7.97	7.97				★	98	98	23	NEIL DIAMOND Beautiful Noise Columbia PC 32945	6.98	7.98	7.98			
	23	23	71	FLEETWOOD MAC Reprise MS 2225 (Warner Bros.)	6.98	7.97	7.97	8.95		★	60	4	BEE GEES Gold, Vol. 1 RSD RS 1 3006 (Polydor)	6.98	7.98	7.98				★	99	101	13	JUDY COLLINS Bread And Roses Elektra ZL 1076	6.98	7.97	7.97				
	24	17	23	CHICAGO X Columbia PC 34200	7.98	7.98	7.98	7.98		★	61	61	25	BLUE OYSTER CULT Agents Of Fortune Columbia PC 34164	6.98	7.98	7.98				★	100	102	78	THE CAPTAIN & TENNILLE Love Will Keep Us Together A&M SP 4552	6.98	6.98	7.98	7.98	7.98	
	25	13	7	K.C. & THE SUNSHINE BAND Part 3 TK 605	6.98	7.98	7.98			★	62	36	14	WAR Greatest Hits United Artists UA LA648-G	6.98	7.98	7.98				★	101	106	20	NORMAN CONNORS You Are My Starship Huddah RDS 5655	6.98	7.95	7.95			
	26	27	15	LINDA RONSTADT Hasten Down The Wind Asylum ZL 1072	6.98	7.97	7.97			★	63	38	19	HAPPINESS IS BEING WITH THE SPINNERS Atlantic SD 18181	6.98	7.97	7.97				★	102	107	13	TOWER OF POWER Ain't Nothin' Stoppin' Us Now Columbia PC 34100	6.98	7.98	7.98	7.98	7.98	
★	29	40	EAGLES Their Greatest Hits 1971-1975 Asylum ZL 1052	6.98	7.97	7.97			★	64	68	5	JOAN BAEZ Gulf Winds A&M SP 4603	6.98	7.98	7.98				★	103	108	6	DENIECE WILLIAMS This Is Niecey Columbia PC 34242	6.98	7.98	7.98				
★	31	9	AL STEWART Year Of The Cat Juno JKS 7022	6.94	7.95	7.95			★	65	16	LTD Love To The World A&M SP 4589	6.98	7.98	7.98				★	104	104	9	DAVID BROMBERG How Late 'Til Ya Play 'Til Fantasy F 79007	7.98	8.98	8.98					
★	33	21	ALICE COOPER GOES TO HELL Warner Bros. BS 2896	6.98	7.97	7.97			★	66	2	THE BEST OF GEORGE HARRISON Capitol ST 11578	6.98	7.98	7.98				★	105	103	20	WILD CHERRY Epic Sweet City PE 34195	6.98	7.98	7.98					
	30	30	5	DONNA SUMMER Four Seasons Of Love Casablanca NBLP 7038 (Casablanca)	6.98	7.98	7.98			★	67	2	THE BEST OF GEORGE HARRISON Capitol ST 11578	6.98	7.98	7.98				★	105	103	20	WILD CHERRY Epic Sweet City PE 34195	6.98	7.98	7.98				
	31	32	9	RICHARD PRYOR Bicentennial Nigger Warner Bros. BS 2960	6.98	7.97	7.97			★	68	74	7	ROBERT PALMER Some People Can Do What They Like Island ILPS 9420	6.98	7.98	7.98				★	105	103	20	WILD CHERRY Epic Sweet City PE 34195	6.98	7.98	7.98			
★	35	4	OHIO PLAYERS GOLD Mercury SRM 1 1122 (Phonogram)	6.98	7.95	7.95			★	69	72	11	STANLEY CLARKE School Days Mercury NE 439 (Atlantic)	6.98	7.97	7.97				★	105	103	20	WILD CHERRY Epic Sweet City PE 34195	6.98	7.98	7.98				
	33	34	5	PHOEBE SNOW It Looks Like Snow Columbia PC 34378	6.98	7.98	7.98			★	70	4	BEE GEES Gold, Vol. 1 RSD RS 1 3006 (Polydor)	6.98	7.98	7.98				★	105	103	20	WILD CHERRY Epic Sweet City PE 34195	6.98	7.98	7.98				
★	37	5	OLIVIA NEWTON-JOHN Don't Stop Believin' MCA 2223	6.98	7.98	7.98			★	71	11	STANLEY CLARKE School Days Mercury NE 439 (Atlantic)	6.98	7.97	7.97				★	105	103	20	WILD CHERRY Epic Sweet City PE 34195	6.98	7.98	7.98					
	35	24	10	TED NUGENT Free For All Epic PE 34121	6.98	7.98	7.98	7.98		★	72	11	STANLEY CLARKE School Days Mercury NE 439 (Atlantic)	6.98	7.97	7.97				★	105	103	20	WILD CHERRY Epic Sweet City PE 34195	6.98	7.98	7.98				
	35	24	10	TED NUGENT Free For All Epic PE 34121	6.98	7.98	7.98	7.98		★	73	11	STANLEY CLARKE School Days Mercury NE 439 (Atlantic)	6.98	7.97	7.97				★	105	103	20	WILD CHERRY Epic Sweet City PE 34195	6.98	7.98	7.98				
	35	24	10	TED NUGENT Free For All Epic PE 34121	6.98	7.98	7.98	7.98		★	74	11	STANLEY CLARKE School Days Mercury NE 439 (Atlantic)	6.98	7.97	7.97				★	105	103	20	WILD CHERRY Epic Sweet City PE 34195	6.98	7.98	7.98				
	35	24	10	TED NUGENT Free For All Epic PE 34121	6.98	7.98	7.98	7.98		★	75	11	STANLEY CLARKE School Days Mercury NE 439 (Atlantic)	6.98	7.97	7.97				★	105	103	20	WILD CHERRY Epic Sweet City PE 34195	6.98	7.98	7.98				
	35	24	10																												

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63 Bullet—Record World



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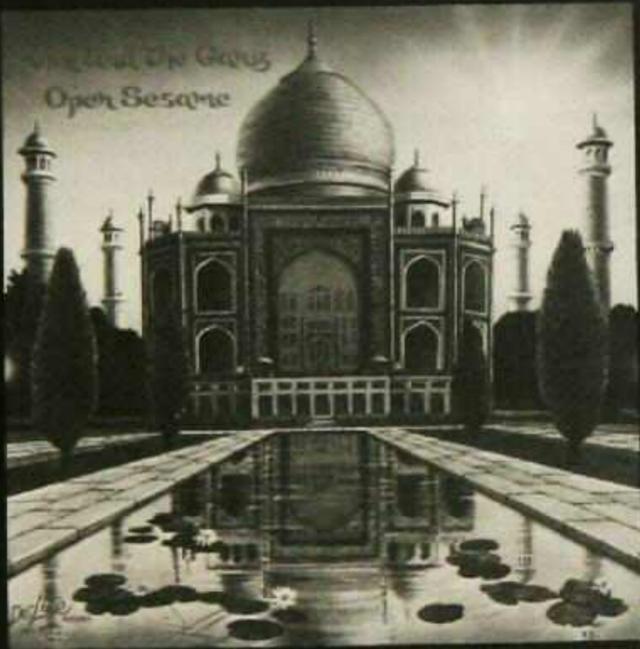


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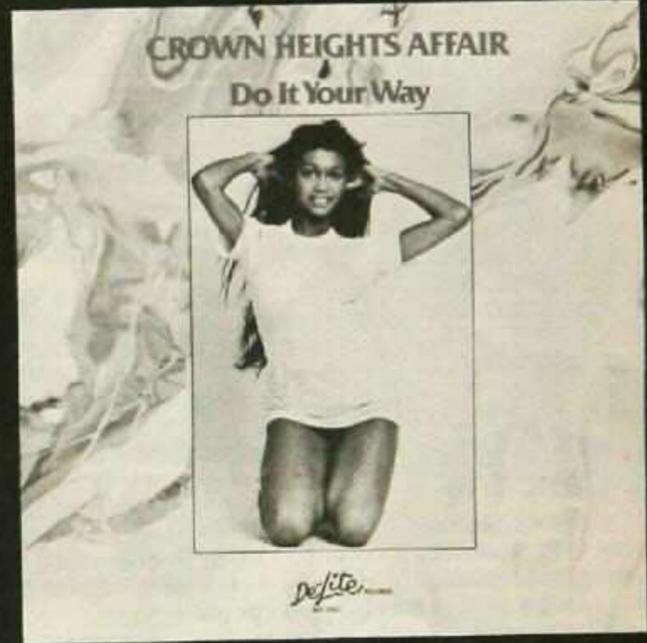
OPEN SESAME



Billboard New Entry	B.B.	C.B.	R.W.	Nov. 20
R. & B. LP Chart	20	29	47	
Top 100 Charts	89	102		

Single **DEP-1586** OPEN SESAME

Produced by Ronald Bell and Claydes Smith
for K.G. Productions



DEP-2022

DO IT YOUR WAY

Single **DEP-1588** DANCIN'

Produced by Freida Nerangis and Britt Britton
for Cobrini Productions Corp.

DeLuxe
RECORDS

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Polydor And MCA Tieup

LOS ANGELES—MCA Records and Polydor International have signed a long-term licensing agreement giving Polydor distribution rights for the entire MCA catalog in West Germany, Austria, Switzerland and Scandinavia. Also covered are the old Decca and Kapp catalogs.

The deal was signed in Hamburg by Lou Cook, MCA vice president of administration, and Walter Stein-Schomburg, vice president of Polydor International GmbH, following extensive negotiations.

According to the terms, the MCA catalog will be distributed in West Germany by Metronome Records GmbH, in Austria by Amadeo Osterreichische Schallplatten and by Polydor in Switzerland and Scandinavia.

The MCA catalog was formerly distributed in West Germany by Teldec and by Musicvertrieb in Austria and Switzerland.



SILL FESTIVITIES—Abba Eban, Israeli Ambassador; Lester Sill, Screen Gems Music chief; and Mike Stewart, United Artists Music Group president, get together at the Israel Bond fund-raising dinner honoring Sill earlier this month. Stewart was chairman of the affair which raised several million dollars in pledges from some 1,200 guests.

Chi Flip Side Expands Space

CHICAGO—Flip Side, a five-outlet retail chain here, has acquired office and warehouse facilities in Arlington Heights, Ill., a suburb approximately 25 miles northwest of Chicago's Loop. The 4,000-square-foot plant at 209 W. University Drive, will house operations previously conducted from the chain's original retail branch, on Chicago's north side. That store remains open.

"It will give us the proper room to do our warehousing the way it should be done," comments Larry Rosenbaum, one of the Flip Side owners.

Distribution Deal

• *Continued from page 12*

duced Diana Ross, Jermaine Jackson and G.C. Cameron recently.

Mrs. Gordy started Tri-Phi and Anna Records, Detroit labels. The latter had the original "Money" hit by Barrett Strong in the late 1950s.

Richard Campaign

LOS ANGELES—Rocket Records and MCA Records are embarking on a marketing campaign to support the release of Cliff Richard's new single, "I Can't Ask For Any More Than You," from his million-selling "I'm Nearly Famous" LP.

As part of the new promotion campaign, the album cover of "I'm Nearly Famous" has been redesigned with new promotional material to be distributed throughout the U.S. and Canada.

L.A. GETS 'BEATLEFEST'

LOS ANGELES—The Beatlefest shifted to Los Angeles for a Nov. 26-28 event at the Marriott Hotel, says convention chairmen Mark Lapidus and Irwin Beer, who've already held important Beatles conventions in New York and Philadelphia.

The fanfare type of convention featured everything for a live sound-alike band to panel discussions led by Beatle experts, a Beatle museum, Beatle movies, dealer swap rooms, contests.

From Los Angeles, the two promoters will take the convention to San Francisco's Hilton Hotel Dec. 19-20, then to New York's Statler Hilton for the third annual event in that city. Future Beatlefest cities will include Atlanta, Chicago, Houston, St. Louis, and others.

John Cohen, founder-president of the Disc Records national retail chain, replaces Lou Kwiker as NARM 1977 convention chairman.

Is a law enforcement agency in New York investigating a now defunct record label for possible tax evasion? The label once was a monster. . . . General Recording Corp., Atlanta, is the subject of a bankruptcy petition to a federal referee there. North American Music Industries and Capitol Records are creditors petitioning for the action.

Those attending the **Billboard Radio Forum** in New Orleans will be treated to a showing of 20th Century-Fox's film, "All This And World War II," Saturday (4) at 2 p.m. . . . Ahmet Ertegun receives the sixth annual Humanitarian Award tendered by the Conference of Personal Managers-East April 29 in New York. . . . Barry Manilow and DJs from WXLO-FM along with Lady Flash were aboard a float in the Macy's Thanksgiving parade. . . . Shel Silverstein rediscovered Bobby Gosh, who did "A Little Bit More" for Dr. Hook when he bought a 39c copy of his 1973 album, "Sitting In the Quiet." It resulted in a Capitol pact. . . . Charles Strouse and Lee Adams collaborate the score of "A Broadway Musical," due next fall from producer Norman Kean. Kean teaches about Broadway at the New York Univ. division of liberal education, school of continuing education.

Epic Records claims the "Boston" album went platinum in the shortest time yet, 11 weeks. . . . New York's latest spawning ground for newcomers is a club called Barbarann, with Linda Myers, Danny Apolar and Leata Galloway set. . . . Is Steve Popovich ready to ankle the Apple and his Epic Records a&r slot to return to Cleveland, where he was a musician and tv star? . . . Record retailers should take a shot at getting important publicity in local newspapers. Alan Dulberger of 1812 Overtures' four stores, Milwaukee, got half a page on the front page of the local news section in the Sentinel. The Dallas Morning News covered local record/tape retailing in a lengthy feature. . . . Bert Schwartz, eldest of the three brothers who operate the Washington, D.C., diversified firm, became a grandfather for the first time Nov. 21, when son, Jerry, who coordinates the Korvettes stores for District Records, a subsidiary, fathered a son, Joshua. . . . Freda Payne marries Gregory Abbott Dec. 1 in Chicago, with her sister, Scherrie, one of the Supremes, as maid of honor. . . . Jack Bernstein, Heilicher Bros. Dallas manager, has his first-born, Mike, 17, working at the new Sound Warehouse store there.

Is a major independent label investigating the possibility of buying its own record/tape manufacturing facilities? . . . Lynn Hines, daughter of Ed Hines, longtime RCA custom and studio management executive in Nashville, married Tom Moss Nov. 27 there. . . . Eddy Arnold and Jerry Purcell, 12 years together as artist and manager, will get the first annual artist-manager award Dec. 7 in New York at a Conference of Personal Managers-East bash. . . . Also on the kudos dias is J. Martin Emerson, AFM secretary-treasurer, who gets the Israel Labor Award Dec. 8 at the Joint Labor-Management committee of the Music Industry Division of the State of Israel Bond drive. . . . Fania Records moves into the rock field with its release of Eddie Benitez & Nebula's "Night Life" album.

Month Biggest For Phonodisc

NEW YORK—Phonodisc Inc., the distributing arm of Polydor, Phonogram and RSO labels, reports that October was its biggest sales month ever, topping its record September.

Irwin H. Steinberg, president of the Polygram Record Group, and John Frisoli, senior vice president and general manager of Phonodisc Inc., say that the sales surge now gives Phonodisc a 12% share of the industry marketplace on an annualized basis.

This works out to about \$11 million in sales to merchandisers for October, an estimation Phonodisc does not argue with.

As a result of its success Phonodisc is expanding office space with a half floor space more in New York, 25% more space in Dallas, 30% in Cleveland, 35% in Atlanta and a new facility in Los Angeles. Phonodisc is also adding to its staff with new marketing specialists for singles and albums.

Inside Track

Al Silverman, former Town Hall and Candy Stripe one-stop executive, has bought into Stratford Distributors, New York. . . . Wedding bells peal for Ron Oberman, CBS Records director of West Coast merchandising, and Margaret Grieco, freelance writer, Jan. 16 in Los Angeles. And Del Costello, West Coast regional sales chief for CBS, is a recent father of daughter, Hillary Paige. . . . Ronnie Wood and his wife, Krissie, are parents of Jesse James, born Oct. 30 in Los Angeles. . . . The Billy Eckstine band, in which Charlie Parker and many other jazz greats performed, was formed in 1945, after the AFM recording ban. This corrects an error in a review of Savoy reissues (Billboard, Nov. 27). . . . Is MCA building a dome over its Amphitheatre in the Valley?

Jerry Lee Lewis arrested by Memphis police at the gates to the Presley mansion Tuesday (23) at 3 a.m., where he was allegedly brandishing a gun and demanding to see Elvis. Lewis later forfeited his bond with a no-show. . . . What were Otis Smith and Jerry Rubinstein of ABC doing at the WAR party for Booty People? . . . Jerry, what's with the patches on your jacket sleeves? . . . Gary Kellgren, co-owner of Record Plant is offering a reward for a gold record, given him for engineering a Jimi Hendrix recording, which was stolen from his office. Lots of unrest over alleged inequitable apportionment of advertising allowance by labels among the big users.

Warner Bros. Records' royalty department employees won a magnum of fine champagne for the best Thanksgiving pumpkin-carving contest entry. They did one that looked like Groucho. . . . A biographical movie, "The Buddy Holly Story, the Day Music Died," starts shooting Dec. 27 under the aegis of producer Fred Bauer. The \$2 million budgeted flick will shoot around Dallas and New York. . . . Jerry Goldsmith scoring "MacArthur" and "Twilight's Last Gleaming." . . . MCA plans American release of the soundtrack "Evita," the motion picture about Eva Peron, with musical score by Webber & Rice, composers of "J.C., Superstar," due to great U.K. response. . . . RKO Radio completing a two-hour special on Barbra Streisand, which will run on more than 156 stations in conjunction with the opening of her movie, "A Star Is Born," with Kris Kristofferson.

LATE SIGNINGS: Nite City to 20th Century. Group is led by Ray Manzarek. . . . Sparks to Bill Siddons Associates from North American Mgt. . . . Jacky Ward to the William Morris office. . . . Tom Barger to Dawnbreaker/Jasmine Music, the Seals & Crofts firms. . . . Carol Trost to Ven-Jence Records, Carlisle, Ia.

Columbia Record Productions, the custom manufacturing wing, has produced excellent individual black and white graphic brochures on tape and record manufacture. . . . New Times publishing a two-parter on Jann Wenner, Rolling Stone publisher. . . . Irving B. Green, former president/founder of Mercury Records, is in Iran, where he is an executive with Leavitt, the housing developer. Rampage producing two disco spectaculars for Leisure Concepts in Toronto at the International Trade Center. Tavares, Wild Cherry, Carol Douglas and Millie Jackson headline Dec. 18, while James Brown, Dorothy Moore and Double Exposure plus surprise guests work New Year's Eve. . . . Jack Mesler, M.S. Dist. branch manager, Los Angeles, arranged for delivery of turkeys to some 60 employees and close associates which were delivered by office manager Steve Fatica.

New Christmas Product

Herewith a compilation of new Christmas product as provided by manufacturers. This list is published as a buying and stocking guide:

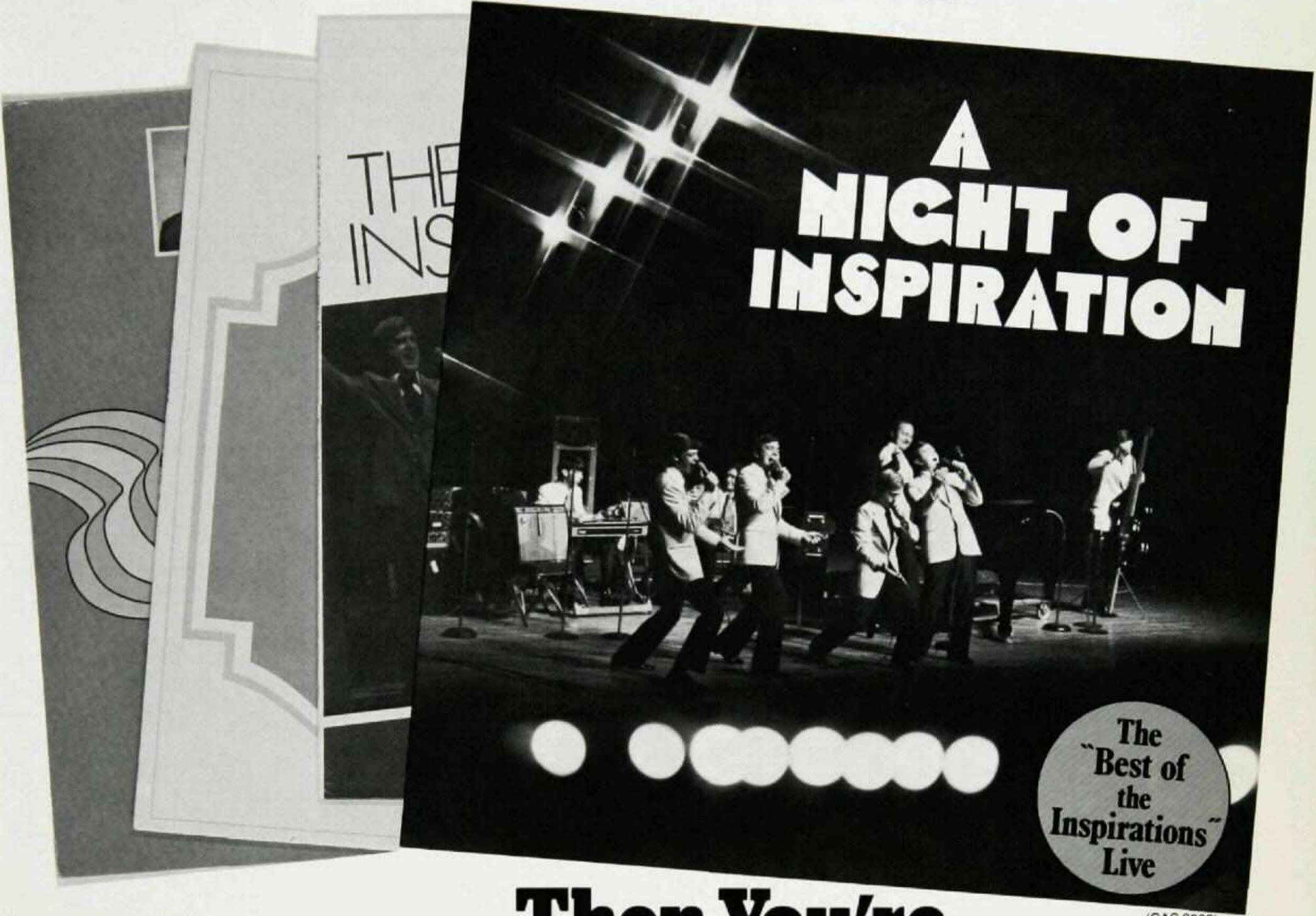
ALBUMS

- CHRISTMAS JOLLIES—The Salsoul Orchestra—Salsoul SZS 5507 (Caytronics)
- FUNKY CHRISTMAS—Lou Donaldson, John Edwards, Impressions, Willis Jackson, Margie Joseph, Luther—Cotillion SD 9911 (Atlantic)
- PHIL SPECTOR'S CHRISTMAS ALBUM—Warner/Spector SP 9103
- THE OSMOND CHRISTMAS ALBUM—Kolob PD-2-8001 (Polydor)

SINGLES

- A TRUCKER'S CHRISTMAS—Lee Arnold—Kirschner ZS8-4268 (Columbia)
- CHRISTMAS IS . . . —Patty Weaver—Re/Se 101
- CHRISTMAS TIME—Jim Cagle—Jay-Vol 126761
- I SAW MOMMY KISSING SANTA CLAUS—Impressions—Cotillion 45-44211 (Atlantic)
- MAY I SPEND EVERY NEW YEAR WITH YOU—T.G. Shepard—Hitsville H-6048 (Motown)
- SLEIGH RIDE—Memphis Horns Orchestra—RSO RS 865 (Polydor)

If You're Not Stocking Gospel Albums Like This Powerful, New, Live Album From The Inspirations-



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Then You're Missing One Of The Biggest Parts Of The Multi-Million Dollar Gospel Marketplace.

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800-792-1084 (In Texas).

We would like to express our thanks to the following artists for a great year

- Stepha Brown
- Heechi (Hong)
- Miriam
- Billy Cochran, George Duke Band
- Johns Cruise
- Loyle Caroll
- Stevie Nicks
- Stevie Nicks
- Dink Hamilton
- Samuel Hanks
- Heartbreak
- Carole King
- Lee Foster
- Michael Murphy
- Silvers
- The Tubes
- Jesse Colin Young

Dan Meiner Paul Galtman Fred Brubaker

Monterey Peninsula Artists	3
Big Sur	26
San Luis Obispo	132
Los Angeles	337