

Billboard®

82nd
YEAR

A Billboard Publication

The International Music-Record-Tape Newsweekly

October 23, 1976 • \$1.50

24 Industry Leaders Will Guide IMIC 77

U.K. Pound Drop Affecting Labels With U.S. Links

By TERRI ANDERSON

LONDON—The steady decline in the value of the pound sterling against stronger currencies is exerting increasing economic pressure on U.K. record companies which are British divisions of American concerns, or which have license deals with U.S. labels.

While unwilling to describe the attitude of U.S. companies in general, Richard Robinson, joint managing director of WEA, says: "Our Americans are certainly pretty sympathetic. They are sad about it. They do have some feeling for us and it makes them sick to see us in all this difficulty in Britain."

In common with other British divisions of U.S. companies, WEA annually is given a profit target in dol-

(Continued on page 68)

LOS ANGELES—IMIC 77 (International Industry Music Conference), scheduled for Amsterdam May 15-19, 1977, will be guided by an ad hoc working committee of 24 international industry leaders.

These international executives will help formulate the agenda and guide IMIC's stress on building itself as an annual summit meeting for the world music/record community.

Eight of the members will be from the U.K. and Europe, 12 from the Americas and four from Australasia.

This seventh edition of IMIC will be presented under the joint auspices of the Billboard Group of in-

(Continued on page 16)

DISCOUNTS, DELAYED BILLING SPUR RISE

Pre-Holiday Inventories Building At Record Rate

Cap Tees 'Million \$' LP Set Ad Blitz

By CLAUDE HALL

LOS ANGELES—In a broad-based campaign to expand record sales far beyond their present boundaries and reach other potential record customers, Capitol Records launches a "million dollar" media attack behind 15 album sets, including five new LPs Oct. 26.

Jim Mazza, vice president of mar-

keting, is spearheading the campaign that will include installation of 2,000 new permanent floor and wall wire record racks in stores strictly to stock Capitol product. It is

(Continued on page 16)

APAA Confab To See New CB/Car Stereos

By STEPHEN TRAIMAN

NEW YORK—The first FCC type-approved prototypes of 40-channel CB/radio/tape combinations will be shown by at least eight major suppliers at this week's APAA in the Las Vegas Convention Center. The three-day (19-21) event also will mark Hy-Gain's entry into car stereo—the first significant personal

(Continued on page 30)

LOS ANGELES—Motivated by attractive discounts and generally superior deferred billing, rackjobbers and retailers are laying in the largest pre-Christmas inventories in history.

Though most pre-holiday stocking plans are not yet over, a check with branch-operated major labels and a handful of independent labels which offered programs indicates the buy-in may be 50% larger than 1975. Retailers seem buoyed by the 1976 holiday sell-through programs already outlined by a number of labels such as WEA (Billboard, Oct. 9).

In addition, deferred billing terms are the most generous ever. Capitol, for example, provides for equal payments in January and February 1977. WEA offers November, January and February due dates. CBS, RCA and Arista offer 30 extra days billing.

(Continued on page 14)

Land Of Oz In Atlanta Record Store

By JOHN SIPPEL

LOS ANGELES—Oz, Enchanted Land of Records & Tapes, which opens on downtown Peachtree St., Atlanta, Nov. 6, promises customers a fantasyland environment.

"It will not look like any record/tape store. It will be pure theater. We have set designers re-creating all the

memorable sets in the Land of Oz, into which we are blending the essential areas to sell everything from recorded product to full lines of accessories and sheet music and folios," boasts David Kaye, originator of the unique merchandising concept.

(Continued on page 12)

What a Week In Nashville!

By GERRY WOOD

NASHVILLE—With Kitty Wells and the late Paul Cohen enshrined in the Country Music Hall of Fame, nearly 1,000 awards going to those involved with hit country product and a dazzling talent lineup at countless shows and suites, the record-breaking 1976 country music

week came to a successful conclusion Sunday (17).

Tempered by a businesslike atmosphere, the event, highlighted by the 51st annual birthday celebration of the "Grand Ole Opry," lured 5,000 registrants and throngs of ra-

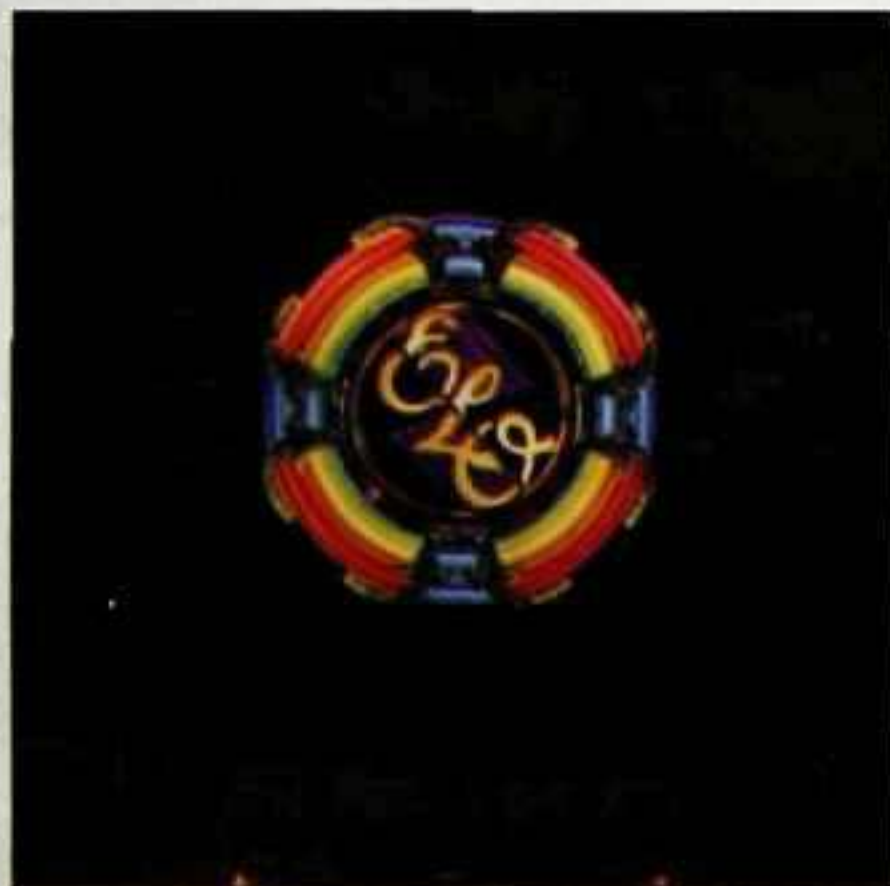
(Continued on page 81)

'Q' Product: Dismal Sales

LOS ANGELES—Four-channel records and tapes are selling at their lowest ebb since the introduction of quad approximately five years ago a national survey of chain retailers and big users indicates. The national canvass was prompted by the report that the Licorice Pizza chain here is probing deletion of all quad recorded product (Billboard, Oct. 16).

And while wholesalers and retailers are taking a removed attitude with the medium, there are technological developments going on which portend greater advancements in sound reproduction. Decoders for matrix systems (SQ and QS) and demodulators for the CD-4 discrete systems are promising

(Continued on page 94)



Like a flight in space, each new album by Electric Light Orchestra is a milestone. Each is a giant step in the growth of modern, contemporary music. Now we have A NEW WORLD RECORD (UA-LA 679-G), the most advanced ELO album ever... destined to be the most accepted, biggest selling ELO album yet... on United Artists Records and Tapes.

(Advertisement)



Black Sabbath has generated a formidable following over the years, as enduring as their molten music. With their first studio album in over two years, **Technical Ecstasy**, Sabbath gives us another lesson from their post-doctoral school of metallurgy. Plus a few surprises, too. Ozzy, Geezer, Tony, and Bill are back with a vengeance on **Technical Ecstasy**, their eighth LP. On Warner Bros. records and tapes. BS 2969.

(Advertisement)

(Advertisement)



... celebrates its Independence!

See page 51

\$6.6 MILLION DEAL

Heilichers In Sale Of Stock To Hartz

LOS ANGELES—Speculation surrounds the sale by Amos and Dan Heilicher of a block of 450,000 shares of Pickwick International common at \$14.75 Thursday (14) and the simultaneous announcement that C. Charles Smith joins the firm in Minneapolis, exclusively reported in Billboard last week.

The Heilicher brothers "and certain members of their families" sold the shares for \$6,637,500 to Hartz Mountain Pet Foods of Harrison, N.J., which purchased 287,000 shares of common from Danny Gittleman of U.S. Records, Boston, in June.

The 737,000 shares represents about 17% of Pickwick's total 4,400,000 shares. It's believed that the Heilichers sold almost all of their shares in the firm.

Smith, executive vice president with Handleman Co., departs that firm Nov. 1 to join the Heilichers retail and rackjobbing division in Minneapolis.

Smith's job is described as being Pickwick International's representative in the operational and administrative phases of the Minneapolis-based operation. Smith was a financial executive with the now defunct Transcon rack operation before joining Handleman. When queried about Smith's authority in the Minneapolis post, Cy Leslie, Pickwick's chairman of the board, said "those details will come later."

The announcement named Leslie as chief executive officer of the national manufacturing, distribution and retailing giant. It pointed out that Amos and Dan Heilicher will continue as president and executive vice president, respectively.

Amos Heilicher was unavailable for comment. The Heilichers (Continued on page 8)

AFM Alters Policies On Withholding

NEW YORK—Local 802 of the AFM has agreed not to withhold pay checks from musicians in order to collect annual dues, work fees or assessments from them. The promise is part of a settlement agreement approved by the National Labor Relations Board.

In addition, the union agreed it cannot withhold wages sent to the union in order to pressure non-members into joining.

According to orchestra leader Del Castile who filed the complaint with the NLRB, the action stems from an incident when 13 recording musicians, most union members, one not, were told that Local 802 would not give them the checks sent to the local by Fania Records until each would first pay owed annual dues, work fees or assessments. They were also told they would not get their checks until the non-union musician joined 802.

No Philly Intl Buy, CBS Says

NEW YORK—Reports that CBS Records may be involved in discussions leading to a purchase of Philadelphia International Records (Billboard, Oct. 16), have been denied by Bruce Lundvall, CBS Records president.

"We have had no discussions, no negotiations whatsoever with Philadelphia International regarding the purchase of their label by CBS Records," says Lundvall. "Earlier this year, we renewed our distribution agreement with Philadelphia International and we are pleased to be able to continue that distribution relationship."

RIAA, NARM In Bar Code Accord On LP Position

By JOHN SIPPEL

LOS ANGELES—A group of the brightest industry executives in data processing and accounting took a giant step forward to printed bar coding information on album backliners at an RIAA-NARM jointly sponsored day-long meeting here Wednesday (13). About the only major hurdle between inclusion of this vital data for electronic scanning, the base for multiple industry improvements from manufacturing through retailing, seemed to be the anticipated reluctance of recording artists and their mentors to accept the 1.5 square-inch area at a designated location on an album backliner.

Nonetheless the entire meeting agreed that every function involving bar coding would be accelerated and improved by placement on the top corner of a cover. But these administration executives had heard enough wailing from the front offices of a label to know the full nelson artists and managers have an artistic content of a cover. In fact, even the more accessible placement of the tiny bar coded box at the top right hand corner which would occupy 1% of a backliner, was debated.

It was finally decided that an East Coast committee, chaired by Fred Langmeyer, CBS, would eventually meet with a West Coast committee, headed by Bill Robertson, Capitol, Dec. 2 in New York to pursue the bar coding introduction program, where a consensus of artist/manager comment would be indicated.

Directed by an outside expert, Shelley Harrison of Symbol Technology Inc., the local meeting agreed upon a 10-digit numeric bar coded box. Exactly how those important numbers will be utilized is undecided, but it's agreed that four digits must indicate the label, one digit the basic configuration, ranging from singles through reel-to-reel tape and final five digits the selection number of the recorded product.

There is disagreement over whether singles should be bar coded. Bill Grady of ABC pointed out that significant economy can result from a mechanization of inventory control and returns of singles.

In a discussion of bar coding versus optical character recognition, it was decided that both would be used (Continued on page 14)

MCA's Cutouts Onto the Market

LOS ANGELES—MCA Records will issue its first cutout series in three years. The cutout list will include 127 titles that have sold below anticipated levels. The aggregate number of albums involved could not be determined.

The cutout list has already been sent to dealers, with product in the process of being returned to MCA pressing plants. The albums will be available on the racks within 60 days.

Sam Passamano, vice president of national sales, says that in the past MCA's cutout product has been marginal because pressings are dictated by demand. "We don't press overruns to make us look good," says Passamano. "When the demand is there we press more. We don't want to get stuck with extra product that won't sell."

Artists on the cutout list will include mostly MCA acts and artists no longer on the company roster. The albums will vary from five to 10 years since initial release.

Passamano says the cutouts will be marketed for a six-month trial period with extensions depending on sales.

Italy To Abolish 50% Foreign Deposit Fee

MILAN—Following recommendations by a committee of the European Economic Community's committee in Brussels, the Italian government has decided to abolish the compulsory 50% deposit (made without interest for a period of three months) on any remittance from abroad in excess of \$115, or 100,000 lire.

But, to avoid unfavorable effects on Italy's balance of trade by a sudden ending of the measure, the deposit will be reduced gradually over a six-month period until it is totally cancelled by April 1977. It will go down to 45% in November, to 40% in December and so on.

The deposit measure, in force since May 3, 1976, was strongly criticized by record industry executives here as it involved a 2%-2.5% interest loss during the withholding period (Continued on page 68)

UNIVERSITY RESPONDS

Syracuse To Offer A Disk-Tape Degree

LOS ANGELES—Syracuse Univ. launches a degree program covering the record/tape industry with the fall semester of 1977, as the first of three accredited courses begins (Billboard, June 30, 1973).

The initial degree is designed primarily to prepare the professional graduate for a career in the musical end of the business, either as an a&r man, producer, arranger, artist or professional recording musician.

Dean M. Douglas Soyars, assistant dean for music, calls it the "music music" curriculum. The other two forthcoming curricula would train a student for careers in either management or communication in music.

The "music music" curriculum begins first because it most closely allies itself to the professional school of music, a part of Syracuse Univ. since 1915. A student would, for example, be required to take 16 hours in the traditional or European music theory, a fundamental part of the basic music education Syracuse affords. In addition, the undergraduate pointing toward the music side of the industry would take such

new courses, especially designed for the new curriculum, as 24 hours on his major instrument and six hours on a minor instrument. Vocal training could be substituted.

In the new curriculum, the student (Continued on page 56)

TV SOUND: A PROBLEM

Audio Priority On 'Soundstage'

By ALAN PENCHANSKY

This is another in a series on the dismal condition of television sound. This week executives of the "Soundstage" program discuss their efforts to overcome built-in shortcomings.

CHICAGO—"Sound is definitely the first priority," Bill Heitz explains about "Soundstage," the public television series which he co-produces and directs here.

Created by the PBS affiliate here, WTTW "Soundstage," perhaps more than any other network program devoted to jazz, folk and rock, has stressed audio, even to the ex-

pense of video. The series now is in its third season.

"I was offended aesthetically the first couple of shows because everytime I took a shot, I had to get a mike in it, or two or three mikes," Heitz, who joined "Soundstage" this season, explains.

"The part of me that comes from commercial television loathes that microphone screwing up somebody's face," he says.

"But two or three weeks after I did the Spinners here, I see the Spinners on the Bill Cosby show, and I don't

see any mikes so I know they're lip-synching. Now I'm more offended by that than I am by the aesthetic presence of the mikes."

The program's pains over audio begin even at its concepting stage. Chuck Mitchell, co-producer of the series: "Basically what we try to do is select acts whose sound will be able to be faithfully represented on tv. This prohibits us from doing certain types of music, most specifically hard rock, metal rock, where a lot of distortion is used." (Continued on page 12)

Country Music Cruises Latest Click In Salty Sea Air

By SALLY HINKLE

NASHVILLE—Country music has joined jazz, pop, classical and nostalgic sounds as the subject for ocean cruises. A successful "Country Cruise" aboard the T.S.S. Mardi Gras, has prompted another voyage being scheduled for her sister ship Jan. 1.

Country music's cruise draw is emphasized by the fact that of the seven cruise ships that sailed from Miami on the weekend of Sept. 5, only the T.S.S. Mardi Gras, the country cruiser, left port with more than its capacity.

The "Country Cruise," a first of its kind, began as the brainchild of Carnivale Cruise Lines and Mission Broadcasting Co. stations. "Country music has a great deal of popularity and cruise lines had never before featured country music on board," comments Jack McCoy of Mission Broadcasting Co. station WWOK, Miami.

Country music artists Hank Williams Jr., Nat Stuckey, Billie Jo Spears, Merle Kilgore, Karen Wheeler, Nate Harve and Don Gerald and Jenny Lee and their Sun Country Band entertained an audience of

some 400 enthusiastic persons nightly on the seven-day cruise of the Caribbean to Nassau, San Juan and St. Thomas.

For a cruise of this type, costs vary from \$250 per person for cabin accommodations to \$750 per person for suites. This particular cruise packed in 925 persons at a gross of \$388,500. Actual expenses ran around \$25,000.

The Jan. 1 cruise will be aboard the T.S.S. Carnivale, with a capacity of 949. Featured country artists for this trip to San Juan, St. Thomas and

San Maarten will include Freddy Weller, Joni Lee, Mel Street and his band, Crystal Gayle, Merle Kilgore, Nat Stuckey, Bobby Bare, Tommy Overstreet and his band, and Don Gerald and Jenny Lee and their Sun Country band.

On a simpler level, a summer concert cruise, sponsored by O'Lunney's nightclub in New York, was so popular that Hugh O'Lunney is planning a similar venture in 1977, using a bigger ship—possibly one of the Staten Island ferries.

O'Lunney's first attempt at taking (Continued on page 78)

Ladytruckers Driving a Winner

By DAVE DEXTER JR.

LOS ANGELES—They started their Ladytruckers firm on \$6 cash and a modicum of ambition in London two years ago. Now Brandy Young and Debi Morris have launched a Southern California branch of their personalized roadie service which offers considerably more than hauling amps and instruments around.

And with Debi spending most of her time in the U.K., Cheryl Houston, who toiled for a time in the publishing wing of A&M Records here, has joined Young in what appears to be a highly promising operation, one which Olivia Newton-John, John Denver, Thin Lizzy and Tim Hardin have relied on in recent weeks.

"Our work," says Young, "is all-inclusive. We are set up to meet a plane at the airport, take over all the equipment of a group in several trucks, if needed, move it to the concert stage, set up the lighting, check out the sound and have a photographer on hand to shoot the gig."

"On three hours notice," she enthuses, "we will provide a 24-foot truck with a driver prepared for a three-week tour. We use CB in our trucks—which we lease—and we can provide a fleet of limousines ranging from 1947 to 1976 Rolls-Royces, Bentleys and Mercedes-Benzes. You demand it—we will produce it."

Young weighs 103 pounds and stands 5-1; Houston is only 4-11 and 105 pounds, but they have learned to handle gear that many men are incapable of managing.

"Ladytruckers is so set up," says Young, "that if Cheryl and I can't do a job physically, we can quickly call in assistance." She adds that on several occasions she and Houston have stitched up musicians' pants and

2 Fems Parlay \$6 & Ambition Into Careers



Roadies: Cheryl Houston (left) and Brandy Young operate Ladytruckers in Los Angeles.

sewed buttons on jackets damaged on the road.

Cognizant of a rival all-female roadie enterprise, Linda Joyce Wheatcroft's Sweet Wheats firm in Los Angeles, Young and Houston wish their competition well but, being women, they purr softly in emphasizing that Ladytruckers was started in 1974 while Sweet Wheats' founding came about last August (Billboard, Sept. 4).

Ladytruckers expects its semi-trailer license to be issued by the California Public Utilities Commission momentarily. The two young women, meanwhile, proudly carry state class 1 operator's licenses.

Young attends classes at UCLA regularly. She is seeking a master's

degree in the School of Fine Arts at the Westwood campus. "When I received my high school diploma I had attended 17 different schools," she notes. "My dad was a navy man. But

now Cheryl and I are permanently located and I revel in going to just one school and to earn an advanced degree in lighting and sound."

The two comely entrepreneurs also are slowly developing Fast 'N Easy, a placement service with which they hope to cover the rock field thoroughly—musicians, singers, publicists, managers, music copyists and others vital to the industry. "But Ladytruckers is our main interest at the moment," Young asserts.

One thing they want to make clear: "We're not into women's lib," Young declares. "Cheryl and I admire and enjoy the macho man. But we resent being called groupies. We've been accused of that and we've had to sidestep a few musicians we've worked with but I think we are beginning to get recognition for what we are—two hard-working women who love the music business and intend to succeed in it."

12-Inch 45 r.p.m. Disco Disks A&M Experiment

LOS ANGELES—A&M Records is experimenting with 12-inch 45 r.p.m. disco singles for promotional purposes only.

The two 12-inch releases are "Get The Funk Outta Ma Face" by the Brothers Johnson and Gato Barbiero's "I Want You." Standard seven-inch versions have also been released for commercial use.

According to Harold Childs, vice president of promotion, preliminary results have been encouraging. "The 12-inch disco singles are getting added airplay on radio and going over in the discos," says Childs.

At present, A&M does not plan any additional 12-inch disco releases.

Stax' Bell Says IRS Owes Him

MEMPHIS—Al Bell, Stax Records owner claims the IRS owes Stax \$1 million in tax refunds which should be applied to offset a \$527,391 lien IRS contends Bell owes the government.

Bell says the \$1 million total is an accumulation of tax credits from 1972 to the present. Stax was shut down in bankruptcy litigation last December.

Bell says he had an understanding with the IRS that the \$527,391 owed by Stax for withholding and social security taxes collected from employees but not paid would be postponed until completion of a federal payola investigation in which Stax is one of the companies under scrutiny.

The IRS filed the tax lien against Bell Sept. 27 contending he was 100% liable for the \$527,391.

U.K.'s Commercial Radio Tallies Gains In 3 Years

By PETER JONES

LONDON — Commercial radio started in the U.K. three years ago this month. Now there are 19 stations covering different areas of the country and operating within the Independent Local Radio organization, with around half of them in a profit-making situation.

That was a key point stressed in some frequently heated sessions at the second Broadcasting Forum held in Birmingham and organized by Music Week. The event drew representatives from the stations concerned, from the BBC, from record

companies and other areas of the industry.

One often-heard plea was for more independent commercial stations on U.S. lines. Bob Payton, American account director of J. Walter Thompson and a resident in Britain for four years, said: "The aim is to entertain. There is no need for a set format to exist. If London is the size of Chicago, why can't it have 30 radio stations like Chicago? People have ears and want to use them. The fact is that consumers in

(Continued on page 74)

Executive Turntable

John Backe, head of the CBS/Publishing Group and a corporate vice president since 1973, named president of CBS Inc., New York, succeeding Arthur Taylor, who resigned. Backe had been with General Electric, Silver Burdett and General Learning Co., a joint venture of GE and Time Inc., which he headed when tapped for the earlier CBS post. . . . Alan Ross named controller of WEA International in Los Angeles. He was director of management consulting services for Leventhal and Horwath and consultant with Arthur Young & Co. of Seattle. . . . Jimmy Zisson to newly created post of general manager directing all aspects of A&M Records' activity in New York. . . . Alan Ostroff is new product manager of Epic Records and Associated Labels in



Ross

New York. Previously Ostroff served as manager, merchandising and sales administration at the company. . . . George Salovich appointed director of merchandising/marketing coordinator for Atlantic Records, New York. Salovich is former WEA marketing coordinator for the metropolitan New York and New Jersey market. . . . At London Records headquarters, New York, Harold Fein appointed tape sales coordinator. Fein, a former three-year veteran of London, was most recently national promotion director for Salsoul Records. Also at London, Montrue Stoner-Townsend named administrative assistant to the national sales manager. She comes from Thruppence Ltd. where she was an agent. And Stanley Gruber is London's new customer sales coordinator. He was office manager of London Records Distributing Corp. in the field. Bob Stubenrauch, formerly liaison between London and Ampex Tapes, is named Midwest district manager in Chicago. . . . Neil Portnow becomes a producer for RCA Records in New York. Portnow was manager, talent acquisition and development, for Screen Gems/EMI Music. . . . Tony Lane picked as art director for Electra/Asylum Records,



Zisson



Salovich

Los Angeles. He comes from Rolling Stone magazine where he was art director. . . . At Phonogram Inc./Mercury, Cincinnati, Mike Rizk rejoins as local promo rep covering Cincinnati, Indianapolis, Columbus and Louisville, Ky. And Wayne Cordray in Seattle comes aboard in the same position covering the Northwest territory. . . . Bill Allen joins ASI Records, Minneapolis, in the newly created position of national promotion in charge of college stations and Mike Drake has been upped to national FM coordinator from regional promo rep. . . . Rick Block has been named manager of contract services at Capitol Records, Los Angeles. . . . Ellie Cornfeld named production manager at Orion Records, Malibu, Calif. She recently received a masters degree in music from Stanford Univ.



Portnow



Block

At Pickering and Co. in Plainview, N.Y., James E. Fox named vice president and director of marketing OEM and national distributors. He continues as product manager for pickups at the company where he has worked the last 30 years. Also at Pickering, George L. "Pete" Bidwell III appointed sales manager for OEM and national distributors. Bidwell comes from Garrard where he was OEM sales manager. . . . Brian Ingoldsby, 19-year studio veteran, becomes president of ABC Recording Studio, Los Angeles, moving from MCA's Recording Studio. . . . Estle Finney is new executive vice president at Wald Sound, Inc. in Sun Valley, Calif. Finney was vice president of operations.



Fox

Maggie Manahan joins Mark Gordon Productions, Inc., Los Angeles, as manager of the firm. Manahan formerly worked as road manager for Phyllis Diller. . . . J.L. Seymore, music agent at the William Morris Agency, New York, leaves at the end of the month. . . . At Tentmakers Corp. management firm, Robert Golden moves from the company's New York office to Los Angeles as vice president, artist relations. . . . Promotions and appointments at Butch Stone's management firms in Oakland, Ark., include Mike Waggoner to the post of director of concert promotions; David Taylor to director of concert promotion; Dotty Oliver joins as Taylor's assistant; Ronnie Stone has been upped to tour manager; David Glover elevated to production manager and Molly Brumfield has been promoted to office manager. . . . Benjamin Ordober promoted to senior vice president, mail order, Columbia House, a division of CBS, New York. He was vice president, marketing.



Ingoldsby

In This Issue

CAMPUS.....	56
CLASSICAL.....	57
COUNTRY.....	60
DISCOS.....	37
INTERNATIONAL.....	68
JAZZ.....	28
JUKEBOX.....	81
LATIN.....	76
MARKETPLACE.....	80, 81
RADIO.....	18
SOUL.....	58
SOUND BUSINESS.....	53
TALENT.....	54
TAPE/AUDIO/VIDEO.....	30
FEATURES	
Stock Market Quotations.....	8
Vox Jox.....	26
Studio Track.....	53
Disco Action.....	38
Inside Track.....	94
CHARTS	
Boxoffice.....	55
Bubbling Under	
Hot 100/Top LPs.....	26
Classical LPs.....	48
Jazz LPs.....	28
Latin LPs.....	76
Hits of the World.....	77
Hot Soul Singles.....	58
Soul LPs.....	59
Hot Country Singles.....	64
Hot Country LPs.....	66
Hot 100.....	88
Top 50 Easy Listening.....	57
Rack Singles/LPs Best Sellers.....	67
Top LPs.....	90, 92
RECORD REVIEWS	
Singles Radio Action.....	20, 22
Album Radio Action.....	24
Album Reviews.....	82, 87
Singles Reviews.....	84

Edward C. Khoury elected executive vice president and chief operating officer, Capitol Magnetic Products division of Capitol Records, and a director of the corporation in Los Angeles. Khoury served as vice president of corporate planning and development, Capitol Industries-EMI Inc. His new position was previously held by Anthony P. Cunha, who has been appointed vice president, corporate planning and development, Capitol Industries-EMI, Inc. . . . In New York at Sony Corp. of America, Masakazu Namiki named national marketing manager for the Betamax home video recorder/player. He joins the company after 11 years as marketing director of Sony's operation in the U.K. . . . At RCA in New York, Thomas J. McDermott resigns as vice president in charge of programming for RCA's SelectaVision videodisk to return to television and films as an independent producer.

Zeppelin Film Out In 8 Cities

LOS ANGELES—Led Zeppelin's movie, "The Song Remains The Same," premieres in eight major cities this week as the two-disk soundtrack album ships platinum.

The film was shot largely at Zeppelin's 1973 Madison Square Garden stand but also includes footage of the band backstage, at home and fantasy sequences.

Expect Snow.

Phoebe's incredible new album
is shipping this week. On Columbia Records and Tapes.



Produced by David Rubinson & Friends, Inc.

© COLUMBIA MARCAS REG. © 1976 CBS INC.

Copyrighted material

Founded 1894

The International Music-Record-Tape Newsweekly



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

EDITOR IN CHIEF: Lee Zito (L.A.) EDITOR EMERITUS: Paul Ackerman (N.Y.)
MANAGING EDITOR: Eliot Tiegel (L.A.)

NEWS BUREAUS & REGIONAL OFFICES

CHICAGO, Ill. 60606, 150 N. Wacker Dr., Area Code 312, CE 6-9818. Editorial Bureau Chief, Alan Penchansky. Sales, Bill Kanzer. **CINCINNATI**, Ohio 45214, 2160 Patterson St. Area Code 513-381-6450. **LONDON**, London W 1, Telex-262100. Phone 437-8090. Cable: Billboard London. European Editorial Director, Mike Hennessey. U.K. News Editor, Peter Jones. Regional Publishing Director, Andre de Veskey. **MILAN**, Italy, Piazzale Loreto 9, Tel. 28 29 158. Bureau Chief, Germano Rusotto. **NASHVILLE**, Tenn. 37203, 1717 West End Ave. Area Code 615, 329-3925. Bureau Chief, Gerry Wood; Sales, John McCarter. **NEW YORK**, N.Y. 10036, 1 Astor Plaza, Area Code 212, 764-7300. Bureau Chief, Is Horowitz. **JAPAN**: Music Labo, Dempa Bldg., Bekkan Bf, 1-11-2, Higashi-Gotanda, Shinagawa-ku, Tokyo 141. Tel. 449-3761. Bureau Chief, Alex Abramoff. **WASHINGTON**, D.C. 20005, 733 15th St. N.W., Woodward Bldg., Rm. 915. Area Code 202, 393-2580. Bureau Chief, Mildred Hall.

EXECUTIVE EDITORIAL BOARD

Lee Zito, Eliot Tiegel, Claude Hall, John Sippel, Mildred Hall, Is Horowitz, Paul Ackerman

DEPARTMENT EDITORS

CAMPUS: Jim Fisher (N.Y.); **CLASSICAL**: Is Horowitz (N.Y.); **COPY**: Dave Dexter (L.A.); **COUNTRY**: Gerry Wood (Nash.); **DISCO**: Radcliffe Joe (N.Y.); **MARKETING**: John Sippel (L.A.); **RADIO-TELEVISION PROGRAMMING**: Claude Hall (L.A.); **RECORD REVIEWS**: Nat Freedland (L.A.); **RECORDING STUDIOS**: Jim McCullough (L.A.); **SPECIAL ISSUES**: Earl Paige (L.A.); **TALENT**: Nat Freedland (L.A.); **TAPE/AUDIO/VIDEO**: Stephen Traiman (N.Y.)

FOREIGN CORRESPONDENTS

ARGENTINA: Ruben Machado, Lavalle 1783, Buenos Aires. **AUSTRALIA**: John Bromell, 29 Kurl Curl Parade, Harbord, NSW, 2096. **AUSTRIA**: Manfred Schreiber, 1180 Wien XVIII, Kreuzgasse 27. Tel. 43-30-974. **BELGIUM**: Anton Thonissen, 27A Oude Godstraat, 3100 Heist op den Berg. Tel. 015 241953. **BRAZIL**: Henry T. Johnson, Av. Rio Branco 25, Rio de Janeiro. Tel. 233-4977. **CANADA**: Marty Melhuish, 89 Rainsford Rd., Toronto, Ontario, Tel. 416-690-0512. **CZECHOSLOVAKIA**: Dr. Lubomir Doruzka, 14 Zeleny Pruh, 147 00 Praha 4 Branik. Tel. 26-16-08. **DENMARK**: Knud Orsted, 22 Toernevej, DK-3070 Snekersten, Denmark. Tel. (03) 22-26-72. **DOMINICAN REPUBLIC**: Fran Jorge, PO Box 772, Santo Domingo. **FINLAND**: Kari Helopaitio, O1860 Perttula, Finland. Tel. 27-18-36. **FRANCE**: Henry Kahn, 16 Rue Clauzel, 75-Paris 9 France. Tel. 878-4290. **GREECE**: Lefty Kongalides, Hellenikos Vorras, Thessaloniki. Tel. 416621. **HOLLAND**: Frans van der Beek, 1016 Budustaan 67, Hilversum. Tel. 02150-41022. **HUNGARY**: Paul Gyongy, Derektutca 6, 1016 Budapest, Hungary. Tel. 859-710. **IRELAND**: Ken Stewart, 56 Rathgar Road, Dublin 6, Eire. Tel. 97-14-72. **ISRAEL**: Uri Alony, POB 28028, Tel Aviv, Israel. Tel. 23-92-97. **ITALY**: Sylvia Manasse, Via Privata Maria Teresa 7, Milano 20123, Tel. 864-292 Telex 33222 Milan. **MEXICO**: Marv Fisher, Apartado Postal 11-766, Mexico 11, D.F. Tel. 905 531-3907. **NEW ZEALAND**: J. P. Monaghan, c/o Box 79, Wellington. **POLAND**: Roman Waschko, Magiera 9m 37, 01-873 Warszawa, Poland. Tel. 34-36-04. **PORTUGAL**: Fernando Tenente, R. Sta Helena 122 R/c, Porto, Portugal. **PUERTO RICO**: Lorraine Blasor, PO Box 12333, Santurce, 00914. Tel. 723-4651. **ROMANIA**: Octavio I. Ursulescu, Spir. Radu de la La Afumati nr. 57-B Sector 2, Bucharest O.P. 9. Tel. 13-46-10, 16-20-80. **SPAIN**: Maria Dolores Aracil, Plaza Mariano de Cavia 1, Madrid 13. **SWEDEN**: Leif Schulman, Brantingsgatan 49, 4 tr. 115 35 Stockholm. Tel. (08)629-873. **SWITZERLAND**: Beat H. Hirt, Berghaldenweg 19, 8135 Langnau/Zurich, Switzerland. **REPUBLIC OF S. AFRICA**: Rian Malan, 2 Sandringham, 57 Olivia Road, Berea, Johannesburg. **URUGUAY**: Carlos A. Martins, Martin Garcia 2108, Montevideo. **U.S.S.R.**: Vadim D. Yurchenkov, 14 Rubinsten St., Ap. 15 Leningrad, 191025. Tel. 15-33-41. **WEST GERMANY**: Wolfgang Spahr, 236 Bad Segeberg, An der Trave 67 b, Postfach 1150, Tel. (04551) 81428. **YUGOSLAVIA**: Borjan Kostic, Balkanska St. 30, 11000 Belgrade, Yugoslavia. Tel. 645-692.

MARKETING SERVICES

DIRECTOR, MARKETING SERVICES: Bill Wardlow (L.A.)
CHART MANAGER: Bob White (L.A.)

SALES

DIRECTOR OF SALES: Tom Noonan (L.A.) ASSISTANT SALES DIR.: Steve Lappin (L.A.)
NATIONAL TALENT COORDINATOR: Bill Moran (L.A.) EASTERN SALES MANAGER: Ron Willman (N.Y.) CLASSIFIED ADVERTISING MANAGER: Murray Dorf (N.Y.)

INTERNATIONAL SALES

GREAT BRITAIN: Barry Hatcher, 7 Carnaby Street, London W1V 1PG. Tel. (01) 437 8090. **AUSTRALIA**: Mr. Ken Appleton, Adrep Pty Ltd., 41 McLaren St., North Sydney, NSW. Tel. 929-5088. **MEXICO**: CZECHOSLOVAKIA: Smirnovstr. 40, s-Hertogenbosch, Holland. Tel. 147688. **NAVIA**: Johan Hoogenhout, 30 Avenue Bugeaud, 75-116, Paris. Tel. 553 1068. **ITALY**: Germano Rusotto, Piazzale Loreto 9, Milan. Tel. 28-29-158. **JAPAN**: Hugh Nishikawa, c/o Music Labo, Atlantic Bldg., 20-6 Azabu Iikuracho, Minato-ku, Tokyo. Tel. 585-5149. **MEXICO**: Marv Fisher, Apartado Postal 11-766, Mexico 11, D.F. Tel. 905 531-3907. **SPAIN**: Rafael Revvert, Plaza Mariana de Cavia 1 & 3, Escalera Derecha 12B, Madrid 7, Spain. **VENEZUELA**: Christian Roux, Radio Exitos 1090, Calle El Retiro, Qta. Vilma, El Rosal, Caracas, Venezuela.

PUBLISHING

PUBLISHER: Lee Zito ASSOCIATE PUBLISHERS: Tom Noonan, Bill Wardlow
BUSINESS MANAGER: Steve Lappin PUBLISHING CONSULTANT: Hal Cook
Conference Director: Diane Kirkland

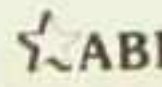
SPECIAL PROJECTS: Denis Hyland (N.Y.) **PRODUCTION MANAGER**: John F. Halloran (L.A.) **PRODUCTION COORDINATORS**: Tom Quilligan, Val Karches (Cincy.) **CIRCULATION MANAGER**: Jack Shurman (N.Y.) **PROMOTION MANAGER**: Ed Masciana (L.A.)

BILLBOARD PUBLICATIONS, INC.

CHAIRMAN & CHIEF EXECUTIVE OFFICER: W.D. Littleford, PRESIDENT: Dale R. Bauer;
SENIOR VICE PRESIDENTS: Administration & Finance, David Luppert, American Artists Group, Jules Perel; VICE PRESIDENT, DIRECTOR OF SALES: Maynard L. Reuter; VICE PRESIDENT, INTERNATIONAL OPERATIONS: Mort L. Nasatir; SECRETARY: Ernest Lorch; ASSISTANT SECRETARY: John Ross; TREASURER: Lawrence Gatto; PRESIDENT, MUSIC LABO (JOINT VENTURE): Ben Okano

The microfilm edition of Billboard is available from KTD Microform, Route 100, Millwood, N.Y. 10546. For details, contact the company, at the above address.

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



DISCOMANIA

Market Study Shows Craze In Impact Akin To British Of '60s

By PAUL GREIN

LOS ANGELES—The Disco wave of 1974-76 in terms of share of the total market sales has become as important as the Beatles-led British invasion of 1964 to 1966.

The back-to-back No. 1 postings of "Rock The Boat" and "Rock Your Baby" two years ago may not have caused the worldwide shock waves that the one-two punch of "I Want To Hold Your Hand" and "She Loves You" did in early 1964, but the flood of disco product that has followed has fully kept pace, at least quantitatively, with the flood of British hits a decade ago.

Since late January, in fact, only five non-disco records have been able to make No. 1 on Billboard's Hot 100. The other 15 singles to hit the top of the chart in this nine-month period range from the geared-to-radio pop disco of Wings' "Silly Love Songs" or Elton John and Kiki Dee's "Don't Go Breaking My Heart" to the Manhattans' disco-tinged soul ballad "Kiss And Say Goodbye" to a dozen more hits that actually drew heavy play in the nation's discos.

These 12 No. 1 disco records are

the Ohio Players' "Love Rollercoaster," Rhythm Heritage's "Theme from 'SWAT,'" the Miracles' "Love Machine," the Four Seasons' "December 1963," Johnnie Taylor's "Disco Lady," the Sylvers' "Boogie Fever," Diana Ross' "Love Hangover," the Bee Gees' "You Should Be Dancing," K.C. & the Sunshine Band's "Shake Your Booty," Walter Murphy & the Big Apple Band's "A Fifth of Beethoven" and Rick Dees & His Cast Of Idiots' "Disco Duck."

The only non-disco hits that have had the appeal to push through to the top are Paul Simon's "50 Ways To Leave Your Lover," the Bellamy Brothers' "Let Your Love Flow," John Sebastian's "Welcome Back," the Starland Vocal Band's "Afternoon Delight" and, as of this week, Chicago's "If You Leave Me Now."

Until this week, then, for the past three solid months the only hits to reach No. 1 were disco. There were, in that time, seven No. 1 disco singles in a row, while at the height of the redcoat invasion in April and May of 1965, the British were only able to string together four consecutive No. 1 Hot 100 hits.

In terms of dominating the top 10 list, disco records have accounted for as many as six of the top 10 spots several times this year: during the second week of February and during the entire month of September. In this regard discomania comes close to the mark set by the British explosion of the previous decade, when, during one week in May 1965, nine of the spots in the top 10 went to British acts.

Of course share-of-total-market sales don't tell the whole story. There's also the question of impact beyond mere sales tallies. Here too industry observers agree that disco is on its surest footing in its two-year history, in that it is now drawing on more solid influences than ever before.

Jazz is being incorporated into some disco hits, as shown by success of the Brothers Johnson, Deodato and Earth, Wind & Fire. There's the novel big band approach of Dr. Buzzard's Original Savannah Band, the infusion of classical material made by Walter Murphy, and the disco acceptance of both progressive rock acts like Boz Scaggs and class easy listening performers like Lou Rawls.

\$100,000 BEFORE LP

Davis: Awareness Key To Control Of New Act's Cost

By IS HOROWITZ

NEW YORK—The cost of introducing a new record act, which can easily reach \$100,000 before its first album hits the market, mandates close monitoring and awareness of current music trends.

Clive Davis, president of Arista Records, emphasized this point before an audience of musicians drawn from the ranks of manufacturers, distributors, retailers and publishers here Oct. 11, adding that the cost of doing business continues to rise.

A batting average of one breakout in 15 or 20 tries is no longer acceptable, he said. It has to be closer to one out of five.

As featured speaker at a regular monthly meeting of the Music & Performing Arts Lodge of the B'nai B'rith, Davis again engaged in what has become a basic element in his recent industry appearances—playing and discussing music for his listeners.

One must keep his ears tuned to AM radio, advised Davis. The mainstream of the business may have veered from Top 40 in the late 1960s and early 1970s, but it has now returned full force. Only by constant attention to what is happening can one develop a "feel for a hit."

It's necessary to "pay one's dues on a continuing basis and to maintain enthusiasm" if one is to perform adequately in record company management, he emphasized.

Past experience is helpful, but not if it is given too much stress in reaching decisions. Much more important, Davis asserted, is a solid feel of where the business is today and where it is going.

Records were used to illustrate how a song can be arranged and produced for impact in the current market. The "essence" of a record remains the song, he said, but the elements of production must be given equal importance in the complex mix that goes into the making of a hit.

Awareness of current trends should not blind executives to that unique talent that does not fit into established slots. The challenge here is to shape and showcase that talent so that it will win public acceptance.

In breaking down the cost of presenting artists on records, Davis noted that about \$50,000 is normal today in recording expenses. Tour support, which might have amounted to \$5,000 or \$10,000 as little as a year ago, is now up to at least \$25,000. Artists often expect their record company to spring for instruments and amplifying equipment, and this too adds to the investment.

Acts are less likely today to cut their associates in on royalties in lieu of salaries, and these wages too often fall within the record company's budget.

And, said Davis, an artist "shudders" when asked to assign publishing rights to the record company. They're not about to give anything away.

ANTIPIRACY DRIVE IN SAN ANTONIO

SAN ANTONIO—A coalition of representatives from law enforcement agencies and the music industry have launched a new attack against manufacturers and distributors of illegally duplicated music tapes in this area.

Manuel Rangel, owner of Rangel Record Distributors at a conference here, says a local committee will work in conjunction with FBI, police and sheriff officials to combat the piracy of sound recordings.

Ozzie Venzor, general manager of Orfeon Records, Los Angeles, and president of the Assn. of Latin American Record Manufacturers claims bootlegging costs the music industry about \$8 to \$12 million a year.

A group of representatives from major Latin American record companies and San Antonio record and tape distributors, along with law enforcement representatives, were on hand for the conference held at the Travelodge at Courthouse Square Oct. 8.

Rangel was selected chairman of a five-member committee that is to work with lawmen in identifying illegal tapes.

Harold Widener, a Dallas FBI special agent, says some FBI agents have gone to a special school to learn to identify illegal tapes.

FBI Holds La. Raid
NEW YORK—About 21,000 allegedly pirated tapes were seized by FBI agents in a raid on the Family News Center in Leesville, La.

Best Of Leon



ALL THE BEST, FROM LEON.

DELTA LADY
 ROLL AWAY THE STONE
 TIGHTROPE
 OUT IN THE WOODS
 SHOOTOUT ON THE
 PLANTATION
 STRANGER IN A
 STRANGE LAND
 HUMMINGBIRD
 SONG FOR YOU
 LADY BLUE
 THIS
 MASQUERADE
 BLUEBIRD
 BACK TO THE
 ISLAND

PRODUCED BY
 DENNY CORDELL AND
 LEON RUSSELL



SHELTER RECORDS
 DISTRIBUTED BY ABC RECORDS AND GRT TAPES



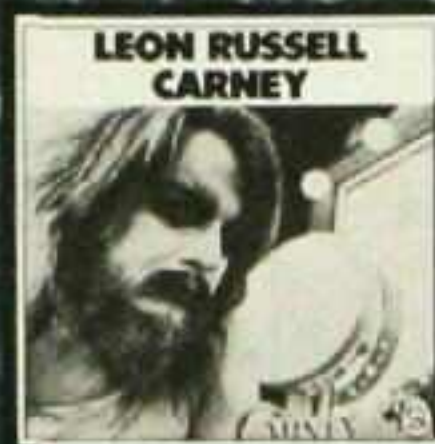
Leon Russell
 SRL 52007



Leon Russell & The
 Shelter People
 SRL 52008



Asylum Choir II
 SRL 52010



Carney
 SRL 52011



Hank Wilson's Back
 (Vol. I)
 SRL 52014



Will O' The Wisp
 SRL 52020

Market Quotations

As of closing, Thursday, October 14, 1976

1975 High	1975 Low	NAME	P-E	(Sales 100s)	High	Low	Close	Change
39%	19%	ABC	7	282	35%	34%	34%	- 1/4
9%	4%	Ampex	9	155	6%	5%	6	Unch.
9%	2%	Automatic Radio	3	10	5%	5%	5%	Unch.
20%	10%	Avnet	6	241	16%	15%	16%	- 1/4
25%	14%	Bell & Howell	14	24	18%	17%	18%	+ 1/4
61	46%	CBS	10	1091	52%	50%	50%	- 2%
7%	4%	Columbia Pictures	4	63	5%	4%	5	- 1/4
16%	8%	Craig Corporation	3	62	13	12%	12%	- 1/4
63	43%	Disney, Walt	19	395	43%	43%	43%	Unch.
5%	2%	EMI	7	126	3%	2%	3	Unch.
26%	16%	Gulf + Western	4	341	16%	16%	16%	- 1/4
7%	4%	Handieman	5	48	4%	4%	4%	- 1/4
27	14%	Harman Industries	5	9	21	20%	20%	Unch.
8%	3%	K-Tel	5	2	5%	5%	5%	- 1/4
11%	7	Lafayette Radio	6	11	8%	8%	8%	+ 1/4
25%	19%	Matsushita Electronics	13	60	20%	20%	20%	Unch.
36%	25%	MCA	5	179	30%	30%	30%	- 1/4
15%	12%	MGM	8	27	14%	14%	14%	Unch.
66%	52%	3M	23	282	61%	60%	60%	- 1/4
4%	1%	Morse Electro Products	-	-	-	-	-	Unch.
59	49%	Motorola Inc.	22	127	49%	47%	47%	- 2
33%	19%	North American Philips	7	37	29	28%	28%	+ 1/4
23%	14%	Pickwick International	7	59	15%	15%	15%	+ 1/4
5	2%	Playboy	27	9	3%	3%	3%	Unch.
30%	18%	RCA	13	1242	25%	24%	25	- 1/4
11%	8%	Sony	20	366	9	8%	8%	- 1/4
40%	16	Superscope	7	22	21%	20%	20%	- 1/4
47%	26%	Tandy	9	2368	35	34%	35	+ 2%
10%	5%	Telexor	6	4	7%	7%	7%	- 1/4
4%	1%	Telex	9	100	2%	2%	2%	- 1/4
7%	2%	Tenna	7	3	3%	3%	3%	- 1/4
13%	8%	Transamerica	8	406	12%	11%	12%	+ 1/4
15	8%	20th Century	10	67	9%	9%	9%	+ 1/4
25%	17%	Warner Communications	27	3324	23	22%	22%	Unch.
40%	23%	Zenith	13	369	27%	26%	26%	- 1/4

PRESIDENT'S RESIGNATION UNEXPECTED CBS Profits Up; Taylor Quits

NEW YORK—Solid third quarter sales gains for the CBS/Records Group and the CBS/Columbia Group, contributing to record sales and profits for parent CBS Inc., were overshadowed by the unexpected resignation of corporate president Arthur Taylor and the decision by chairman William Paley to relinquish the responsibilities of chief executive officer next April (see Executive Turntable).

Taylor, who had held the post since July 1972, had strongly endorsed the new leadership of the CBS/Records Group earlier this year in commenting on the prior contributions of the music division to corporate earnings. He also was the keynote speaker at the NARM convention last March in Hollywood, Fla.

Sales for all four of the company's operating groups rose during the July-September period. CBS/Records Group figures were up 14% "with the domestic CBS Records Division reporting the largest sales volume ever for a single month, in September," Paley noted in his comments accompanying the quarterly report.

"Sales for the CBS/Columbia Group increased 10% in the quarter, with the Columbia House division (record and tape clubs) making the most significant gains," he said.

Estimated third quarter corporate net income is \$40.8 million, a 40% increase over the 1975 figure of \$29.1 million. Net sales were \$524.9 million for July-September 1976, a 14% increase over last year's comparable figure of \$460.8 million. Third quarter 1976 earnings include a nonrecurring gain of \$1.3 million

from the settlement of a patent infringement lawsuit. Earnings per share for the third quarter are \$1.43, versus \$1.02 in 1975.

Estimated net income for the first nine months of 1976 is \$116.1 million, a 33% increase from the \$87.2 million reported a year ago. Net sales for this January-September totaled \$1.57 billion, a gain of 15% over the 1975 figure of \$1.36 billion. Earnings per share for the first nine months are \$4.07, compared to \$3.05 for the comparable 1975 period.

EMI's Sales & Net Up; Capitol Strong

By ADAM WHITE

LONDON—An increase in EMI's sales and profit performances characterize the group's financial report for the year ended June 30. Its music interests contributed \$585.99 million in sales, compared with \$439.11 million for the previous year.

The total \$46.41 million in pre-tax profits compares with \$33.66 million in fiscal 1975.

But the economic difficulties which EMI, like other U.K. companies, continues to face are emphasized by the fact that its music profits for the year under review—though \$12.75 million up on 1974-75—are virtually the same as those for the year 1973-74, when sales amounted to \$360.4 million.

Capitol was the biggest contributor to the increases, suggesting that EMI's performance in the U.K. music market reflects the general stagnation. Worldwide music sales, however, increased by 33% and pre-tax profits by 38%.

Though music's share of overall EMI sales held steady at 51%, the same as the previous year, its contribution to the overall profitability continued to fall, from 46% in 1973-74 to 42% in the year under review. Electronics, at 40% of profits, is now a major moneymaking rival to music within the group.

Meanwhile leisure (which includes EMI's cinema, theater, hotel

EXPORTERS OF ALL AMERICAN RECORDS AND TAPE PRODUCT

Efficient Service Individual Attention

WAMID INC.

1540 Broadway
New York, N.Y. 10036
(212) 541-4490
TELEX: 236941

A&R men should select hit songs. Not search for them.

A great hit starts with a great song. We've got your number! Call ours.

SUDDEN RUSH MUSIC

750 Kappock Street
Bronx, N.Y. 10463
(212) 884-6014

Billboard

Continental U.S. & Canada

2 years (104 issues) \$100 1 year First Class \$120
1 year (52 issues) \$60 6 months (26 issues) \$35

CANADA
1 year (52 issues) \$70 payment enclosed bill me
1 year—First Class \$120

Please allow 4 to 6 weeks for delivery of first copy.

Rates on request for other countries. Group subscription rate available. Circulation manager, Dave Ely, N.Y.

Change of address

If you are moving, let us know six weeks in advance. Attach old label here, or write in code numbers from mailing label and print new address below.
Code Numbers _____

New Renewal Change of Address

Mail to:
Billboard Publications, P.O. Box 2156, Radnor, Pa. 19089.

Name _____

Address _____

City, State, Zip _____

Nature of Business _____

Please allow 4 to 6 weeks for delivery of first issue.

Philly Chain Sees Profits Go To \$1 Mil

PHILADELPHIA—Silo/Audio World, chain of two dozen audio-appliance stores, reports that after trimming operations and eliminating a short-term debt, it rebounded from a loss a year ago to add up record sales and the second highest net income ever for the fiscal year ended July 31.

The chain says it opened only one store in fiscal 1976 and integrated four others into an existing outlet, leaving the chain with 24 Silo/Audio World stores in the Philadelphia area, plus 10 Downing stores in Colorado and 7 Appliance TV City Stores in Arizona.

The company reports that profits rose to \$1.1 million, compared to a loss of \$177,000 a year ago. Sales jumped to a record \$66.2 million from \$54.2 million. For the fourth quarter, profits rose to \$599,000, compared to a loss of \$79,000 a year ago. Sales rose to \$17.5 million from \$14.1 million in the last quarter in 1975.

Silo/Audio World discount chain had a peak of 50 stores at the end of December 1974, when all the individual Audio World stores were dropped and became an integrated audio department in each Silo appliance store. The company says also that it had no short-term borrowings in fiscal 1976 and that inventory was at satisfactory levels "for aggressive merchandising."

OVER THE COUNTER	P-E	Sales	Bid	Ask	OVER THE COUNTER	P-E	Sales	Bid	Ask
ABKCO, Inc.	58	1	1%	2%	Schwartz Bros.	10	-	1%	2%
Gates Learjet	4	10	8%	9	Wallich's	-	-	1%	1%
GRT	5	15	5%	5%	Music City	-	-	1%	1%
Goody Sam	3	-	1%	2%	Kustom Elec.	7	2	2%	3
Integrity Ent.	3	51	1%	1%	Orrox Corp.	-	1	1%	1
Kees Corp.	5	2	4%	5%	Memorex	7	73	21%	21%
M. Josephson	4	10	7	7%	Recoton	25	-	3%	4%

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.

A Big, Big September At Phonodisc; Biggest Ever

NEW YORK—Reporting the best sales month in its history for September, Phonodisc has embarked on new financial and production-inventory control programs, including a broad re-examination of dealer credit lines.

While giving no dollar figures, an announcement by Irwin Steinberg, president of the Polygram Record Group, and John Frisoli, chief operating officer of Phonodisc Inc., states that September sales figures were more than double this year's average monthly sales.

Phonodisc has a new policy of daily analysis of product penetration in major and secondary markets to better react to changing market patterns and to coordinate airplay, artists appearances, in-store displays and dealer tie-ins.

On the production side there has been a separation of the purchasing and the inventory management group, says Frisoli, in order for these departments to be more responsive to the market place.

Also in order to cope with the large influx of orders, Frisoli says

Subpublishing Set

NEW YORK—Lou Ragusa, director, music publishing, CBS Records International, and Joel Diamond, president, Silver Blue Music (ASCAP) and Oceans Blue Music (BMI), have set a subpublishing agreement under which the CRI publishing group will represent the Silver Blue-Ocean Blue catalogs worldwide, with the exception of the U.S. and U.K.

there has been a broad re-examination "and in many cases an increase" of dealer credit lines, depending on the number of orders.

The company's computerized ordering system and new handling systems at distribution centers are said to enable 97% of all customer orders received prior to 1 p.m. to be shipped the same day.

Frisoli indicates that the new "market sensitivity" strategy will be expanded for the months ahead.

Phonodisc is the distribution arm of the Polygram Record Group which consists of the Polydor family of labels: Polydor, MGM, Spring, Oyster, ECM, Polydor/Kolob. Verve, Deutsche Grammophone; and the Phonogram family; Mercury and Philips; as well as RSO Records.

Stock To Hartz

Continued from page 3

cher's stock sale for almost \$7 million authenticates the Horatio Alger-like ascendancy of Amos Heilicher, who in the early forties started in the record industry as a part-time Minneapolis jukebox location operator while he was still in college. His younger brother, Dan, joined the Heilicher operation in the mid-fifties.

Hartz Mountain had three of its designees elected to the Pickwick board of directors in September; Leonard Stern, Hartz president and David Lovitz and Armand Lindenbaum, Hartz board members.

OCTOBER 23, 1976, BILLBOARD

Like "Fallin' In Love",
you'll be hearing this song years from now.
"Don't Fight The Hands" (P608B)
(that need you)

HAMILTON
JOE FRANK
& DENNISON



Another classic from Hamilton, Joe Frank and Dennison,
makers of unforgettable lyrics
and durable melodies on Playboy Records.



"Don't Fight The Hands",
from the new Hamilton, Joe Frank and Dennison album,
"Love And Conversation."

London Reassigning Sales Staff; Pacts New Distrib

NEW YORK—London Records has reassigned territorial responsibilities among its four district sales managers, contracted a new distributor for Colorado, New Mexico, Wyoming and Utah, and added to its New York staff.

Three new faces join the New York staff (see Executive Turntable) as well as a new district manager in Chicago for the Midwest, who will oversee distributors in Chicago, Detroit, Minneapolis and St. Louis.

Present district managers Stu Marlowe, Mel Kahn, John Heider and Lindsey Chandler are now responsible for the following territories:

based in Los Angeles Marlowe handles Seattle, San Francisco, Phoenix, Los Angeles and Honolulu. Chandler has been assigned Dallas, Denver, Houston, Memphis and New Orleans, and he will be located in Dallas. From Miami, Kahn oversees Atlanta, Charlotte and Miami. Heider, based in Baltimore, covers Boston, Cleveland, Baltimore, New York and Philadelphia.

And M.S. Distributing Co. has been appointed exclusive distributor for London product in Colorado, New Mexico, Wyoming and Utah. The distribution agreement for the Denver-based company was effective Oct. 1.

RCA Up In Sales And Net For Qtr.

NEW YORK—RCA Records reports its best third quarter in both sales and earnings, contributing to the consumer electronics division gains that boosted the quarterly figures for parent RCA Corp.

After a special provision of \$20 million for an estimated loss on the contemplated sale of its U.K. food companies, RCA Corp. reported only slightly higher earnings for the three months ended Sept. 30.

Net profit was \$33.4 million, or 43 cents a share, compared to \$32.8 million, or 42 cents a share, for the similar 1975 period. The \$20 million as a reserve against possible loss represents a loss of 27 cents per share. Sales were up 9% to \$1.33 billion, from \$1.22 billion a year ago.

Without the loss provision, net profit would have been the highest for any third quarter in RCA history, up 63% from last year when the company's earnings recovery had begun, according to Edgar Griffiths, president and chief executive officer.

Net profit for the first nine months of 1976 was \$121.4 million, or \$1.57 per share, a 58% gain from the \$76.6 million or 97 cents a share for the same period last year. Sales for January-September totaled \$3.91 billion, an increase of 13% over the \$3.46 billion reported in 1975.

OFF-BROADWAY REVIEW

Witty, Sparkling 'Lovesong' Success

NEW YORK—The Broadway theater scene, plagued by a dearth of creativity within its once-illustrious ranks, is exhibiting an increasing dependency on off-Broadway for new ideas to whet the palates of discriminating audiences.

And off-Broadway, once considered the riser-child of New York theater, is rising to meet the demand with successes like "Chorus Line," "For Colored Girls, ..." and such earlier hits as "Hair" and "Don't Bother Me, I Can't Cope."

Once again from this reservoir of untapped talent comes "Lovesong," a sparkling, witty and original new musical based on some of the world's best-known love poems by some of the best-loved poets.

"Lovesong" at Art D'Lugoff's Top Of The Village Gate, is based on an original idea by Henry Comer. Its composer, Michael Valenti, has taken the works of such well-known poets as Alfred Lord Tennyson, Wil-

liam Shakespeare, Anne Bradstreet, Dorothy Parker, Edna St. Vincent Millay, A.E. Houseman and Thomas Moore and arranged them against an intricate tapestry of music to create a tender and oftentimes moving love story.

The music, directed by David Krane, encompasses such formats as folk, pop, soft rock, old English madrigals and lusty drinking songs. The performers, Sigrid Heath, Melanie Chartoff, Jess Richards and Ty McConnell, are personable and talented with fine singing voices which soar on such tunes as "A Birthday," "I Remember," "April Child," "A Rondelay," "Just Suppose," "The Fair Dissenter Lass," and "Blood Red Roses," which has been recorded by Melba Moore.

The musical score from "Lovesong" is published by Multimood Music, a division of Belwin Mills Publishing. A possible recording tie is being negotiated.

RADCLIFFE JOE

BROADWAY REVIEW

'Bridegroom' Brings Country To N.Y.

NEW YORK—Country music seems to have finally come of age with the opening on Broadway Oct. 9 of "The Robber Bridegroom."

This refreshingly different musical, set in Rodney, Miss., about 100 years ago, revolves around a dashing Mississippi highwayman (who robs people for the sheer hell of it) and cunningly inveigles himself into the good graces of a wealthy plantation owner with the underhanded intention of marrying his daughter and claiming the estate as his own.

The storyline by Alfred Uhry, based on a novella by Eudora Welty, is unpretentious and fairtailed, embodying aspects of "Cinderella," "Little Red Riding Hood," and "The Wizard of Oz." It also has a "they all lived happily ever after" ending.

Yet, despite its simplicity and the fact that it runs for close to two hours without an intermission, the show is neither banal nor boring. The characters, played by Barry Bostwick, as Jaime Lockhard the gentleman robber; Stephen Vinovich as the rich planter, Rhonda Gouller as the Cin-

derella-like daughter, and Barbara Lang as the ugly stepmother, lend style and smoothness to the production.

The music, composed and arranged by Robert Waldman, is zippy and fun-filled, in the genre of a hell-clicking, finger-snapping, square dancing country hoedown. It is interpreted by a sextet of players on fiddles, mandolins, banjos, guitar and bass.

The sets and costumes are simple and effective, lending authenticity to the rusticity of the era in which this comic musical is played out.

The "Robber Bridegroom" originally made a brief appearance here when it played in repertory at the Harkness Theater last year. The current version is modified with additional music and some new faces in the cast.

Several of the songs have already been published by McMillan Music, and negotiations are already underway with several record companies for the production of an original cast album.

RADCLIFFE JOE

CONCERT PROGRAMS

Posters, Financial Reports, Brochures and other on time quality job printing.

By the Printing Division of **Billboard Publications, Inc.**
2160 Patterson Street
Cincinnati, Ohio 45214
513/381-6450

RECORD DEPOT

your 1-STOP RETAIL DISCO HEADQUARTERS

Mail orders welcome. Send name & address for weekly disco survey.

1604 N. Highland Hollywood, Calif. 90028 (213) 464-9926

Profitable — a must for last-minute gift buyers.



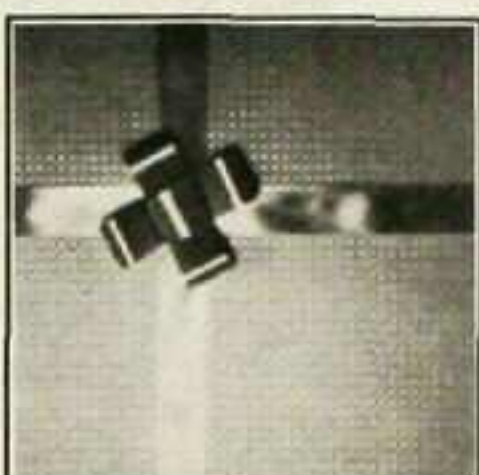
C-150



C-151



C-152



ALL-OCCASION G-125

Rainbo Wrap

CONTEMPORARY LP GIFT COVERS

Full color, heavy lustre finish stock.

L.P. design 30¢ each, 10% discount on lots of 250 per style plus freight F.O.B./L.A./C.O.D. Also available all-occasion 8-TRACK CARTRIDGE DESIGN same terms as above.

Exclusive distributor **RAYNOR SALES CO.**
THE HOUSE OF ACCESSORIES — RECORD, TAPE AND GUITAR
2698 West Pico Blvd., L.A. CA. 90006. Phone (213) 737-3737

Summons To Rock Promoter

NEW YORK—Ron Delsener, whose promotions at the Palladium Theater (formerly the Academy of Music) here have attracted much of the local rock action, has been served with a summons and complaint charging restraint of trade, unfair competition and a number of other alleged violations.

Plaintiffs are Steven Singer, Stephen Metz and their Singmet Entertainment Corp., which operates the Beacon Theater, a former Delsener venue. The action, which also names Delsener's firm, Ardee Productions, as defendant, includes slander, libel and breach of agreement among the charges levied.

Details supporting the charges are not given in the summons notice, issued under authority of the New York County Supreme court. The notice asks \$1 million in default, against money damages, if not answered in 20 days.

Joint Pye Promo

NEW YORK—Pye Records in the U.S. is undertaking a coordinated promotional and merchandising campaign with its sister company, Pye Records in Great Britain.

"The rapid exchange of information and product between the U.S. and the U.K. as well as a pooling of promotional, merchandising and publicity techniques, will give us a synergy that should create excitement in the field," says Marvin Schlachter, president of Pye in the U.S.

RACK JOBBERS
WHOLESALE DISTRIBUTORS
TAPE & RECORD PROMOTIONS

CANDY STRIPE RECORDS

N.Y. PHONE: (212) 895-3930
(212) 895-3931

731 South Main St.
Freeport, N.Y. 11520—U.S.A.

OUT OF NEW YORK STATE, CALL TOLL FREE 800-645-3747

CANDY STRIPE'S HOT Prices

ALL LABELS—COMPLETE CATALOGS
—NEW RELEASES—

ALBUMS (List 6.98)	3³⁵ to 3⁵⁰	None Higher Your Choice
TAPES (List 7.98)	4²⁰ to 4⁴⁰	None Higher Your Choice
POPS (Top 100)	61¢	Box Lots Only

Write or Call Russell for Free Catalogs & Weekly Specials

CUT-OUT ALBUMS **35¢** and Up

CUT-OUT TAPES **\$1.00** and Up

Wholesale Only. Minimum 30 Pieces. Your Choice.

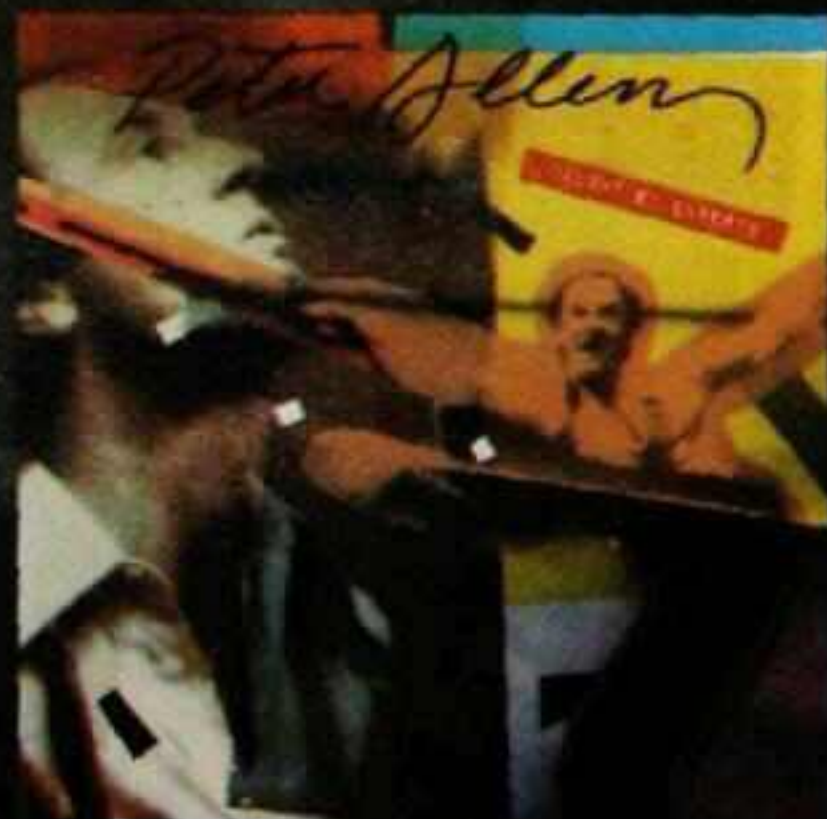
WE EXPORT TO ALL NATIONS
TELEX: 126851 CANSTRIPE-FREE

WHEN MY BABY
SMILES AT ME
I GO TO



**PETER ALLEN'S
NEW SINGLE IS
"I GO TO RIO"** AM 1873

FROM THE ALBUM
"TAUGHT BY EXPERTS"
PRODUCED BY BROOKS ARTHUR



DIRECTION:
DEE ANTHONY
©BANDANA 1975 ENTER LTD

SP-4564

Copyrighted material



TV Sound a Priority On 'Soundstage'

• Continued from page 3

"Historically, the rock groups who have tried to do anything on television live—it hasn't worked. What we are involved in is doing as faithful a live reproduction of a group's act within an hour as we possibly can."

With nearly unrestricted use of microphones and monitors on the set, the "Soundstage" crew believes it can achieve master quality comparable to that produced for records. And WTTW has invested in audio equipment that one rarely sees at a tv station.

The engineer acknowledges a certain amount of compromise. "Because of the visual element we are not able to entirely isolate instruments," he says.

Kenamer records "Soundstage" audio on a 24-track Ampex machine that is entirely separate from the video recording. Two tracks are reserved for synchronization coding, by which the audio later is striped to the picture. After the video is edited to a rough soundtrack, Kenamer returns to his audio source and pro-

duces a finished mix. According to the show's "live performance" philosophy, there is no sweetening, no additions after the fact.

Despite their efforts, the "Soundstage" crew admits that the result, as delivered over existing network lines, and finally to home receivers that have slighted the audio aspect, often is disappointing.

The "Soundstage" creators are aware that we may never hear tv sound quality comparable to that which we have come to expect from sound recordings.

"An awful lot of stations at their transmitters have automatic gain control, which is a mechanical regulating device to keep all audio at a certain consistency," Bill Heitz points out. Heitz says the mechanism can rob the master audio, no matter how good, of much of its impact.

"Our tv audio sounded better than the FM station that was carrying our simulcast here, because they were compressing." John Kenamer explains about an earlier simulcast arrangement in the program's home

market. "It happened to be the CBS station here and N.Y. says you will compress—they wouldn't turn it off for the simulcast."

Kenamer points to some well-identified ills plaguing "Soundstage" as they do other network shows that emphasize music: "Most of the time it's the land line feeds for audio, just telephone cables. The networks are going to have to get better audio lines now that they're broadcasting more music programs."

"The PBS lines just like the rest of them are lousy and they're mono. Until we get away from ATT and go to satellite we're going to be stuck with that stuff."

"It's upsetting to hear what you've got as it's ready to go out to the network, and then sit and listen to the same program coming back." Kenamer laments. "The video survives going across country, it looks great, but the audio sounds like it's coming from an AM radio station."

Noting the impasse of initiative, that prevents one link in the system from improving while it is dependent upon another, Kenamer says the break-through must come from the set manufacturers. "It's inexcusable to put out an \$800 color set with the capabilities we now have, the new tuners and such, and then stick in a \$3 speaker."

Cliff Burwell Dies

NEW YORK—Cliff Burwell, who wrote "Sweet Lorraine," died at his home at West Haven, Conn. on Oct. 10. He was 78. Burwell was an arranger for the Rudy Vallee Orchestra from 1928 to 1943. Other songs he wrote include "Swing Express To Harlem," "Going Wacky" and "Why."

CBS Exec Is Dead

NEW YORK—Charles Burr, director of copy services for CBS Records, died Oct. 10 after a four-month illness.

Joining Columbia Records in 1953, Burr was director of editorial services at Columbia since 1966, and was responsible for several original cast album acquisitions. He also contributed music and lyrics to several revues and musicals.

Retail Land Of Oz To Open In Atlanta

• Continued from page 1

When a customer walks into the 11,000-square-foot location, he'll be on Dorothy's Kansas farm, where Kaye is already leasing 5,000 square-feet of farm stalls, which will house a bazaar of primarily arts and crafts vendors selling everything from glass blowing articles to books and periodicals.

All leasees of the 15 to 30 stalls will sell merchandise closely correlated to the demands of the recorded music customer.

From floor to ceilings, Atlanta area theater set design crews are converting the area to transplant the customer to the farm, immortalized in the movie, which is seen often on television.

To further bear out the actual story line in the story, a plexiglass wind tunnel re-creates Dorothy's violent uprooting from her farm home to the Land of Oz. The customer moves from the bazaar section to the 6,000-square-foot complete record/tape/accessory store in an eerie wind tunnel.

The record store will be broken into various departments, each based on some of Dorothy's adven-



PUB VISIT—The Average White Band jams with members of the Mullen and Morrissey Band and newly signed Atlantic artist Ray Barretto during a virtually unannounced, though sold-out, one-nighter at Mikell's, an upper Manhattan club. From left are: M&M's guitarist Jim Mullen and saxophonist Dick Morrissey; AWB's Roger Ball and Molly Duncan on saxes; M&M's Cliff Carter on keyboards; AWB's bassist Alan Gorrie and guitarist Hamish Stuart; and, in front, Barretto on congas.

ECM FESTIVAL BEGINS

European, American Acts Join For U.S. Jazz Tour

LOS ANGELES—The first touring ECM Jazz Festival starts this week and will reach up to 50,000 listeners in 20 shows across the U.S. and in Canada. Three top European jazz groups are being brought into North America for the first time, especially for this tour.

Munich-based ECM is the selective, highly respected jazz label of producer Manfred Eicher. It is distributed in the U.S.-Canada market by Polydor, which is mounting a strong coordinated advertising campaign for the tour dates.

The core American artists on the tour are vibraphonist Gary Burton, drummer Jack DeJohnette, guitarists John Abercrombie and Ralph Towner with their groups.

Coming in from Europe are Eberhard Weber of Germany who plays a custom-built bass, Italian trumpeter Enrico Rava and Norwegian guitarist Terje Rypdal.

The tour runs from Wednesday (20) to Nov. 14, playing two nights each at Boston, Chicago, Los Angeles and San Francisco in halls of an average capacity of 2,500.

Ted Burkland of Boston put together the dates. He is a booker who

has a successful track record with ECM jazz artists.

Other cities on the route are Washington, D.C.; Norfolk, Va.; Pittsburgh, Detroit, New York, Minneapolis, St. Louis, Boulder, Colo.; Seattle, Portland, Vancouver and Santa Barbara, Calif.

Joining the tour for selected dates will be ECM artists Steve Kuhn, Pat Metheny, Collin Walcott and Art Lande.

Connee Boswell a Victim Of Cancer

NEW YORK—Services for Connee Boswell, 68, whose records with the Boswell Sisters and her own Decca solo disks sold in the millions in the 1930s, were held Thursday (14) here. She died of cancer.

Coming out of New Orleans with her sisters Vet and Martha in the early 1930s, she appeared in numerous motion pictures, played dozens of theaters throughout the nation and was featured on her own radio show after the sister trio split up in 1936. She underwent surgery for stomach cancer last February.

Interment was in Ferncliff Cemetery, Ardsley, N.Y.



© 1976 UNITED ARTISTS MUSIC AND RECORDS CORP. UA

The musical
statement that
confirms

Carol Douglas

as one of this
years major recording
talents.....

Midnight Love Affair

Her new album, BKL1-1798
featuring her new single,
"Midnight Love Affair"

MB-10753



*Already a top smash on all the disco charts.

Produced by Ed O'Loughlin

Manufactured and distributed by RCA Records

Copyright © 1978 RCA Records

Pre-Christmas Product Buys Boom Throughout Industry

• Continued from page 1

Typically, RCA anticipates the last quarter, traditionally the industry's best, will be its biggest, capping a record year. It is mapping a massive national ad push in television-radio-print with 10% more dollars committed than in 1975, reports Jack Kiernan, division vice president.

A lot of tv dollars will tie into another major John Denver campaign linked to both a new ABC special Nov. 17 and a repeat of his highly rated "Rocky Mountain Christmas" on that network last Dec. 11.

RCA hopes to exceed last winter's combined sales of 4.2 million units of his twin holiday LPs "Windsong" and "Rocky Mountain Christmas" and his catalog.

November sees a big push on Broadway show and film soundtrack reissues.

Warner/Elektra/Atlantic Corp.'s "Fall Combination 1976" is the strongest seasonal merchandising program ever mounted by the five-year-old company. Some 90% of the orders projected for the Sept. 20-

Oct. 22 selling period were already in the house by Oct. 14, says Skid Weiss, WEA advertising-publicity director.

"The results of this program surpass any other campaign in WEA history," says Weiss. "The fall push is backed by a \$1 million advertising budget. But what we have learned is that it takes more than advertising. All future WEA programs will be based on sell-through techniques."

"Fall Combination 1976" is stressing in-store display tools and incentive contests all the way through to the order clerk and warehouse staff levels.

Promotion men have been involved heavily in the campaign as well as sales personnel. One result is that radio/dealer tie-in promotions are at the highest level on any WEA campaign.

CBS Records, coming off a huge September (Billboard, Oct. 16), is enjoying the best year in its long history. There is a three-pronged stocking program at the label, according to Paul Smith, vice president of marketing/distribution. In addition to a

specific country program, there is a catalog program and a classical program. For each program, CBS offers additional billing incentives. The discounts are in the form of free goods, with five free with 55 in country; 10 free with 100 in classics and six free on 100 for catalog.

Sam Passamano, MCA's vice president, sales, reports the label's "21 + 7 = 5" program, which expired

Material for this survey provided by John Sippel, Ed Harrison, Jean Williams, Claude Hall, Jim Fishel, Stephen Traiman and Nat Freedland.

Oct. 15, indicates good inventory on hand for the 21 selected titles involved in the program. The program offered 7% discount on orders of 100 or more per title and a January billing period. In addition, MCA expects to move close to 1 million units of the forthcoming Elton John and 500,000 on the soon-to-be released Olivia Newton-John album.

John Peisinger, Arista sales chief,

says several recent discount programs have helped put inventory into the field. The most recent, "19 for 1976" offered a discount to distributors. That program continues through this month.

Phonodisc has a 5% discount plus 30 days extra billing on more than 80 country artists on the affiliated labels' roster, according to John Frisoli, firm's chief operating chief. In addition, Phonodisc has a discount program on major artists from various labels, details of which he did not disclose. An aggressive support program will include radio spots and in-store merchandising, including mobiles and posters.

20th Century Records has seven titles out on the market for the Christmas season and senior vice president Harvey Cooper expects at least four of them to do better than 150,000 units in sales. These are supported with a 90-day delayed billing program and discounts up to 20%, depending on sales achieved.

"All the product that we intend to have for Christmas is already in the

markets with the exception of the soundtrack "All This and World War II" album, which we hope to ship Oct. 25."

Capitol sales chief Walt Lee predicts "tremendous sales" for a discount program that resolves around 125 catalog items. He would not give details except to describe the billing incentive as "very attractive." The program terminates Oct. 31, after which the label launches "The Greatest Music Ever Sold" which runs through the holiday season. He provided no details as to discounts or billing incentives. Lee says Capitol's price slash last year on Christmas oriented merchandise from \$6.98 to midrange helped that part of the catalog to greater movement.

ABC Records has a "seven on six" program, providing a 7% discount on six key albums, plus an additional 30 days billing, according to Don England, sales topper.

Later in the fourth quarter, ABC will introduce its own midrange catalog line in which top catalog items will be repackaged and price dropped from \$6.98 to \$4.98. The first 15 such re-releases will be pre-packed, with four of each of the 15 albums in a pack.

The carton will contain store streamers featuring various acts in the package. Before Christmas, ABC will add between 40 and 50 albums to the line.

In mid-November, Westminster will release 15 new albums and 15 redesigned classical covers. The discount and dating on this program has not been firmed, England says.

SALES AT RECORD PACE

RCA Anticipates Best Year Ever

By STEPHEN TRAIMAN

NEW YORK—With record sales and earnings for the first nine months, and the good dealer response to its September-October offer of extra 30-day dating and 8% discount, "going into the traditionally strong last quarter, this should be our best year," maintains Jack Kiernan, RCA Records division vice president, marketing.

With as much as half the label's sales coming from "catalog," by his definition anything older than 90 days, RCA will be making an equal push in this area and new front-line product, backed by a hefty advertising allowance up 10% from a year ago.

Kiernan attributes recent sales gains to both the new computer operation tying the three distribution centers to all branches, and the regional marketing manager setup.

On-line since mid-July, the computer links the label's branches and customers to the Hollywood, Indianapolis and Rockaway, N.J., warehouses, so that anyone can ascertain the availability of any product with a fast phone call.

"It helps you make better judgments faster," he observes, "and we'll be able to sell more records more sensibly. It's amazing how little everyone knows about our own business."

The addition of regional marketing managers to share area responsibility for product with sales and promotion counterparts is credited by Kiernan with breaking the Savannah Band for the label in the Baltimore-Washington area. "They literally broke the act for us, and by year-end we'll have marketing managers in every region," he says.

The upcoming holiday push will be equally on front-line and catalog product, as has been the case since Kiernan joined the label.

"Catalog is an area of the business we tend to ignore, but because of my Decca background I'm particularly aware of its value. Everybody is shooting for the big superstar numbers—three million and up—but a good catalog title can do several

hundred thousand a year for many years," he emphasizes.

A big November catalog push will be tied in with a re-release of top Broadway and movie soundtracks, at \$7.98 and \$6.98 list respectively, with special display material and a major print campaign. "We have to get our people and accounts focused on a certain area, like soundtracks, as we know consumers are looking for them," he maintains.

Another holiday campaign will center on the recent release of six "Legendary Performer" packages at \$7.98, including Caruso, Como and Mancini. "They're great gift items with special packaging and the illustrated booklets, and we anticipate the series will do extremely well," says Kiernan, with special in-store posters and displays available.

John Denver, whose combined holiday albums—"Windsong" and "Rocky Mountain Christmas"—and extensive catalog sold 4.2 million units last winter, will get another big push this season. Basic thrust will be television spots, tied into a new ABC special Nov. 17, and a re-run of last year's highly rated "Rocky Mountain Christmas" on Dec. 11. They will feature his current release, "Spirit," as well as the artist's full catalog.

The \$4.98 product lines, both the pop "Pure Gold" and classical "Gold Seal" are doing well, he notes, with six more of the former and nine of the latter released this month. "You have to hit all the little pockets in the business that can generate more dollars."

The success of the custom label family is a big factor in the overall bright RCA sales picture, Kiernan readily acknowledges. RCA is still talking with Ray Charles about a possible deal, but nothing is firmed at this point, he notes.

"Pablo just keeps on selling. I wish I had Bob (Midland International) Reno's ears; he hasn't missed on anything—Carol Douglas, Silver Convention and John Travolta all have new product out, or coming soon. And we're high on "The Soul Train Gang," the second LP on Don Cornelius' label out this month."



ON NOVEMBER 17TH OVER 60 MILLION AMERICANS WILL FEEL THE SPIRIT OF JOHN DENVER.

The long awaited John Denver Television Special is ready for nationwide airing 9 P.M. (8 P.M. C.S.T.) on The ABC TV Network. Featured in this outstanding showcase of entertainment are Starland Vocal Band singing their smash hits, "Afternoon Delight" and "California Day", plus a long list of other surprises. Prepare yourself early for the total impact of this very special event. Stock up now with John's new hit album, "Spirit" plus the rest of the great Denver catalogue. Millions of people will be seeing John in person on his National Fall Tour.



APL1-1694

CATCH THE DENVER SPIRIT LIVE Special Guest Starland Vocal Band

November 8	Buffalo, New York, The War Memorial
November 9	Springfield, Mass., Springfield Civic Center
November 10	Providence, Rhode Island, Providence Civic Center
November 11	New York, New York, Madison Square Garden
November 12	New York, New York, Madison Square Garden
November 13	New Haven, Conn., New Haven Veterans Memorial Coliseum
November 14	Philadelphia, Pa., Spectrum
November 15	Philadelphia, Pa., Spectrum
November 16	Roanoke, Va., Roanoke Civic Center Coliseum
November 18	Atlanta, Ga., The Omni
November 19	Birmingham, Ala., Birmingham Civic Center Coliseum
November 20	Auburn, Ala., Auburn College Memorial Coliseum
November 21	Nashville, Tenn., Grand Ole Opry
November 22	Charlotte, N.C., Charlotte Coliseum
November 23	Greensboro, N.C., Greensboro Coliseum
November 24	Washington, D.C., Washington D.C. Capital Center
November 25	Washington, D.C., Washington D.C. Capital Center

Jerry Weintraub Management III

RCA Records

Copyrighted material

1812 CHAIN SUCCESS

In Milwaukee Test, TV Moves Product

By JOHN SIPPEL

LOS ANGELES—The advertising emphasis switches from radio to television for the soon-to-be-five 1812 Overture stores, Milwaukee. Founder/president Alan Dulberger experimented with saturation tv with the help of Arista and CBS Records in September.

"The resultant sales increase convinced me that half of my advertising allowance will go to tv this fall," Dulberger says. "Arista started it. Jud Siegal, our regional man, asked Arista to experiment in Milwaukee through 1812. We moved 300% more than our normal business with Arista."

Arista bankrolled 35 half-minute spots, all of which were constructed by Steve Ewing. Aftermath, a local ad agency which has been with Dulberger since his first store six years ago.

Arista supplied videotaped concert performances of the Bay City Rollers and Barry Manilow, plus transparencies of its other artists.

Ewing conceived individual spots for the two artists and three other spots which contained plugs for an assortment of Arista talent. Tags for the stores went front and back on the spots. The chain featured the Arista catalog at \$3.88 for LPs and \$5.58 for tapes in a 20-day period, beginning Sept. 10.

Starting at approximately the same time, CBS through resident salesman Bill Roeger subsidized a 10 10-second spot series around Bob Dylan, with a single spot during Dylan's (Sept. 14, NBC) network special. The entire Dylan discography featuring "Hard Rain," went for \$3.95 per LP and \$5.65 per tape.

All spots ran on WTMJ-TV. Ewing and Dulberger ran most spots either in early a.m. news programs or late evening shows like "Midnight Special," "Tom Snyder" or the "Johnny Carson Show."

Graham-Col Pact

NEW YORK—Rock impresario Bill Graham has formed Wolfgang Productions and has signed it to an exclusive pact with Columbia Records.

Wolfgang, administered by Nick Clainos and Jerry Pompili, will deliver three acts a year to Columbia, the first being Eddie Money, a Bay Area band managed by Graham.

Wolfgang is also looking for other new talent.

Stamp Issue Set

NEW YORK—The U.S. Postal Service has agreed to a proposal from RIAA that it issue a commemorative stamp in 1977 marking the 100th anniversary of recorded sound.

The stamp is scheduled to be issued some time in the spring of next year. It has not yet been designed.

General News

Capitol's Million Dollar Attack

• Continued from page 1

called "The Greatest Hits Ever Sold."

The campaign involving television advertising will be directed at reaching bonus sales and Mazza and Dan Davis, vice president of creative services and projecting at least three million unit sales of records and 8-track cartridges.

All of the album sets are essentially "best of" projects, including albums by Glen Campbell, Leo Kottke, Grand Funk, Bob Seger and George Harrison that are new packages. Other albums feature the Beach Boys, Steve Miller, Helen Reddy, the Band, John Lennon, Ringo Starr and the Beatles.

IMIC In 1977

• Continued from page 1

ternational businesspapers, Billboard, Music Week (U.K.) and Music Labo (Japan).

The seminars will be held at the Okura Hotel, the conference headquarters.

The decision to return IMIC to an annual basis was made at IMIC-6 at Honolulu last May.

Nearly 400 persons attended that event which presented for the first time non-industry experts who helped expand the scope of the panels and seminars.

This year's IMIC was the first presented in the U.S. as a tribute to this nation's bicentennial celebration.

The first IMIC was held in Nassau, the Bahamas in 1968; followed by Palma de Mallorca, Spain, 1969; Montreux, Switzerland, 1971; Acapulco, Mexico, 1972; and London, 1974.

In past years IMIC has brought to the surface many of the vexing problems facing the international industry such as: universal numbering system which today is being embraced as the necessary forerunner of bar-coding, piracy, copyright revision, subpublishing and label licensing, financing company growth, videodisk development, training and developing executive personnel, among others.

IMIC has also been used as the launching pad for a number of technological advancements, notably the world premiers of the Philips videocassette system in Nassau (1968); RCA and Motorola's Quad 8 cartridge in Spain (1969); the premier of the CBS-Sony matrix 4-channel disk system at Montreux (1971) and the unveiling of the JVC-RCA CD-4 discrete 4-channel LP at Acapulco (1972).

In addition to the business seminars, supplemental sightseeing trips plus activities for wives are being planned for IMIC 77.

Registration details will be published in later issues.

Lam Will Open Va. Disk Store

LOS ANGELES—Johnny Lam, dean of Washington-Baltimore promotion men who switched to retail store management last year, leaves that area for Culpeper, Va., where he opens Record Den Nov. 15. Lam, who has worked for Schwartz Bros., Washington, since 1956, left promotion to manage the Iverson Mall Harmony Hut, owned by the Schwartz operation, in 1975.

He will operate the 1,600 square-foot strip mall store with his wife Doris.

"Habitually in the record industry, we sell 500,000 copies of an album and everybody jumps up and down and opens champagne," says Mazza.

"But, in reality, in comparison to other industries, that kind of sales figure is embarrassing. We at Capitol want to sell 10,000,000 copies... 15,000,000 copies... to reach all of the potential customers possible."

Mazza operates on the theory that the entire radio and television industries, records, movies, and publishing do not achieve what "Campbell does with its tomato soup."

The way to reach extra customers, he feels, is through intensive advertising campaigns. "Look what it does for milk, toothpaste, cars."

So the campaign will focus around 60-second and two different 30-second tv spots, radio spots and a sampler album and 8-track for in-store airplay. The sampler is so power-packed with hits that Mazza thinks he could get a \$5 million advance from any major rack operation in the nation.

But the sampler and the spots are just part of the campaign that is also supported by banners, posters, clothesline displays, consumers stuffers, ad mats and trade ads. Don Grierson and the entire Capitol staff worked at least six weeks on the campaign.

The project is just one of a series. Mazza believes that Capitol will be able to mount at least three major sales campaigns of this nature a year.

The test program focused on the

two LP set by the Beatles recently—"Rock 'n' Roll Music."

"That was the kickoff. And I assume we sold 1.5 million copies of the two-LP set because of our advertising push. But we also generated perhaps two million unit sales of other Beatles catalog. I feel we did about \$20 million total on the Beatles campaign over a three-month period.

"We most definitely are going to launch similar campaigns."

Instinctively, he feels that greater advertising expenditures are necessary and will become a way of life at least for the major companies. "In an album, we have a beautiful entertainment value at \$3.99 that a person can use for years and years. We've got to tell our story about this great value to the masses."

"Steve Miller's last album sold 1.4 million copies and yet few people in the mass public know about it yet. That Miller album, when you realize how many people there are in the U.S., is known to only a small group. We want to make him a household name."

The million dollar promotion will last about 2½ months, but only individual promotional campaigns will be launched on certain albums such as the ones by Grand Funk and George Harrison.

Mazza also points out that November and December are peak gift-buying periods. "Compilation albums normally sell well for the Christmas season. But this is not just a Christmas sales push. It's a major, full-blown campaign to reach extra record buyers."

OCTOBER 23, 1976, BILLBOARD

MAKE DOUGH LIKE A PRO in all LEGALIZED CASINOS

Double Your Money Back Guarantee!

DICE TABLES... Place only 5 chips.

All numbers are in your favor... including 7.

2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12...

You win every roll!

FREE DETAILS!

M. C. CORBIN Dept. B-10-18

P.O. BOX 869

Radio City Station, New York 10019

MEMOREX

Buy one at regular price get the other at 1/2 price

90-Minute Audio Recording Cartridge



MEMOREX Recording Tape "Is it live or is it Memorex?"

24 HOUR FREIGHT-PAID SERVICE ACCESSORIES

A single buying source for all your accessory needs

A.I. ROSENTHAL ASSOCIATES

29 E. Glenside Ave. • Glenside, Pa. 19038 • 215 885-5211

SEND FOR FREE CATALOG

BASF • BLACK MAGIC • EVEREADY • MAXELL • MEMOREX • NORTRONICS NUMARK • PICKERING • RECOTON • SCOTCH • SHURE • SOUND GUARD • WATTS

EXTRA! EXTRA!



To order extra copies of:

Billboard's International Buyer's Guide

Fill out the coupon below and send check or money order for:

\$20

This exclusive Billboard section features:

Over 400 pages indexing virtually every product, supplier or service associated with the music business. Covers over 60 countries, over 30 separate categories.

Name _____

Address _____

City _____

State _____

Zip _____

To: **Billboard Buyer's Guide**
2160 Patterson St., Cincinnati, Ohio 45214
Please allow four weeks for delivery

EG

"Songs In The Key Of Life" is #1.*

(T13-340C2)



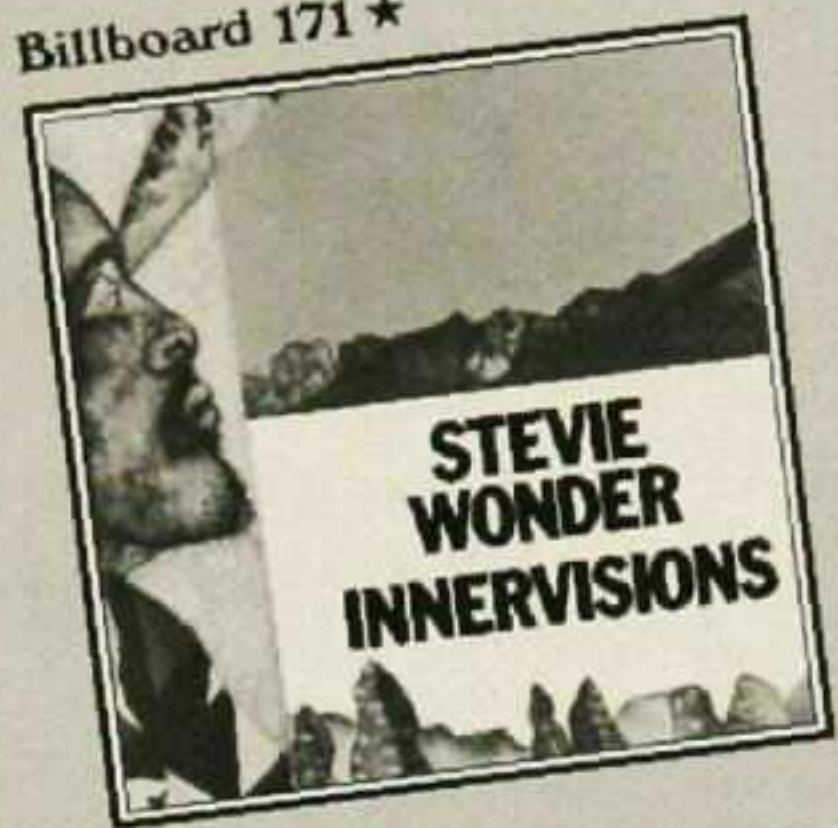
Now check this out.

Billboard 164 ★



T6-332V1

Billboard 171 ★



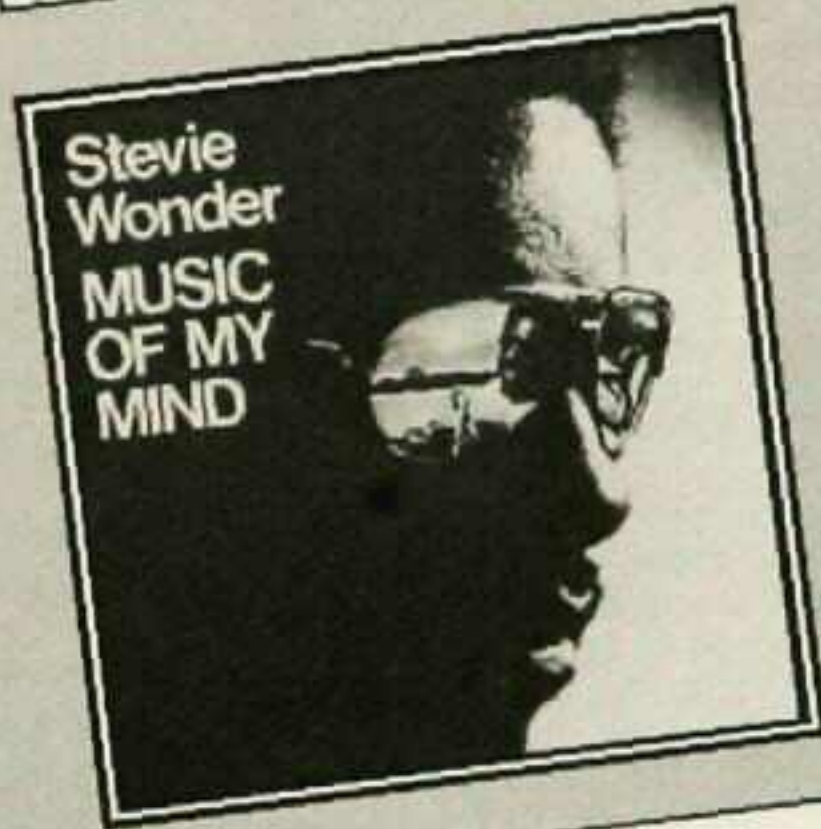
T5-326V1



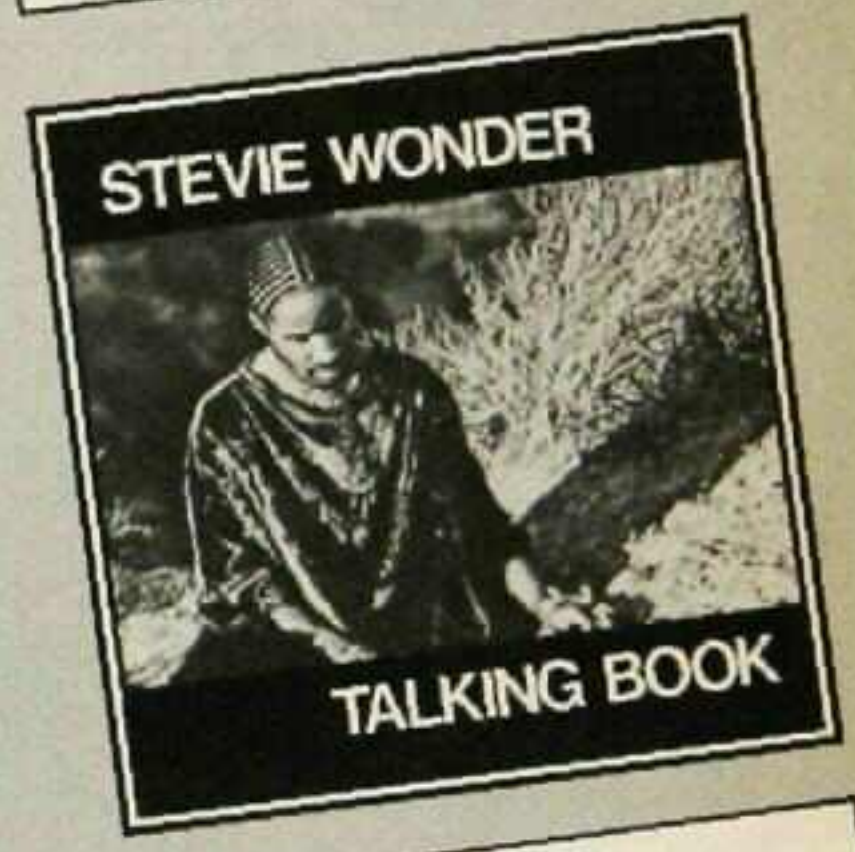
T5-282V1



T5-313V1



T5-314V1



T5-319V1

Isn't that Wonderful?



© 1976 Motown Record Corporation

3 Radio Personalities To Confront Govt. At Forum

LOS ANGELES—Three of the nation's outstanding radio persons will directly confront government regulations in a special encounter session Dec. 2 at the four-day International Radio Programming Forum at the Marriott Hotel in New Orleans.

William B. Ray, chief of compliants and compliances for the FCC, Washington, will represent the government. Representing radio in the 1½-hour session will be Sis Kaplan, general manager of WAYS in Charlotte, N.C.; Gerry Peterson, program director of KCBQ in San Diego; and Bob Henabery of the radio consulting firm of Bob Henabery Associates, New York.

Acting as more or less of a field judge during the encounter session will be Gary S. Smithwick, broadcast attorney, Winston-Salem, N.C. Smithwick, a former disk jockey in the Southeast, worked as an investigating attorney for the FCC prior to opening his own legal practice. He is quite knowledgeable in both sides of radio.

A unique facet of the encounter session is that Gerry Peterson is asking program directors coast-to-coast to send him questions that they would like to have posed to the FCC. "Just have program director call or write me at KCBQ with any questions they'd like answered." The session will be taped and printed in Billboard.

Paul Drew, chairman of the advisory committee on the Forum, announces that Jack Thayer, president of NBC Radio, New York, will moderate a record president's session Dec. 3 about "What Entertainment Will Be Like Tomorrow." Already enlisted to serve on the two-hour panel session are Artie Mogull, president of United Artists Records, Los Angeles, and Jerry Greenberg, president, Atlantic Records, New York. Three other record company presidents will be added to this panel.

Panelists for a radio president's session Dec. 4 on "What Entertainment Will Be Like Tomorrow" already include Egmont Sonderling,

president of the Sonderling Stations coast-to-coast with headquarters in Miami, and George Duncan, president of Metromedia Radio, New York, whose stations range from progressive FM operations to the flagship WNEW-AM in New York with its MOR format and KLAC in Los Angeles with its country music format. Three other radio presidents will be added to this panel.

In a series of afternoon workshops Dec. 3, one of the topics will be "Music Information Sources—Their Importance In The Industry" moderated by Mike O'Shea, program director of WFTL in Fort Lauderdale, Fla. On the panel will be Bretty Breneman of The Breneman Radio View, Los Angeles; George Meier of The Walrus, Narberth, Pa.; Kal Rudman of The Monday Morning

Quarterback, Philadelphia; and Bobby Poe of the POP Music Survey, Washington.

Another workshop will deal with "Putting Moxy Into Programming" and Bob Pittman, program director of WMAQ in Chicago, and Michael Spears, program director of KFRC in San Francisco, have been lined up as speakers.

One of the highlights of the four-day meeting will be a series of workshops Thursday afternoon. The CD-4 Discrete Quadrecast System unit up before the FCC will be exhibited and demonstrated during one of the workshops under inventor Lou Doreen, director, Quadrecast Systems Inc., San Mateo, Calif. Other systems, both AM stereo and FM quad, are being contacted now to demonstrate. (Continued on page 26)



PASTOR'S GOLD—Receiving a plaque for his best-selling gospel album "There's Only One Bridge" is the Rev. Cleophus Robinson, Nashboro Records artist. Robinson, pastor of the Greater Bethlehem Baptist Church in St. Louis, received the plaque on his syndicated gospel music television show, now seen in more than 70 cities coast-to-coast. From left: Rick McGruder, vice president of sales and promotion for the record label; B.S. Howell Jr., president of Nashboro Records, Nashville; and gospel producer Shannon Williams.

Consultant Urges A Unique Survey

LOS ANGELES—There's an overwhelming need in the radio industry for a "fast response qualitative audience survey—perhaps monthly or even weekly," says Bob Henabery, who operates his own programming consulting firm, Bob Henabery Associates, New York.

"Without such an audience ratings service like this, we're operating in a dark room with a blindfold on."

Henabery, currently working on a new soft rock format for the syndication firm of Bonneville Broadcast Consults, feels that whatever a radio station does on the air is reflected almost instantly by the audience.

A 24-hour recall interview on the phone including 500 people and representing a business week, could be an invaluable programming tool and he can foresee a day when radio stations might be rated daily and time buying would be on the same basis.

"Technically, it's possible now, but acceptability is probably years away."

"One thing for sure, it would eliminate hypoing of ratings once and for all because time buying would be daily."

Henabery paid tribute to Arbitron. "Without the ARB in 1969, radio might not have made it; it gave us demographics of the audience. It's an excellent ratings service. There are statistical limitations, but that has nothing to do with the quality of the sample. It's because of the laws of statistics."

A fast response qualitative survey might solve the problem.

Currently, however, time buyers are using the misinformation of ratings "and beating us over the head with it, and so many radio people

are unable to respond to these ratings in programming.

"It's also terribly confusing when time buyers try to buy radio time, because of the fluctuations from one ratings to another. This has contributed also to a misunderstanding of the media."

Henabery, a programming specialist at the corporate level for ABC

for years, created the disco format featured on WKYS, Washington. This format is now being copied throughout the nation except "We're presently very urban, but very metro, too. No ethnic level, but as our program director Gordon Peil says, we're a fudge ripple radio station."

The format was conceived after Henabery did his own research in

December and January of 1975 in New York, interviewing persons in 24 retail stores.

"Their feeling was that American music is r&b. I would show them a list of songs like 'Never Can Say Goodbye' by Gloria Gaynor. They would say they liked it. The Carpenters, Captain & Tennille, John Den-

(Continued on page 26)

Registrants Mount For Forum

EDITOR'S NOTE: These are just a few of the persons who've registered already for the ninth annual International Radio Programming Forum to be held Dec. 1-4 at the Marriott Hotel, New Orleans:

Jim Wood, WGBF, Evansville, Ind.
Don Whittmore, Do It!, Los Angeles.
From A&M Records: Jan Basham, Don Tolle, Rich Totoian, Derry Johnson, Ron Farber, Lenny Bronstein, Joan Dlugatch, Harold Childs, Brenda Johnson, Steve Dunn, Al Moinet, Larry Green, Alvin Thomas, Boo Frazier, John Ferrer, Barry Korkin, Lynda King, Richard Pachter, Joel Ackerman, Bill Johnson, Rich Girod, Gary Lippe, Michael Taylor, Nick Stearn, Jimmy Smith, Thom Gorman, Wayne Shuler, Johnny Shuler, Wayne Lester, Peter Mollica, Billy Harper, Ross Ojedda, Rich Galliani, Bob Scharbert, Mark Newell, Ross Gentile, and J.B. Brenner.

Herbert McCord, CKLW, Detroit.
Gary Diamond and Ken Baugh, KQEO, Albuquerque, N.M.
Art and Donna Caruso, WGAR, Cleveland.
Alene McKinney and Mark Blinoff, KMPC, Los Angeles.
Mr. and Mrs. Dick Janssen, Nationwide Communications, Columbus, Ohio.
Dan Fisher, CKKW, Kitchener, Canada.
Jim Knight, WDNG, Anniston, Ala.
Bill Taylor, Country Consultants, Pomona, Calif.
Bill Powell, WMAZ, Macon, Ga.
Jay Charland, WKOK, Sunbury, Pa.
John Mackey, CFCF, Montreal, Canada.
David Barrett, CRQR, Montreal, Canada.
Charles King, WOC, Davenport, Iowa.
Charles Lake, WPFZ, Pittsburgh.

BILLBOARD'S INTERNATIONAL RADIO PROGRAMMING FORUM

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

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

I am enclosing a check or money order in the amount of: (Please check) REGISTRATION FEE DOES NOT INCLUDE HOTEL OR AIRFARE

Non-Radio Station Personnel: \$175 (before Nov. 8)
 Radio Station Personnel/Students/Military/Spouses: \$135 (before Nov. 8), \$160 after Nov. 8

You can charge your registration if you wish:

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

Address _____ Phone _____
City _____ State _____ Zip _____

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

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

Would you be interested in a Bayou cruise? _____

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

A WORD FROM Fruitbowl

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

Mike Anthony KIRL, Jim Bain KWIZ, Derek Barton KTOM, Don Bell WSOC, Joseph Benson WDEL, Fred Botica JKZ, Charley Carpenter WJAY, Jim Christoferson KFOX, Dan Daly W5IX, Jim DeAngelo WCRD, Jason Drake KFH, Jack Edwards KDLT, Scott Gilmore WRNN, George Hamberger WKBW, Chuck Harmon KXLY, Gerry Harmon KULF, Bob Helewski WKXY, Jack Hood WJR, Vic Ives K5FD, Steve Kelly WJBG, George Klein WHBQ, Bob Lee KSL, Johnny MacBrown WGVM, Dave Maynard WBZ, Andy McCoy K15D, Jack Mindy WFBL, Paul Mitchell WINDY, Tom Moran WKAP, Harry Nelson KLIF, Joe Nuckols WDNC, Gary Owens KMPC, Gary Persons 14 WK, Dr. Don Rose KFRC, John St. John WKBO, Ed Salamon WFN, Mike Scott KOZA, H.A. Thompson WBT, Bob Walsh WARD, Barry Wilson CKEC, Dave Wingert WDW, David Winter WRFD. Thank, guys, it's great to have you in the FRUITBOWL family!

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

LOAD UP!



ABBA
*20
"FERNANDO"
3346
from the album
"GREATEST HITS"
SD 18189
Produced by
Benny Andersson &
Bjorn Ulvaeus

SPINNERS
*27
"RUBBERBAND
MAN"
3355
from the album
"HAPPINESS IS
BEING WITH THE
SPINNERS"
SD 18181
Produced by
Thom Bell

HALL & OATES
*8
"SHE'S GONE"
3332
from the album
"ABANDONED
LUNCHEONETTE"
SD 7269
Produced by
Ariif Mardin

RINGO
*31
"A DOSE OF
ROCK 'N' ROLL"
3361
from the album
"ROTOGRAVURE"
SD 18139
Produced by
Ariif Mardin

**ENGLAND DAN &
JOHN FORD COLEY**
*48
"NIGHTS ARE
FOREVER
WITHOUT YOU"
BT 16079
from the album
"NIGHTS ARE
FOREVER"
Produced by
Kyle Lehning

FIREFALL
*22
"YOU ARE
THE WOMAN"
3335
from the album
"FIREFALL"
SD 18174
Produced by
Jim Mason

ATLANTIC & BIG TREE BULLETS
WE'RE ALL THE AMMUNITION YOU NEED.



Billboard Singles Radio Action

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

Based on station playlists through Thursday (10/14/76)

TOP ADD ONS - NATIONAL

- LEO SAYER—You Make Me Feel Like Dancing (W.B.)
- ENGLAND DAN/JOHN FORD COLEY—Nights Are Forever Without You (Big Tree)
- BURTON CUMMINGS—Stand Tall (Portrait)

PRIME MOVERS - NATIONAL

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

BREAKOUTS - NATIONAL

- ALICE COOPER—I Never Cry (W.B.)
- NORMAN CONNORS—You Are My Starship (Buddah)
- BURTON CUMMINGS—Stand Tall (Portrait)

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

- CAPTAIN & TENNILLE—Muskrat Love (A&M)
- GORDON LIGHTFOOT—The Wreck Of The Edmund Fitzgerald (Reprise)
- ★ ORLEANS—Still The One (Asylum) 15-7
- ★ PETER FRAMPTON—Do You Feel (A&M) 26-19

KBBC—Phoenix

- YVONNE ELLIMAN—Love Me (RSD)
- LEO SAYER—You Make Me Feel Like Dancing (W.B.)
- ★ GORDON LIGHTFOOT—The Wreck Of The Edmund Fitzgerald (Reprise) 26-19
- ★ FIREFALL—You Are The Woman (Atlantic) 32-26

KTKT—Tucson

- BOSTON—More Than A Feeling (Epic)
- LEO SAYER—You Make Me Feel Like Dancing (W.B.)
- ★ ROD STEWART—Tonight's The Night (Gonna Be Alright) (W.B.) 27-18
- ★ HALL & OATES—She's Gone (Atlantic) 11-6

KQED—Albuquerque

- LITTLE RIVER BAND—It's A Long Way There (Harvest)
- BOSTON—More Than A Feeling (Epic)
- ★ CAPTAIN & TENNILLE—Muskrat Love (A&M) 23-15
- ★ GORDON LIGHTFOOT—The Wreck Of The Edmund Fitzgerald (Reprise) 13-6

KENO—Las Vegas

- BOSTON—More Than A Feeling (Epic)
- LEO SAYER—You Make Me Feel Like Dancing (W.B.)
- ★ ROD STEWART—Tonight's The Night (Gonna Be Alright) (W.B.) 27-17
- ★ PETER FRAMPTON—Do You Feel (A&M) 23-15

KJRB—Spokane

- JOHN VALENTI—Anything You Want (Ariola America)
- ENGLAND DAN/JOHN FORD COLEY—Nights Are Forever Without You (Big Tree)
- ★ CAPTAIN & TENNILLE—Muskrat Love (A&M) 20-13
- ★ ROD STEWART—Tonight's The Night (Gonna Be Alright) (W.B.) 29-23

KTAC—Tacoma

- BURTON CUMMINGS—Stand Tall (Portrait)
- LEO SAYER—You Make Me Feel Like Dancing (W.B.)
- ★ BAY CITY ROLLERS—I Only Want To Be With You (Arista) 15-10
- ★ GORDON LIGHTFOOT—The Wreck Of The Edmund Fitzgerald (Reprise) 16-11

KCPX—Salt Lake City

- ANNE MURRAY—Things (Capitol)
- ENGELBERT HUMPERDINCK—After The Lovin' (Epic)
- ★ FIREFALL—You Are The Woman (Atlantic) 27-17
- ★ KISS—Beth (Casablanca) 15-9

KRSP—Salt Lake City

- SYLVERS—Hot Line (Capitol)
- LEO SAYER—You Make Me Feel Like Dancing (W.B.)
- ★ KISS—Beth (Casablanca) 11-4
- D★ SPINNERS—Rubberband Man (Atlantic) HB-26

KTLX—Denver

- FIREFALL—You Are The Woman (Atlantic)
- LEO SAYER—You Make Me Feel Like Dancing (W.B.)
- ★ BOSTON—More Than A Feeling (Epic) 40-28
- ★ ROD STEWART—Tonight's The Night (Gonna Be Alright) (W.B.) 27-17

KFRC—San Francisco

- BEE GEES—Love So Right (RSD)
- D★ SPINNERS—Rubberband Man (Atlantic)
- ★ COMMODORES—Just To Be Close To You (Motown) 19-15
- ★ HEART—Magic Man (Mushroom) 16-13

KYA—San Francisco

- BLUE OYSTER CULT—(Don't Fear) The Reaper (Columbia)
- BOSTON—More Than A Feeling (Epic)
- ★ BARRY DeVORZON/PERRY BOTKIN JR.—Nadia's Theme (A&M) HB-16
- ★ NORMAN CONNORS—You Are My Starship (Buddah) 18-15

KLIV—San Jose

- D★ SPINNERS—Rubberband Man (Atlantic)
- THE ROWANS—If I Only Could (Asylum)
- ★ NORMAN CONNORS—You Are My Starship (Buddah) HB-8
- ★ GORDON LIGHTFOOT—The Wreck Of The Edmund Fitzgerald (Reprise) HB-14

KNDE—Sacramento

- ABBA—Fernando (Atlantic)
- ROD STEWART—Tonight's The Night (Gonna Be Alright) (W.B.)
- ★ CAPTAIN & TENNILLE—Muskrat Love (A&M) HB-16
- ★ WAR—Summer (U.A.) 17-13

KROY—Sacramento

- BOSTON—More Than A Feeling (Epic)
- LEO SAYER—You Make Me Feel Like Dancing (W.B.)
- ★ ROD STEWART—Tonight's The Night (Gonna Be Alright) (W.B.) 26-19
- ★ CAPTAIN & TENNILLE—Muskrat Love (A&M) 18-12

KYNO—Fresno

- RINGO STARR—A Dose Of Rock & Roll (Atlantic)
- BURTON CUMMINGS—Stand Tall (Portrait)
- ★ PETER FRAMPTON—Do You Feel (A&M) 22-16
- ★ ENGLAND DAN/JOHN FORD COLEY—I'd Really Love To See You Tonight (Big Tree) 18-4

KJOY—Stockton, Calif.

- DAVID DUNDAS—Jeans On (Chrysalis)
- ENGLAND DAN/JOHN FORD COLEY—Nights Are Forever Without You (Big Tree)
- ★ ROD STEWART—Tonight's The Night (Gonna Be Alright) (W.B.) 27-15
- ★ BURTON CUMMINGS—Stand Tall (Portrait) 30-20

KGW—Portland

- SYLVERS—Hot Line (Capitol)
- D★ RITCHIE FAMILY—The Best Disco In Town (Marlin)
- ★ BAY CITY ROLLERS—I Only Want To Be With You (Arista) 9-1
- ★ KISS—Beth (Casablanca) 15-8

KING—Seattle

- YVONNE ELLIMAN—Love Me (RSD)
- LEO SAYER—You Make Me Feel Like Dancing (W.B.)
- ★ CAPTAIN & TENNILLE—Muskrat Love (A&M) 15-3
- ★ BLUE OYSTER CULT—(Don't Fear) The Reaper (Columbia) 21-12

KJRB—Spokane

- JOHN VALENTI—Anything You Want (Ariola America)
- ENGLAND DAN/JOHN FORD COLEY—Nights Are Forever Without You (Big Tree)
- ★ CAPTAIN & TENNILLE—Muskrat Love (A&M) 20-13
- ★ ROD STEWART—Tonight's The Night (Gonna Be Alright) (W.B.) 29-23

KTAC—Tacoma

- BURTON CUMMINGS—Stand Tall (Portrait)
- LEO SAYER—You Make Me Feel Like Dancing (W.B.)
- ★ BAY CITY ROLLERS—I Only Want To Be With You (Arista) 15-10
- ★ GORDON LIGHTFOOT—The Wreck Of The Edmund Fitzgerald (Reprise) 16-11

KCPX—Salt Lake City

- ANNE MURRAY—Things (Capitol)
- ENGELBERT HUMPERDINCK—After The Lovin' (Epic)
- ★ FIREFALL—You Are The Woman (Atlantic) 27-17
- ★ KISS—Beth (Casablanca) 15-9

KRSP—Salt Lake City

- SYLVERS—Hot Line (Capitol)
- LEO SAYER—You Make Me Feel Like Dancing (W.B.)
- ★ KISS—Beth (Casablanca) 11-4
- D★ SPINNERS—Rubberband Man (Atlantic) HB-26

KTLX—Denver

- FIREFALL—You Are The Woman (Atlantic)
- LEO SAYER—You Make Me Feel Like Dancing (W.B.)
- ★ BOSTON—More Than A Feeling (Epic) 40-28
- ★ ROD STEWART—Tonight's The Night (Gonna Be Alright) (W.B.) 27-17

North Central Region

• TOP ADD ONS:

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

★ PRIME MOVERS:

- ROD STEWART—Tonight's The Night (Gonna Be Alright) (W.B.)
- COMMODORES—Just To Be Close To You (Motown)
- ALICE COOPER—I Never Cry (W.B.)

BREAKOUTS:

- BEE GEES—Love So Right (RSD)
- NORMAN CONNORS—You Are My Starship (Buddah)
- BURTON CUMMINGS—Stand Tall (Buddah)

CKLW—Detroit

- NATALIE COLE—Mr. Melody (Capitol)
- LEO SAYER—You Make Me Feel Like Dancing (W.B.)
- ★ COMMODORES—Just To Be Close To You (Motown) 13-8
- ★ HALL & OATES—She's Gone (Atlantic) 12-9

WTAC—Flint, Mich.

- NONE
- ★ COMMODORES—Just To Be Close To You (Motown) 30-17
- ★ LTD—Love Ballad (A&M) 27-15

WGRD—Grand Rapids

- BEE GEES—Love So Right (RSD)
- D★ SPINNERS—Rubberband Man (Atlantic)
- ★ LINDARONSTADT—That'll Be The Day (Asylum) 25-13
- ★ BAY CITY ROLLERS—I Only Want To Be With You (Arista) 20-12

Z-96 (WZZM-FM)—Grand Rapids

- BOSTON—More Than A Feeling (Epic)
- ROD STEWART—Tonight's The Night (Gonna Be Alright) (W.B.)
- D★ SPINNERS—Rubberband Man (Atlantic) 28-18
- ★ BARRY DeVORZON/PERRY BOTKIN JR.—Nadia's Theme (A&M) 23-16

WAXY—Louisville

- BOSTON—More Than A Feeling (Epic)
- ROD STEWART—Tonight's The Night (Gonna Be Alright) (W.B.)
- ★ TAMMY WYNETTE—You And Me (Epic) 25-15
- ★ ALICE COOPER—I Never Cry (W.B.) 29-21

WBGW—Bowling Green

- JOHN VALENTI—Anything You Want (Ariola America)
- BOSTON—More Than A Feeling (Epic)
- D★ EARTH, WIND & FIRE—Getaway (Columbia) 22-17
- ★ GORDON LIGHTFOOT—The Wreck Of The Edmund Fitzgerald (Reprise) 11-7

WGCL—Cleveland

- D★ SPINNERS—Rubberband Man (Atlantic)
- BURTON CUMMINGS—Stand Tall (Portrait)
- ★ STEVE MILLER BAND—Rock'n Me (Capitol) 7-3
- ★ LINDA RONSTADT—That'll Be The Day (Asylum) 10-6

WMGC—Cleveland

- NONE
- ★ ENGELBERT HUMPERDINCK—After The Lovin' (Epic) 38-24
- ★ CAPTAIN & TENNILLE—Muskrat Love (A&M) 18-12

WSAJ—Cincinnati

- NONE
- ★ ROD STEWART—Tonight's The Night (Gonna Be Alright) (W.B.) 21-13
- ★ KISS—Beth (Casablanca) 8-5

WCOL—Columbus

- OSMOND BROTHERS—I Can't Live A Dream (Kolob)
- LEO SAYER—You Make Me Feel Like Dancing (W.B.)
- ★ ALICE COOPER—I Never Cry (W.B.) 32-19
- D★ SPINNERS—Rubberband Man (Atlantic) 27-18

WCUE—Akron, Ohio

- YVONNE ELLIMAN—Love Me (RSD)
- LEO SAYER—You Make Me Feel Like Dancing (W.B.)
- ★ COMMODORES—Just To Be Close To You (Motown) 26-17
- ★ BURTON CUMMINGS—Stand Tall (Portrait) 34-26

13-Q (WKQT)—Pittsburgh

- DAVID DUNDAS—Jeans On (Chrysalis)
- JOHN TRAVOLTA—Whenever I'm Away From You (Midland Int'l.) 18-13
- ★ KISS—Beth (Casablanca) 11-7

WPEZ—Pittsburgh

- BEE GEES—Love So Right (RSD)
- ROD STEWART—Tonight's The Night (Gonna Be Alright) (W.B.)
- ★ KISS—Beth (Casablanca) 15-9
- ★ CAPTAIN & TENNILLE—Muskrat Love (A&M) 22-18

WRIE—Erie, Pa.

- D★ SPINNERS—Rubberband Man (Atlantic)
- NORMAN CONNORS—You Are My Starship (Buddah)
- ★ FLASH CADILLAC/CONTINENTAL KIDS—Did You Boogie With Your Baby (Private Stock) 10-6
- ★ KISS—Beth (Casablanca) 15-11

WIET—Erie, Pa.

- AMAZING RHYTHM ACES—The End Is Not In Sight (ABC)
- NORMAN CONNORS—You Are My Starship (Buddah)
- ★ ROD STEWART—Tonight's The Night (Gonna Be Alright) (W.B.) HB-19
- ★ BARRY MANILOW—This One's For You (Arista) 26-18

Southwest Region

• TOP ADD ONS:

- BOSTON—More Than A Feeling (Epic)
- ENGLAND DAN/JOHN FORD COLEY—Nights Are Forever Without You (Big Tree)
- BURTON CUMMINGS—Stand Tall (Portrait)

★ PRIME MOVERS:

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

BREAKOUTS:

- FIREFALL—You Are The Woman (Atlantic)
- ABBA—Fernando (Atlantic)
- ELECTRIC LIGHT ORCHESTRA—Livin' Thing (U.A.)

KILT—Houston

- KISS—Beth (Casablanca)
- FIREFALL—You Are The Woman (Atlantic)
- ★ CAPTAIN & TENNILLE—Muskrat Love (A&M) 24-13
- ★ BOSTON—More Than A Feeling (Epic) 26-19

KRBE—Houston

- ELECTRIC LIGHT ORCHESTRA—Livin' Thing (U.A.)
- LTD—Love Ballad (A&M)
- ★ ROD STEWART—Tonight's The Night (Gonna Be Alright) (W.B.) 12-2
- D★ RICK DEES—Disco Duck (RSD) 7-1

KLIF—Dallas

- D★ EARTH, WIND & FIRE—Getaway (Columbia)
- JOHN TRAVOLTA—Whenever I'm Away From You (Midland Int'l.)
- D★ WILD CHERRY—Play That Funky Music (Sweet City) HB-14
- ★ BOSTON—More Than A Feeling (Epic) HB-21

KNUS-FM—Dallas

- D★ RICK DEES—Disco Duck (RSD)
- ROD STEWART—Tonight's The Night (Gonna Be Alright) (W.B.) 23-1
- ★ CAPTAIN & TENNILLE—Muskrat Love (A&M) 17-7

KFJZ—Ft. Worth

- BOSTON—More Than A Feeling (Epic)
- ENGLAND DAN/JOHN FORD COLEY—Nights Are Forever Without You (Big Tree)
- ★ ROD STEWART—Tonight's The Night (Gonna Be Alright) (W.B.) 22-11
- ★ GORDON LIGHTFOOT—The Wreck Of The Edmund Fitzgerald (Reprise) 29-19

KINT—El Paso

- NONE
- ★ ABBA—Fernando (Atlantic) 19-16
- ★ FIREFALL—You Are The Woman (Atlantic) 20-17

WKY—Oklahoma City

- JOHN VALENTI—Anything You Want (Ariola America)
- BURTON CUMMINGS—Stand Tall (Portrait)
- ★ ROD STEWART—Tonight's The Night (Gonna Be Alright) (W.B.) HB-16
- ★ BLUE OYSTER CULT—(Don't Fear) The Reaper (Columbia) 12-2

KOMA—Oklahoma City

- BOSTON—More Than A Feeling (Epic)
- ROD STEWART—Tonight's The Night (Gonna Be Alright) (W.B.)
- ★ BARRY DeVORZON/PERRY BOTKIN JR.—Nadia's Theme (A&M) 24-10
- ★ GORDON LIGHTFOOT—The Wreck Of The Edmund Fitzgerald (Reprise) 14-5

KARC—Tulsa

- BURTON CUMMINGS—Stand Tall (Portrait)
- LEO SAYER—You Make Me Feel Like Dancing (W.B.)
- ★ ROD STEWART—Tonight's The Night (Gonna Be Alright) (W.B.) 21-12
- ★ ALICE COOPER—I Never Cry (W.B.) HB-22

KELI—Tulsa

- STARLAND VOCAL BAND—California Day (Windsong)
- ENGLAND DAN/JOHN FORD COLEY—Nights Are Forever Without You (Big Tree)
- ★ PETER FRAMPTON—Do You Feel (A&M) 18-6
- ★ ROD STEWART—Tonight's The Night (Gonna Be Alright) (W.B.) EX-20

WTIX—New Orleans

- ABBA—Fernando (Atlantic)
- BOSTON—More Than A Feeling (Epic)
- ★ LINDARONSTADT—That'll Be The Day (Asylum) 17-7
- ★ STEVE MILLER—Rock'n Me (Capitol) 14-8

KEEL—Shreveport

- PETER FRAMPTON—Do You Feel (A&M)
- GLADYS KNIGHT & THE PIPS—So Sad The Song (Buddah)
- ★ BAY CITY ROLLERS—I Only Want To Be With You (Arista) 15-8
- ★ FIREFALL—You Are The Woman (Atlantic) 28-22

Midwest Region

• TOP ADD ONS:

- BEE GEES—Love So Right (RSD)
- KISS—Beth (Casablanca)
- PETER FRAMPTON—Do You Feel (A&M)

★ PRIME MOVERS:

- PETER FRAMPTON—Do You Feel (A&M)
- CAPTAIN & TENNILLE—Muskrat Love (A&M)
- HEART—Magic Man (Mushroom)

BREAKOUTS:

- ENGLAND DAN/JOHN FORD COLEY—Nights Are Forever Without You (Big Tree)
- ROD STEWART—Tonight's The Night (Gonna Be Alright) (W.B.)
- ALICE COOPER—I Never Cry (W.B.)

WLS—Chicago

- RINGO STARR—A Dose Of Rock & Roll (Atlantic)
- CAPTAIN & TENNILLE—Muskrat Love (A&M)
- ★ PETER FRAMPTON—Do You Feel (A&M) 29-20
- ★ STEVE MILLER BAND—Rock'n Me (Capitol) 16-12

WDHF—Chicago

- FIREFALL—You Are The Woman (Atlantic)
- PETER FRAMPTON—Do You Feel (A&M) 18-9
- ★ STEVE MILLER BAND—Rock'n Me (Capitol) 16-11

(Continued on page 22)

© Copyright 1976, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

OCTOBER 23, 1976, BILLBOARD

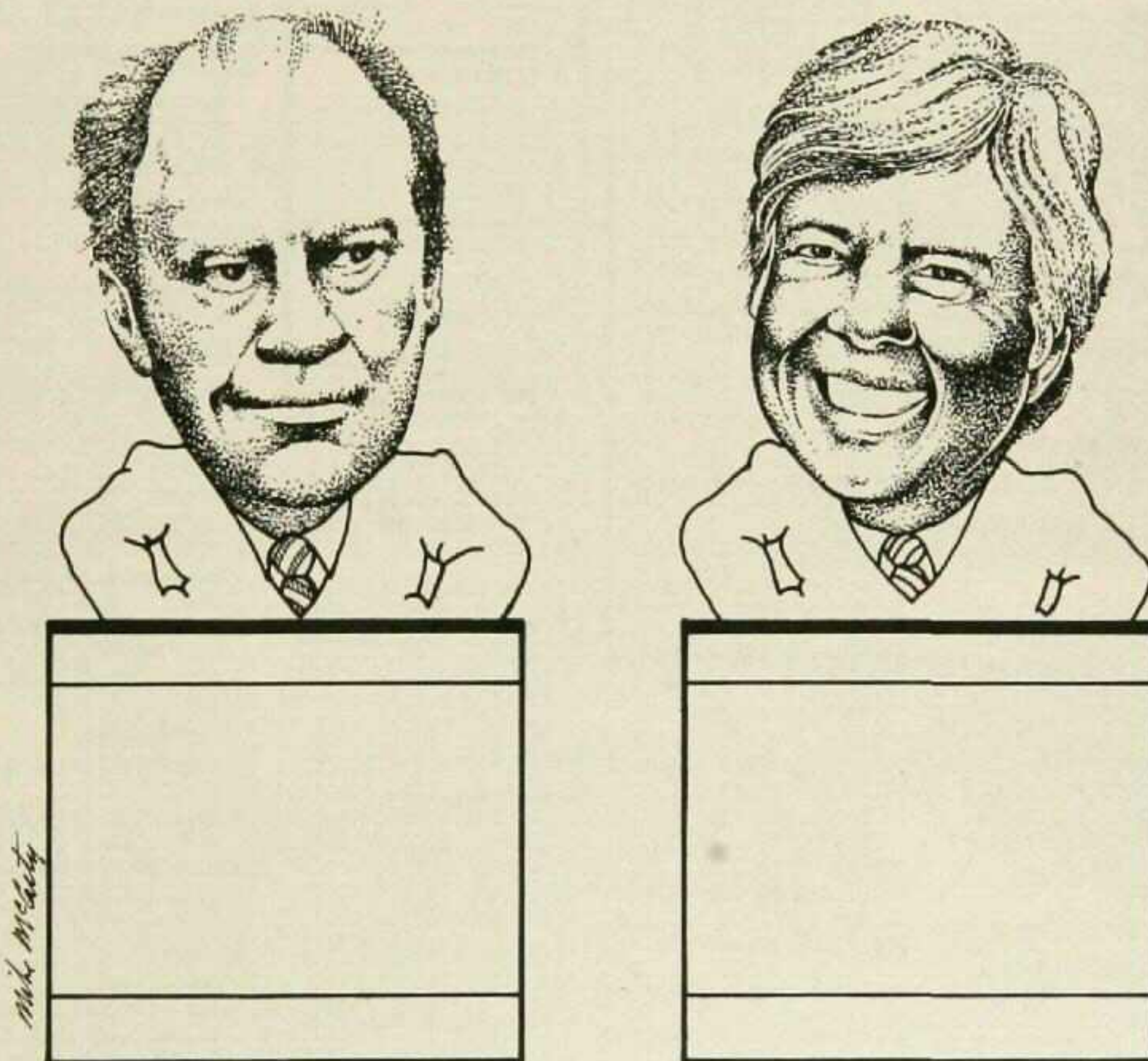
**100 MILLION VIEWERS
WATCHED IT ON TV**

NOW LET YOUR LISTENERS HEAR

'THE BIG DEBATE' BANG 730

by Johnny Kullum

(no.1 phone request where played)



Billboard Singles Radio Action

Based on station playlists through Thursday (10/14/76)

Playlist Top Add Ons
Playlist Prime Movers ★

Continued from page 20

WNDE—Indianapolis

- **COMMODORES**—Just To Be Close To You (Motown)
- D • **SPINNERS**—Rubberband Man (Atlantic)
- ★ **NORMAN CONNORS**—You Are My Starship (Buddah) 29-18
- ★ **DR. HOOK**—A Little Bit More (Capitol) 11-7

WOKY—Milwaukee

- **KISS**—Beth (Casablanca)
- **ROD STEWART**—Tonight's The Night (Gonna Be Alright) (W.B.)
- ★ **CAPTAIN & TENNILLE**—Muskrat Love (A&M) 13-6
- ★ **ALICE COOPER**—I Never Cry (W.B.) 15-9

WZUU-FM—Milwaukee

- **ELECTRIC LIGHT ORCHESTRA**—Livin' Thing (U.A.)
- **LEO SAYER**—You Make Me Feel Like Dancing (W.B.)
- ★ **ENGLAND DAN/JOHN FORD COLEY**—Nights Are Forever Without You (Big Tree) HB-17
- ★ **BEE GEES**—Love So Right (RSO) HB-18

WIRL—Peoria, Ill.

- **PETER FRAMPTON**—Do You Feel (A&M)
- **BARRY MANILOW**—This One's For You (A&M)
- ★ **KISS**—Beth (Casablanca) HB-12
- ★ **CAPTAIN & TENNILLE**—Muskrat Love (A&M) HB-15

KSLQ-FM—St. Louis

- **BEE GEES**—Love So Right (RSO)
- **BOSTON**—More Than A Feeling (Epic)
- ★ **CHICAGO**—If You Leave Me Now (Columbia) 8-2
- ★ **RICK DEES**—Disco Duck (RSO) 10-6

KXOK—St. Louis

- **KISS**—Beth (Casablanca)
-
- ★ **PETER FRAMPTON**—Do You Feel (A&M) 18-1
- ★ **HEART**—Magic Man (Mushroom) 11-8

KIOA—Des Moines

- **PETER FRAMPTON**—Do You Feel (A&M)
- **BEE GEES**—Love So Right (RSO)
- D ★ **EARTH, WIND & FIRE**—Getaway (Columbia) 23-8
- ★ **DAVID DUNDAS**—Jeans On (Chrysalis) 29-21

KDWD—Minneapolis

- **PETER FRAMPTON**—Do You Feel (A&M)
-
- ★ **HEART**—Magic Man (Mushroom) 29-16
- ★ **ORLEANS**—Still The One (Asylum) 13-10

WDGY—Minneapolis

- **BLUE OYSTER CULT**—(Don't Fear) The Reaper (Columbia)
- **GORDON LIGHTFOOT**—The Wreck Of The Edmund Fitzgerald (Reprise)
- ★ **STEVE MILLER BAND**—Rock'n Me (Capitol) 18-13
- ★ **HEART**—Magic Man (Mushroom) 20-16

KSTP—Minneapolis

- **ALICE COOPER**—I Never Cry (W.B.)
- **ENGLAND DAN/JOHN FORD COLEY**—Nights Are Forever Without You (Big Tree)
- ★ **ROD STEWART**—Tonight's The Night (Gonna Be Alright) (W.B.) 28-18
-

WHB—Kansas City

- **ABBA**—Fernando (Atlantic)
- **BEE GEES**—Love So Right (RSO)
- ★ **BAY CITY ROLLERS**—I Only Want To Be With You (Arista) 15-13
- ★ **BLUE OYSTER CULT**—(Don't Fear) The Reaper (Columbia) 18-16

KKLS—Rapid City, S.D.

- **STILLS-YOUNG BAND**—Long May You Run (Reprise)
- **BURTON CUMMINGS**—Stand Tall (Portrait)
- ★ **CAPTAIN & TENNILLE**—Muskrat Love (A&M) 14-9
- ★ **ABBA**—Fernando (Atlantic) 18-13

KQWB—Fargo, N.D.

- **ENGLAND DAN/JOHN FORD COLEY**—Nights Are Forever Without You (Big Tree)
- **LITTLE RIVER BAND**—It's A Long Way There (Harvest)
- ★ **ROD STEWART**—Tonight's The Night (Gonna Be Alright) (W.B.) 29-13
- ★ **BARRY DeVORZON/PERRY BOTKIN JR.**—Nadia's Theme (A&M) 16-12

Northeast Region

TOP ADD ONS:

- **ROD STEWART**—Tonight's The Night (Gonna Be Alright) (W.B.)
- **ELECTRIC LIGHT ORCHESTRA**—Livin' Thing (U.A.)
- **ABBA**—Fernando (Atlantic)

PRIME MOVERS:

- **CAPTAIN & TENNILLE**—Muskrat Love (A&M)
- **ALICE COOPER**—I Never Cry (W.B.)
- **ENGELBERT HUMPERDINCK**—After The Lovin' (Epic)

BREAKOUTS:

- **BARRY MANILOW**—This One's For You (Arista)
- **COMMODORES**—Just To Be Close To You (Motown)
- **OSMOND BROS.**—I Can't Live A Dream (Kolob)

WABC—New York

- **ABBA**—Fernando (Atlantic)
-
- D ★ **RICK DEES**—Disco Duck (RSO) 5-3
- ★ **CLIFF RICHARD**—Devil Woman (Rocket) 9-7

WPXI—New York

- **COMMODORES**—Just To Be Close To You (Motown)
- **GORDON LIGHTFOOT**—The Wreck Of The Edmund Fitzgerald (Reprise)
- ★ **BAY CITY ROLLERS**—I Only Want To Be With You (Arista) 8-4
- ★ **ORLEANS**—Still The One (Asylum) 12-8

WRWL—New York

- **TOWER OF POWER**—You Ought To Be Havin' Fun (Columbia)
- **DAVID RUFFIN**—On And On (Motown)
- D ★ **ORIGINALS**—Down To Love Town (Soul) 16-9
- D ★ **EL COCO**—Let's Get It Together (AVI) 8-3

WPTX—Albany

- **ENGLAND DAN/JOHN FORD COLEY**—Nights Are Forever Without You (Big Tree)
- **NORMAN CONNORS**—You Are My Starship (Buddah)
- ★ **BEE GEES**—Love So Right (RSO) 25-17
- ★ **PETER FRAMPTON**—Do You Feel (A&M) 32-24

WTRY—Albany

- **COMMODORES**—Just To Be Close To You (Motown)
- **ELECTRIC LIGHT ORCHESTRA**—Livin' Thing (U.A.)
- ★ **CAPTAIN & TENNILLE**—Muskrat Love (A&M) 23-16
- ★ **BARRY MANILOW**—This One's For You (Arista) 16-10

WKBW—Buffalo

- **BAY CITY ROLLERS**—I Only Want To Be With You (Arista)
- **LEO SAYER**—You Make Me Feel Like Dancing (W.B.)
- ★ **FIREFALL**—You Are The Woman (Atlantic) 28-21
- ★ **ENGLAND DAN/JOHN FORD COLEY**—Nights Are Forever Without You (Big Tree) 24-19

WYSL—Buffalo

- **ALICE COOPER**—I Never Cry (W.B.)
- **ROD STEWART**—Tonight's The Night (Gonna Be Alright) (W.B.)
- ★ **ENGELBERT HUMPERDINCK**—After The Lovin' (Epic) 21-2
- ★ **STEVE MILLER BAND**—Rock'n Me (Capitol) 14-7

WBBF—Rochester, N.Y.

- **HAMILTON, JOE FRANK & DENNISON**—Don't Fight The Hands (Playboy)
- **OSMOND BROS.**—I Can't Live A Dream (Kolob)
- ★ **CAPTAIN & TENNILLE**—Muskrat Love (A&M) 22-7
- ★ **ALICE COOPER**—I Never Cry (W.B.) 28-24

WRKO—Boston

- **BURTON CUMMINGS**—Stand Tall (Portrait)
- **NEIL SEDAKA**—You Gotta Make Your Own Sunshine (Rocket)
- ★ **BARRY DeVORZON/PERRY BOTKIN JR.**—Nadia's Theme (A&M) 22-12
- D ★ **RITCHIE FAMILY**—The Best Disco In Town (Marlin) 17-10

WBZ-FM—Boston

- **ELECTRIC LIGHT ORCHESTRA**—Livin' Thing (U.A.)
- D • **TAVARES**—Don't Take Away The Music (Capitol)
- ★ **ALICE COOPER**—I Never Cry (W.B.) 23-13
- ★ **ABBA**—(Atlantic) 10-2

WVBF-FM—Boston

- **BARRY MANILOW**—This One's For You (Arista)
- **ROD STEWART**—Tonight's The Night (Gonna Be Alright) (W.B.)
- ★ **ALICE COOPER**—I Never Cry (W.B.) HB-19
- ★ **BOSTON**—More Than A Feeling (Epic) 7-5

WORC—Worcester, Mass.

- **OSMOND BROTHERS**—I Can't Live A Dream (Kolob)
- **ROD STEWART**—Tonight's The Night (Gonna Be Alright) (W.B.)
- ★ **NONE**
-

WDRS—Hartford

- **BEE GEES**—Love So Right (RSO)
- **BARRY DeVORZON/PERRY BOTKIN JR.**—Nadia's Theme (A&M)
- ★ **GORDON LIGHTFOOT**—The Wreck Of The Edmund Fitzgerald (Reprise) 16-10
- ★ **STEVE MILLER BAND**—Rock'n Me (Capitol) 10-6

WPRO—Providence

- D • **SPINNERS**—Rubberband Man (Atlantic)
- **BARRY MANILOW**—This One's For You (Arista)
- ★ **BARRY DeVORZON/PERRY BOTKIN JR.**—Nadia's Theme (A&M) 10-2
- ★ **ROD STEWART**—Tonight's The Night (Gonna Be Alright) (W.B.) HB-23

Mid-Atlantic Region

TOP ADD ONS:

- **ENGLAND DAN/JOHN FORD COLEY**—Nights Are Forever Without You (Big Tree)
- **BLUE OYSTER CULT**—(Don't Fear) The Reaper (Columbia)
- **LEO SAYER**—You Make Me Feel Like Dancing (W.B.)

PRIME MOVERS:

- **CAPTAIN & TENNILLE**—Muskrat Love (A&M)
- (D) **SPINNERS**—Rubberband Man (Atlantic)
- **GORDON LIGHTFOOT**—The Wreck Of The Edmund Fitzgerald (Reprise)

BREAKOUTS:

- **BURTON CUMMINGS**—Stand Tall (Portrait)
- **ALICE COOPER**—I Never Cry (W.B.)
- **BARRY DeVORZON/PERRY BOTKIN JR.**—Nadia's Theme (A&M)

WFIL—Philadelphia

- **BOSTON**—More Than A Feeling (Epic)
-
- ★ **STEVE MILLER BAND**—Rock'n Me (Capitol) 12-7
- **NORMAN CONNORS**—You Are My Starship (Buddah) HB-22

WIFI-FM—Philadelphia

- **BARRY DeVORZON/PERRY BOTKIN JR.**—Nadia's Theme (A&M)
- **BURTON CUMMINGS**—Stand Tall (Portrait)
- ★ **PETER FRAMPTON**—Do You Feel (A&M) 22-14
- ★ **STEVE MILLER BAND**—Rock'n Me (Capitol) 12-7

WPGC—Washington

- **BLUE OYSTER CULT**—(Don't Fear) The Reaper (Columbia)
- **LEO SAYER**—You Make Me Feel Like Dancing (W.B.)
- D ★ **SPINNERS**—Rubberband Man (Atlantic) 17-9
- ★ **CAPTAIN & TENNILLE**—Muskrat Love (A&M) 18-12

WOL—Washington

- **GLITTER BAND**—Makes You Blind (Arista)
- **HALL & OATES**—Do What You Want, Be What You Are (RCA)
- ★ **ROSE ROYCE**—Car Wash (MCA) 8-6
- D ★ **RICK DEES**—Disco Duck (RSO) 9-7

WGH—Washington

- **ABBA**—Fernando (Atlantic)
- **FIREFALL**—You Are The Woman (Atlantic)
- ★ **NONE**
-

WCAO—Baltimore

- **ENGLAND DAN/JOHN FORD COLEY**—Nights Are Forever Without You (Big Tree)
-
- ★ **MARILYN McCOD/BILLY DAVIS**—You Don't Have To Be A Star (ABC) 26-21
- ★ **COMMODORES**—Just To Be Close To You (Motown) 24-20

WYRE—Baltimore

- **NORMAN CONNORS**—You Are My Starship (Buddah)
-
- D ★ **SPINNERS**—Rubberband Man (Atlantic) 19-11
- ★ **GORDON LIGHTFOOT**—The Wreck Of The Edmund Fitzgerald (Reprise) 12-8

WLEE—Richmond, Va.

- **ALICE COOPER**—I Never Cry (W.B.)
- **ENGLAND DAN/JOHN FORD COLEY**—Nights Are Forever Without You (Big Tree)
- ★ **CAPTAIN & TENNILLE**—Muskrat Love (A&M) 16-6
- ★ **GORDON LIGHTFOOT**—The Wreck Of The Edmund Fitzgerald (Reprise) 17-8

Southeast Region

TOP ADD ONS:

- **BURTON CUMMINGS**—Stand Tall (Portrait)
- **LEO SAYER**—You Make Me Feel Like Dancing (W.B.)
- **ENGLAND DAN/JOHN FORD COLEY**—Nights Are Forever Without You (Big Tree)

PRIME MOVERS:

- **ROD STEWART**—Tonight's The Night (Gonna Be Alright) (W.B.)
- **GORDON LIGHTFOOT**—The Wreck Of The Edmund Fitzgerald (Reprise)
- **BEE GEES**—Love So Right (RSO)

BREAKOUTS:

- **ENGELBERT HUMPERDINCK**—After The Lovin' (Epic)
- **NORMAN CONNORS**—You Are My Starship (Buddah)
- **ALICE COOPER**—I Never Cry (W.B.)

WQXI—Atlanta

- D • **BRICK**—Dazz (Bang)
-
- ★ **HALL & OATES**—She's Gone (Atlantic) 10-4
- ★ **HEART**—Magic Man (Mushroom) 14-9

Z-93 (WZGC-FM)—Atlanta

- **BOSTON**—More Than A Feeling (Epic)
- **ENGLAND DAN/JOHN FORD COLEY**—Nights Are Forever Without You (Big Tree)
- ★ **PETER FRAMPTON**—Do You Feel (A&M) 14-10
- ★ **HEART**—Magic Man (Mushroom) 10-7

WBBQ—Atlanta

- **ENGLAND DAN/JOHN FORD COLEY**—Nights Are Forever Without You (Big Tree)
- **LEO SAYER**—You Make Me Feel Like Dancing (W.B.)
- ★ **ROD STEWART**—Tonight's The Night (Gonna Be Alright) (W.B.) 29-19
- ★ **ALICE COOPER**—I Never Cry (W.B.) 30-20

WFOM—Atlanta

- **FIREFALL**—You Are The Woman (Atlantic)
- **LEO SAYER**—You Make Me Feel Like Dancing (W.B.)
- ★ **GORDON LIGHTFOOT**—The Wreck Of The Edmund Fitzgerald (Reprise) 25-14
- ★ **HEART**—Magic Man (Mushroom) 19-9

WPGA—Savannah, Ga.

- **ENGELBERT HUMPERDINCK**—After The Lovin' (Epic)
- **LEO SAYER**—You Make Me Feel Like Dancing (W.B.)
- ★ **ROD STEWART**—Tonight's The Night (Gonna Be Alright) (W.B.) 28-21
- ★ **KISS**—Beth (Casablanca) 13-9

WQAM—Miami

- **BEE GEES**—Love So Right (RSO)
-
- ★ **PETER FRAMPTON**—Do You Feel (A&M) 27-20
- ★ **CAPTAIN & TENNILLE**—Muskrat Love (A&M) 19-13

Y-100 (WHYI-FM)—Miami

- **NONE**
-
- ★ **CLIFF RICHARD**—Devil Woman (Rocket) 8-4
- ★ **CAPTAIN & TENNILLE**—Muskrat Love (A&M) 4-1

BJ 105 (WBJW-FM)—Orlando

- D • **SPINNERS**—Rubberband Man (Atlantic)
- **BURTON CUMMINGS**—Stand Tall (Portrait)
- ★ **GORDON LIGHTFOOT**—The Wreck Of The Edmund Fitzgerald (Reprise) 19-11
- ★ **CAPTAIN & TENNILLE**—Muskrat Love (A&M) 14-7

Q-105 (WRBQ-FM)—Tampa, St. Petersburg

- D • **HITCHIE FAMILY**—The Best Disco In Town (Marlin)
- **LITTLE RIVER BAND**—It's A Long Way There (Harvest)
- ★ **ROD STEWART**—Tonight's The Night (Gonna Be Alright) (W.B.) HB-17
- ★ **BARRY DeVORZON/PERRY BOTKIN JR.**—Nadia's Theme (A&M) HB-18

WQPD—Lakeland, Fla.

- **PAUL ANKA**—Make It Up To Me With Love (Epic)
- D • **TAVARES**—Don't Take Away The Music (Capitol)
- ★ **RINGO STARR**—A Dose Of Rock & Roll (Atlantic) 28-7
- ★ **BEE GEES**—Love So Right (RSO) 25-5

WMFJ—Daytona Beach

- **STARLAND VOCAL BAND**—California Day (Windsong)
- **MARILYN McCOD/BILLY DAVIS**—You Don't Have To Be A Star (ABC)
- D ★ **RITCHIE FAMILY**—The Best Disco In Town (Marlin) 23-20
- ★ **RINGO STARR**—A Dose Of Rock & Roll (Atlantic) 18-15

WAPC—Jacksonville

- **ENGLAND DAN/JOHN FORD COLEY**—Nights Are Forever Without You (Big Tree)
- **AMAZING RHYTHM ACES**—The End Is Not In Sight (ABC)
- ★ **GORDON LIGHTFOOT**—The Wreck Of The Edmund Fitzgerald (Reprise) 17-10
- ★ **LINDA RONSTADT**—That'll Be The Day (Asylum) 12-6

WAYS—Charlotte

- **ENGLAND DAN/JOHN FORD COLEY**—Nights Are Forever Without You (Big Tree)
- **NORMAN CONNORS**—You Are My Starship (Buddah)
- ★ **BARRY DeVORZON/PERRY BOTKIN JR.**—Nadia's Theme (A&M) 21-13
- ★ **CAPTAIN & TENNILLE**—Muskrat Love (A&M) 17-10

WGVJ—Charlotte

- **JOHNNY BRISTOL**—Do It To My Mind (Atlantic)
- **KOOK & THE GANG**—Open Sesame (Part 1) (Delite)
- ★ **ARETHA FRANKLIN**—Jump (Atlantic) 17-5
- ★ **SKIP MAHOANEY & THE CASUALS**—Bless My Soul (A&M) 30-19

WKIX—Raleigh, N.C.

- **MARILYN McCOD/BILLY DAVIS**—You Don't Have To Be A Star (ABC)
- **LEO SAYER**—You Make Me Feel Like Dancing (W.B.)
- ★ **NORMAN CONNORS**—You Are My Starship (Buddah) HB-19
- ★ **GORDON LIGHTFOOT**—The Wreck Of The Edmund Fitzgerald (Reprise) 23-13

WTOB—Winston-Salem

- **BURTON CUMMINGS**—Stand Tall (Portrait)
-
- ★ **COMMODORES**—Just To Be Close To You (Motown) 24-19
- ★ **ROD STEWART**—Tonight's The Night (Gonna Be Alright) (W.B.) HB-26

WTMA—Charleston, S.C.

- **ROD STEWART**—Tonight's The Night (Gonna Be Alright) (W.B.)
-
- ★ **LTD**—Love Ballad (A&M) HB-16
- ★ **PETER FRAMPTON**—Do You Feel (A&M) HB-23

WORD—Spartanburg, S.C.

- **ENGELBERT HUMPERDINCK**—After The Lovin' (Epic)
- D • **TAVARES**—Don't Take Away The Music (Capitol)
- ★ **ROD STEWART**—Tonight's The Night (Gonna Be Alright) (W.B.) HB-10
- D ★ **SPINNERS**—Rubberband Man (Atlantic) 24-13

WLAC—Nashville

Norman Connors' "Starship" Destination: Gold

OVER 450,000 ALBUMS SOLD
AND STILL CLIMBING



BDS 5655

BDS 5643



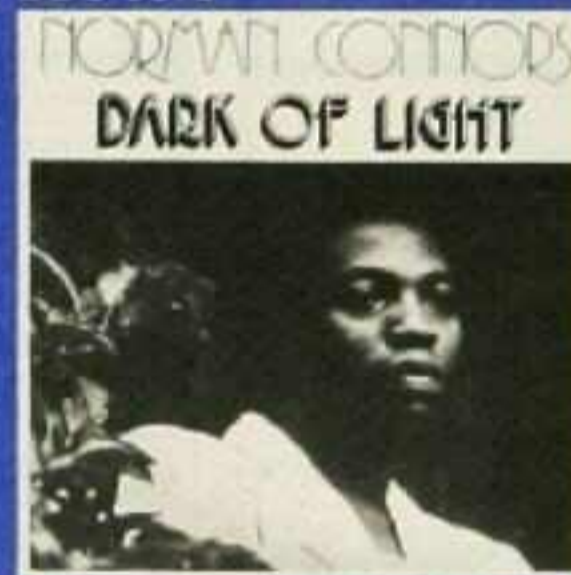
BDS 5611



BDS 5142



BDS 5675



BDS 5674



WE ARE EMBARKING ON AN EXTENSIVE MERCHANDISING
AND MARKETING CAMPAIGN...TAKING OFF OCTOBER 15

- ★ LARGE, DIMENSIONAL, FULL COLOR MOBILE DISPLAY ATTRACTIVELY DIE CUT
- ★ RADIO SPOTS ★ CONSUMER AND TRADE, PRINT ADVERTISING
- ★ SPECIAL ORDER FORMS, SHOWING ENTIRE NORMAN CONNORS CATALOG

CONTACT YOUR LOCAL DISTRIBUTOR
FOR DETAILS OF SPECIAL PROGRAM



**COME
ABOARD!**

Billboard Album Radio Action

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

Based on station playlists through Thursday (10/14/76)

Top Add Ons-National

- ROBERT PALMER—Some People Can Do What They Like (Island)
- TOM WAITS—Small Change (Asylum)
- STYX—Crystal Ball (A&M)
- CATE BROS.—In One Eye And Out The Other (Elektra)

Top Requests/Airplay-National

- STEVIE WONDER—Songs In The Key Of Life (Tamala)
- AL STEWART—The Year Of The Cat (Janus)
- BOSTON—(Epic)
- ERIC CLAPTON—No Reason To Cry (RSO)

National Breakouts

- ROBERT PALMER—Some People Can Do What They Like (Island)
- TOM WAITS—Small Change (Asylum)
- STUFF—(Warner Brothers)
- J.J. CALE—Troubadour (Shelter)

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

TOP REQUESTS/AIRPLAY—The four products registering the greatest listener requests and airplay, as determined by station personnel.

BREAKOUTS—Billboard Chart Dept. summary of Add Ons and Requests/Airplay information to reflect greatest product activity at regional and national levels.

- KFML AM-FM—Denver (Craig Applequist)**
- ROBERT PALMER—Some People Can Do What They Like (Island)
 - CRACK THE SKY—Animal Notes (Lifesong)
 - WENDY WALDMAN—The Main Refrain (Warner Brothers)
 - GEORGE MULDAUR—Motion (Warner Brothers)
 - LONG JOHN BALDRY—Welcome To Club Casablanca (Casablanca)
 - STUFF—(Warner Brothers)
 - STEVIE WONDER—Songs In The Key Of Life (Tamala)
 - STILLS/YOUNG BAND—Long May You Run (Warner/Reprise)
 - STEELEYE SPAN—Rocket Cottage (Chrysalis)
 - TOM WAITS—Small Change (Asylum)

- KMYR-FM—Albuquerque (Steve Saplin)**
- STEVIE WONDER—Songs In The Key Of Life (Tamala)
 - WENDY WALDMAN—The Main Refrain (Warner Brothers)
 - EARTH, WIND & FIRE—Spirit (Columbia)
 - JAMES GANG—Jesse Come Home (Atco)
 - ORLEANS—Wakin' & Dreamin' (Asylum)
 - BOZ SCAGGS—Silk Degrees (Columbia)
 - ROD STEWART—A Night On The Town (Warner Brothers)
 - PETER FRAMPTON—Frampton Comes Alive (A&M)

- WMMS-FM—Cleveland (Shelly Styles)**
- BURTON CUMMINGS—(Portrait)
 - CATE BROS.—In One Eye And Out The Other (Elektra)
 - DAVID FORMAN—(Arista)
 - ROBERT PALMER—Some People Can Do What They Like (Island)
 - JAMES GANG—Jesse Come Home (Atco)
 - TOM WAITS—Small Change (Asylum)
 - RE BEP DELUXE—Modern Music (Harvest)
 - WIGGY BITS—(Polydor)
 - AL STEWART—The Year Of The Cat (Janus)
 - BOSTON—(Epic)

- WAVI-FM—Jacksonville (Bill Bartlett)**
- STEPHEN BISHOP—Careless (ABC)
 - CATE BROS.—In One Eye And Out The Other (Elektra)
 - ERIC CLAPTON—No Reason To Cry (RSO)
 - ROBERT PALMER—Some People Can Do What They Like (Island)
 - JOHNNY GUITAR WATSON—Ain't That A Bitch (DJM)
 - HARRY CHAPIN—On The Road To Kingdom Come (Elektra)
 - LYNYRD SKYNYRD—One More From The Road (MCA)
 - STYX—Crystal Ball (A&M)
 - AMBROSIA—Somewhere I've Never Traveled (20th Cent.)
 - LITTLE RIVER BAND—(Harvest)

- WBAS-FM—Babylon (Bernie Kimball)**
- LEON RUSSELL—Best Of Leon (Shelter)
 - BLACK OAK ARKANSAS—10 Yr. Overnight Success (MCA)
 - LOST GONZO BAND—Thrill (MCA)
 - JAMES GANG—Jesse Come Home (Atco)
 - MAC GAYDEN—Hymn To The Seeker (ABC)
 - LYONS & CLARK—Prisma (Shelter)
 - AL STEWART—The Year Of The Cat (Janus)
 - J.J. CALE—Troubadour (Shelter)
 - ERIC CLAPTON—No Reason To Cry (RSO)
 - STEVIE WONDER—Songs In The Key Of Life (Tamala)

Western Region

- TOP ADD ONS:**
- JAMES VINCENT—Space Traveler (Caribou)
 - WENDY WALDMAN—The Main Refrain (Warner Brothers)
 - ROBERT PALMER—Some People Can Do What They Like (Island)
 - STYX—Crystal Ball (A&M)
- ★TOP REQUEST/AIRPLAY:**
- STEVIE WONDER—Songs In The Key Of Life (Tamala)
 - ROBERT PALMER—Some People Can Do What They Like (Island)
 - BOSTON—(Epic)
 - ERIC CLAPTON—No Reason To Cry (RSO)
- BREAKOUTS:**
- TOM WAITS—Small Change (Asylum)
 - STUFF—(Warner Brothers)
 - IAN THOMAS—Goodnight Mrs. Calabash (Chrysalis)
 - CRACK THE SKY—Animal Notes (Lifesong)

- KZEL-FM—Eugene (Stan Garrett)**
- JAMES VINCENT—Space Traveler (Caribou)
 - RUSH—All The World Is A Stage (Mercury)
 - IAN THOMAS BAND—Goodnight Mrs. Calabash (Chrysalis)
 - STYX—Crystal Ball (A&M)
 - VARIOUS ARTISTS—Peter & The Wolf (RSO)
 - CORRY SIEGEL—(Dharma)
 - STEVIE WONDER—Songs In The Key Of Life (Tamala)
 - ERIC CLAPTON—No Reason To Cry (RSO)
 - ROBERT PALMER—Some People Can Do What They Like (Island)
 - TED NUGENT—Free For All (Epic)

- WYDO-FM—Pittsburgh (Steve Downs)**
- BLACK SABBATH—Technical Ecstasy (Warner Brothers)
 - BAT McGRATH—From The Blue Eagle (Amherst)
 - APRIL WINE—The Whole World's Going Crazy (London)
 - MICHAEL HENDERSON—Solid (Buddah)
 - STUFF—(Warner Brothers)
 - WENDY WALDMAN—The Main Refrain (Warner Brothers)
 - AUTOMATIC MAN—(Island)
 - BOSTON—(Epic)
 - TED NUGENT—Free For All (Epic)
 - BRIAN PROTHORDE—I/You (Chrysalis)

- WQFM-FM—Milwaukee (Bobbin Beam)**
- LONG JOHN BALDRY—Welcome To Club Casablanca (Casablanca)
 - CLIMAX BLUES BAND—Gold Plated (Sire)
 - BILLY COBHAM/GEORGE DUKE BAND—Live On Tour In Europe (Atlantic)
 - BOB MARLEY & THE WAILERS—Live (Island)
 - RUSH—All The World Is A Stage (Mercury)
 - STYX—Crystal Ball (A&M)
 - HEART—Dreamboat Annie (Mushroom Records)
 - CHICAGO X—(Columbia)
 - STEVE MILLER—Fly Like An Eagle (Capitol)
 - STILLS/YOUNG BAND—Long May You Run (Warner/Reprise)

- WQSR-FM—Tampa (Steve Huntington)**
- TOM WAITS—Small Change (Asylum)
 - WENDY WALDMAN—The Main Refrain (Warner Brothers)
 - CLIMAX BLUES BAND—Gold Plated (Sire)
 - BLACK OAK ARKANSAS—10 Yr. Overnight Success (MCA)
 - BAT McGRATH—From The Blue Eagle (Amherst)
 - STYX—Crystal Ball (A&M)
 - POUSETTE DARY BAND—(Capitol)
 - SOUTHSIDE JOHNNY & THE ASHBY JUKES—I Don't Wanna Go Home (Epic)
 - STEVIE WONDER—Songs In The Key Of Life (Tamala)
 - ROBIN TROWER—Long Misty Days (Chrysalis)

- WGRO-FM—Buffalo (Tom Tuber)**
- ERIC CLAPTON—No Reason To Cry (RSO)
 - TOMMY BOLIN—Private Eyes (Columbia)
 - STANLEY CLARKE—School Days (Nemperor)
 - ROBERT PALMER—Some People Can Do What They Like (Island)
 - MANFRED MANN'S EARTH BAND—The Roaring Silence (Warner Brothers)
 - J.J. CALE—Troubadour (Shelter)
 - BOSTON—(Epic)
 - STEVIE WONDER—Songs In The Key Of Life (Tamala)
 - PETER FRAMPTON—Frampton Comes Alive (A&M)
 - HEART—Dreamboat Annie (Mushroom Records)

Southwest Region

- TOP ADD ONS:**
- ROBERT PALMER—Some People Can Do What They Like (Island)
 - J.J. CALE—Troubadour (Shelter)
 - STEVIE WONDER—Songs In The Key Of Life (Tamala)
 - RUSH—All The World Is A Stage (Mercury)
- ★TOP REQUEST/AIRPLAY:**
- ROD STEWART—A Night On The Town (Warner Brothers)
 - LYNYRD SKYNYRD—One More From The Road (MCA)
 - BOSTON—(Epic)
 - TED NUGENT—Free For All (Epic)
- BREAKOUTS:**
- J.J. CALE—Troubadour (Shelter)
 - STEVIE WONDER—Songs In The Key Of Life (Tamala)
 - OSARK MOUNTAIN DAREDEVILS—Men From Earth (A&M)
 - EARTH, WIND & FIRE—Spirit (Columbia)

- TOP ADD ONS:**
- CATE BROS.—In One Eye And Out The Other (Elektra)
 - CLIMAX BLUES BAND—Gold Plated (Sire)
 - LONG JOHN BALDRY—Welcome To Club Casablanca (Casablanca)
 - TOM WAITS—Small Change (Asylum)
- ★TOP REQUEST/AIRPLAY:**
- AL STEWART—The Year Of The Cat (Janus)
 - BOSTON—(Epic)
 - STEVIE WONDER—Songs In The Key Of Life (Tamala)
 - ROBIN TROWER—Long Misty Days (Chrysalis)
- BREAKOUTS:**
- ROBERT PALMER—Some People Can Do What They Like (Island)
 - JAMES GANG—Jesse Come Home (Atco)
 - BURTON CUMMINGS—(Portrait)
 - BILLY COBHAM/GEORGE DUKE BAND—Live On Tour In Europe (Atlantic)

Midwest Region

- TOP ADD ONS:**
- CATE BROS.—In One Eye And Out The Other (Elektra)
 - CLIMAX BLUES BAND—Gold Plated (Sire)
 - LONG JOHN BALDRY—Welcome To Club Casablanca (Casablanca)
 - TOM WAITS—Small Change (Asylum)
- ★TOP REQUEST/AIRPLAY:**
- AL STEWART—The Year Of The Cat (Janus)
 - BOSTON—(Epic)
 - STEVIE WONDER—Songs In The Key Of Life (Tamala)
 - ROBIN TROWER—Long Misty Days (Chrysalis)
- BREAKOUTS:**
- ROBERT PALMER—Some People Can Do What They Like (Island)
 - JAMES GANG—Jesse Come Home (Atco)
 - BURTON CUMMINGS—(Portrait)
 - BILLY COBHAM/GEORGE DUKE BAND—Live On Tour In Europe (Atlantic)

Southeast Region

- TOP ADD ONS:**
- STYX—Crystal Ball (A&M)
 - CATE BROS.—In One Eye And Out The Other (Elektra)
 - HARRY CHAPIN—On The Road To Kingdom Come (Elektra)
 - ROBERT PALMER—Some People Can Do What They Like (Island)
- ★TOP REQUEST/AIRPLAY:**
- STEVIE WONDER—Songs In The Key Of Life (Tamala)
 - BOSTON—(Epic)
 - BOZ SCAGGS—Silk Degrees (Columbia)
 - AL STEWART—The Year Of The Cat (Janus)
- BREAKOUTS:**
- STYX—Crystal Ball (A&M)
 - ROBERT PALMER—Some People Can Do What They Like (Island)
 - CLIMAX BLUES BAND—Gold Plated (Sire)
 - EARTH, WIND & FIRE—Spirit (Columbia)

Northeast Region

- TOP ADD ONS:**
- ROBERT PALMER—Some People Can Do What They Like (Island)
 - STUFF—(Warner Brothers)
 - STEPHEN BISHOP—Careless (ABC)
 - TOM WAITS—Small Change (Asylum)
- ★PRIME MOVERS:**
- STEVIE WONDER—Songs In The Key Of Life (Tamala)
 - EARTH, WIND & FIRE—Spirit (Columbia)
 - ERIC CLAPTON—No Reason To Cry (RSO)
 - AL STEWART—The Year Of The Cat (Janus)
- BREAKOUTS:**
- ROBERT PALMER—Some People Can Do What They Like (Island)
 - TOM WAITS—Small Change (Asylum)
 - STUFF—(Warner Brothers)
 - J.J. CALE—Troubadour (Shelter)

- TOP ADD ONS:**
- BOB MARLEY & THE WAILERS—Live (Island)
 - ROBERT PALMER—Some People Can Do What They Like (Island)
 - CLIMAX BLUES BAND—Gold Plated (Sire)
 - BRAND X—Unorthodox Behaviour (Passport)
 - NEW YORK MARY—(Arista)
 - TOM WAITS—Small Change (Asylum)
 - ROBERT PALMER—Some People Can Do What They Like (Island)
 - BOZ SCAGGS—Silk Degrees (Columbia)
 - STEVIE WONDER—Songs In The Key Of Life (Tamala)
 - EARTH, WIND & FIRE—Spirit (Columbia)

- KSAN-FM—San Francisco (Don Posasak)**
- WENDY WALDMAN—The Main Refrain (Warner Brothers)
 - JAMES VINCENT—Space Traveler (Caribou)
 - GIL SCOTT HERON—It's Your World (Arista)
 - Ac/Dc—High Voltage (Atlantic)
 - BLACK OAK ARKANSAS—10 Yr. Overnight Success (MCA)
 - STUFF—(Warner Brothers)
 - TOMMY BOLIN—Private Eyes (Columbia)
 - STEVIE WONDER—Songs In The Key Of Life (Tamala)
 - ROBERT PALMER—Some People Can Do What They Like (Island)
 - ROBY GALLAGHER—Calling Card (Chrysalis)

- KZEW-FM—Dallas (Loretta)**
- BEST OF ROD STEWART—(Mercury)
 - ROBERT PALMER—Some People Can Do What They Like (Island)
 - J.J. CALE—Troubadour (Shelter)
 - RUSH—All The World Is A Stage (Mercury)
 - STILLS/YOUNG BAND—Long May You Run (Warner/Reprise)
 - LYNYRD SKYNYRD—One More From The Road (MCA)
 - LINDA RONSTADT—Hasten Down The Wind (Asylum)
 - STEVIE WONDER—Songs In The Key Of Life (Tamala)

- WVWV-FM—Detroit (Jerry Lubin)**
- BLACK OAK ARKANSAS—10 Yr. Overnight Success (MCA)
 - CATE BROS.—In One Eye And Out The Other (Elektra)
 - CLIMAX BLUES BAND—Gold Plated (Sire)
 - ROBERT PALMER—Some People Can Do What They Like (Island)
 - LOST GONZO BAND—Thrill (MCA)
 - RINGO STARR—Ringo's Rotogravure (Atlantic)
 - STEVIE WONDER—Songs In The Key Of Life (Tamala)
 - STANLEY CLARKE—School Days (Nemperor)
 - AL STEWART—The Year Of The Cat (Janus)
 - HALL & GATES—Bigger Than Both Of Us (RCA)

- WVLS-FM—Atlanta (Drew Murray)**
- RUSH—All The World Is A Stage (Mercury)
 - STYX—Crystal Ball (A&M)
 - HARRY CHAPIN—On The Road To Kingdom Come (Elektra)
 - EARTH, WIND & FIRE—Spirit (Columbia)
 - ARLO GUTHRIE—Amigo (Warner Brothers)
 - CATE BROS.—In One Eye And Out The Other (Elektra)
 - BOSTON—(Epic)
 - STEVIE WONDER—Songs In The Key Of Life (Tamala)
 - STILLS/YOUNG BAND—Long May You Run (Warner/Reprise)
 - BOZ SCAGGS—Silk Degrees (Columbia)

- WNEW-FM—New York (Tom Morozzi)**
- STUFF—(Warner Brothers)
 - STEPHEN BISHOP—Careless (ABC)
 - TIM WEISBERG—Alive At Last (A&M)
 - BENSON & FARNELL—(CTI)
 - LEON RUSSELL—Best Of Leon (Shelter)
 - STEVIE WONDER—Songs In The Key Of Life (Tamala)
 - STRAWBS—Deep Cuts (Polydor)
 - CLIMAX BLUES BAND—Gold Plated (Sire)
 - ERIC CLAPTON—No Reason To Cry (RSO)

- WPLR-FM—New Haven (Gordon Weintraub)**
- STEPHEN BISHOP—Careless (ABC)
 - LONE STAR—(England Import, Epic)
 - ROBERT PALMER—Some People Can Do What They Like (Island)
 - TOM WAITS—Small Change (Asylum)
 - HARRY CHAPIN—On The Road To Kingdom Come (Elektra)
 - STUFF—(Warner Brothers)
 - AL STEWART—The Year Of The Cat (Janus)
 - STEVE MILLER—Fly Like An Eagle (Capitol)
 - EARTH, WIND & FIRE—Spirit (Columbia)
 - RE BEP DELUXE—Modern Music (Harvest)

- KPRF-FM—San Diego (Keith Allen)**
- LITTLE RIVER BAND—(Harvest)
 - BOSTON—(Epic)
 - HEART—Dreamboat Annie (Mushroom Records)
 - FLEETWOOD MAC—(Reprise)
 - PETER FRAMPTON—Frampton Comes Alive (A&M)
- ROME-FM—San Jose (Dana Jang)**
- CRACK THE SKY—Animal Notes (Lifesong)
 - EASY STREET—(Capricorn)
 - JUICE NEWTON & THE SILVER SPUR—After The Dust Settles (RCA)
 - IAN THOMAS BAND—Goodnight Mrs. Calabash (Chrysalis)
 - STYX—Crystal Ball (A&M)
 - JAMES VINCENT—Space Traveler (Caribou)
 - BOSTON—(Epic)
 - MONTROSE—Jump On It (Warner Brothers)
 - STEVIE WONDER—Songs In The Key Of Life (Tamala)
 - ERIC CLAPTON—No Reason To Cry (RSO)

- KLOL-FM—Houston (Jim Hilby)**
- ROBERT PALMER—Some People Can Do What They Like (Island)
 - LONG JOHN BALDRY—Welcome To Club Casablanca (Casablanca)
 - OSARK MOUNTAIN DAREDEVILS—Men From Earth (A&M)
 - STEVIE WONDER—Songs In The Key Of Life (Tamala)
 - STEELEYE SPAN—Rocket Cottage (Chrysalis)
 - ROBY GALLAGHER—Calling Card (Chrysalis)
 - ROD STEWART—A Night On The Town (Warner Brothers)
 - JEFFERSON STARSHIP—Spitfire (Grun) (A&M)
 - PETER FRAMPTON—Frampton Comes Alive (A&M)
 - FLEETWOOD MAC—(Reprise)

- WCOL-FM—Columbus (Bob Gooding)**
- Ac/Dc—High Voltage (Atlantic)
 - STYX—Crystal Ball (A&M)
 - EASY STREET—(Capricorn)
 - STEELEYE SPAN—Rocket Cottage (Chrysalis)
 - EARTH, WIND & FIRE—Spirit (Columbia)
 - RUSH—All The World Is A Stage (Mercury)
 - AL STEWART—The Year Of The Cat (Janus)
 - STEVIE WONDER—Songs In The Key Of Life (Tamala)
 - BOSTON—(Epic)
 - STEVE MILLER—Fly Like An Eagle (Capitol)

© Copyright 1976, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

OCTOBER 23, 1976, BILLBOARD

Gladiola

(4350)

The
New
Single
By

Helen Reddy

Is
From
Her
8th Gold
Album
Music, Music
(ST-11547).



Management: Jeff Wald



Produced by Joe Wissert

Confront Govt. At Radio Forum

• Continued from page 18

strate in the science workshops as well.

In another science workshop, registrants attending the meeting will be able to test the Moffat Computer-Assisted Programming System developed by engineer Gordon Kyle, Moffat Communications, Calgary, Canada. This system is already in use at several of the Moffat stations—the disk jockey never touches a record. On hand to demonstrate the unit, which will be operative, will be Keith James, vice president of programming for Moffat, Kyle, plus several of the Moffat program directors and air personalities.

The International Radio Programming Forum is the leading educational radio programming meeting held in the world and attended by program directors and general managers from not only the U.S. and Canada, but Brazil, Australia, New Zealand, England, Peru and elsewhere.

Speakers and moderators in the past have included everyone from Gordon McLendon, who was one of the fathers of Top 40 radio along with Todd Storz, to Bill Drake of Drake-Chenault Enterprises. Sessions during the day are usually nitty gritty, shirt-sleeve work sessions with the audience participating through question and answer periods. At night, there's a chance to meet informally with some of the best brains in radio.

To register, radio people should send \$135 and non-radio people should send \$175 to: International Radio Programming Forum, 12th Floor, 9000 Sunset Blvd., Los Angeles, Calif. 90069. After Nov. 8, the registration fee for radio persons goes to \$160 and for non-radio persons \$200. The registration fee includes cocktail functions, work sessions and seminars and other meetings, luncheons, and the annual awards banquet where the industry pays tribute to the best disk jockeys, program directors, radio stations, and record promotion executives, as well as special programs.

Unique Survey

• Continued from page 18

ver—they would say, "Yeah, that's okay, too." But their principle preferences were for r&b. That was the conceptual beginning of the disco format." WKYS went on the air with the format in July 1975.

Eventually, Henabery hopes to syndicate the format. Now, however, he's hard at work on Bonneville's "Soft Rock" programming service.

LOS ANGELES—KTNQ, Los Angeles, may or may not be a day, week or month away from going on the air with its rock format, but already promotions are hitting the street about the new call letters. Would you believe that London Records, according to **Bob Raiva**, will be providing panties and shorts to record store personnel promoting the record label, ZZ Top and KTNQ? Another label is providing KTNQ socks and yet another label is providing T-shirts. But I think that London Records wins the word-of-mouth promotion award of the day, week and month.

The lineup at KCBQ in San Diego, programmed by **Gerry Peterson**, features **Charlie and Harrigan** 5:30-10 a.m., **Gerry Peterson** 10-noon, **Tony Maddax** noon-3 p.m., **Mason Dixon** 3-7 p.m., **Domino Rippey** 7-10 p.m., **Danny Wright** 10 p.m.-2 a.m., and **Dean Goss** 2-5:30 a.m., with weekenders **Ron Leonard** and **Frank Phillips**. Peterson adds: "You mentioned that you heard **Jerry Haas** of WSIX in Nashville announce that he made a cash call off the air and that the woman hadn't won. Your comment was: 'If you're going to air such info at all, put in on the air.' But the FCC took a stand several months ago regarding cash calls on the air. It is against FCC regulations to put someone on the air live or record a conversation without first getting their approval. If you told someone who you were and why you wanted to record and if you could record, you'd get a winner everytime you made a call. Or if they didn't know, they wouldn't let you record. So, if Jerry's cash call wasn't pleasing to your ear, it was legal."

"Programming has changed a lot in the past 10 years. Now you've got to one-quarter public relations, one-quarter lawyer, one-quarter salesman and one-quarter entertainer. The only thing that hasn't changed from 10 years ago is that you still have to be four-quarters insane."

Greg Roberts reports from KMEN in San Bernardino, Calif., where he's now doing the 6-10 a.m. shift. He'd been at KARM in Fresno, Calif. Says that KMEN is "doing a pop-adult format under the able guidance of **Bill Wadf**. It was nice to read that **Tom Maule** went to KARM; I'm glad to see him back in radio. I had the pleasure of doing weekends under Maule at KFRE in Fresno when **Bill Stone** and **Jay Tractman** of Fruitbowl fame were there. By the way, a guy I consider to be a hell of a general manager and a good friend—**Ozzie Knudsen**—has just resigned at KAFY in Bakersfield, Calif. He used to be a director at KCOP-TV in Los Angeles and did the old **Lloyd Thaxton** show." Then he signed the letter with his new name—**Darin Gregory**.

The **Magnificent Montague**, a Los Angeles radio legend, has opened Montague's Gallarie on La Cienega Blvd. in Los Angeles. It is devoted to the black culture and contains rare pictures, books, posters, prints, coins, cards, records, letters, paintings, etc. The first month, you may visit by appointment only and such record people as **Berry Gordy** and **Diana Ross** of Motown Records were the first to sign the guest list. As most of you remember, Montague was an air personality for several years at KGFJ in Los Angeles and, prior to that, worked many U.S. radio stations ranging from Chicago and New York to Houston.

Dick Kent, program director of WLAC in Nashville, says that **Wilma Carwell** is the new music research director and she'll study audience reaction to new product as well as records in stores. She'll also be r&b music director for the midnight-1 a.m. part of **Spider Harrison's** show. ... **Bob Canada** is the new program director of WGH, Norfolk, Va.; previously, he programmed WWDC in Washington.

Don Fitzpatrick, operations manager and program director of KFOG in San Francisco, has resigned to become an associate and consultant with ERA, San Francisco. ERA is where **Willis Duff**, **Sebastian Stone** and **David Crane** do their magic. ... **Roger Layng** is the program director now of KPOL-FM in Los Angeles and the station will be contemporary in a new format that should be hitting the air soon. Transmitter site is being moved to a better area to provide more coverage and so things may be looking up.

Ed Scarborough has joined KSD in St. Louis as music director and weekend personality; he'd been with WDRC in Hartford, Conn. under the name of **Ed Mitchell** since 1973. ... **Cathy Hahn** is the new music director at KLAC, Los Angeles; she'd been assisting there. ... **Khan Hamon** reports in from Audio America, San Antonio, 512-824-0215, and just to bring you up to date, he started the production firm about three years ago after programming and jocking from Texas to KFRC in San Francisco. Now the firm is a full-fledged custom audio/visual production operation.

Bill Taylor, 714-629-4588, is working full-time promoting and selling "The Great American Country Music Game" for radio stations. It's a promotion designed to build ratings and make money at the same time. "Since I never get a chance to say hello in Los Angeles. I've made plans to be in New Orleans in December for the International Radio Programming Forum," he writes.

Dave Moore has joined KFI, Los

Angeles, as music director, replacing **Rudy Maugeri** who has joined Radio Arts, the Los Angeles radio syndication firm. Moore had worked at KDEO in San Diego. ... Since we're on the subject of Radio Arts, it has just launched three new major music specials hosted by composer-conductor **John Green**. The first of the three specials features **Tony Bennett** in a four-hour production called "Style Is The Man." **Liza** and **Vincente Minnelli** are featured in the second special with a tribute to **Judy Garland**. The third special focuses on the music and life of **George Gershwin**.

The lineup at WNBC, New York, includes **Johnny Michaels** 2-6 a.m., **Don Imus** 6-10 a.m., **Joe McCoy** 10 a.m.-2 p.m., **Walt "Baby" Love** 2-6 p.m., **Bruce Morrow** 6-10 p.m., and **Dick Summer** 10 p.m.-2 a.m. McCoy was program director of WWCO in Waterbury, Conn. Love was program director of WVON in Chicago. Michaels was at WBLS, New York, but dates back to the nation's third or fourth FM rocker—WOR-FM, New York. ... WFAA in Dallas is going talk, dropping a more or less contemporary format.

Gerard J. Sperry is the new station manager of WROR in Boston; he'd been general sales manager of the station. ... Don't think I've mentioned the lineup much at KYA in San Francisco. With program director **Michael O'Connor**, you'll find music director **Steve Jordan**, **Cris Cane**, **Gary Cocker** and **Jack Bryan**. ... **Nick Reynolds**, air personality at WRCP in Philadelphia, interviewed Miss Nude America on the air the other day; claims the interview was rated X. ... **John F. Bayliss** is the new president of Combined Communications Corp., radio division; CCC president **Karl Eller** says that present plans are to expand the radio chain to seven AM stations and seven FM stations. Bayliss was general manager of WSAI in Cincinnati, which is a CCC station now being sold. ... **Mike Sakelariades** has joined KPOL-AM-FM in Los Angeles as production director and will continue on the air at KUTY and KGFJ as **Mike Steele**.

WVTV at 103.9 on the dial is still rocking, says **Alan P. Kearns**, production director of the *Dundee*, Ill., Station.

Lineup includes **Mike Rodgers** 5:30-11 a.m., **Richard Parker** 11 a.m.-3 p.m., **Greg Allan** 3-8 p.m., and **Alan (Alan Kaye) Kearns** 8 p.m.-1 a.m. "WVTV is battered by all of the Chicago stations and it's hard to make it with a low budget, but we try." He adds that **Joe Fox** and **Steve Karley** do weekend work. ... **Clark F. Smidt**, previously the program manager of WCOZ in Boston, is looking. You can reach him at 617-731-3118. ... **Johnny Holliday**, WWDC in Washington, reports that "one of the living legends in the broadcasting field—me—will be celebrating 20 years of fantastic service to radio; a career that spans such giant stations at WHK, WINS, KYA, and WWDC; who could ever forget that it started in October 1956 at WBBN in Perry, Ga." Holliday also reports that he can still hit the jumpshot.

Jack Reno writes that he has been doing the midnight-6 a.m. show on WLW in Cincinnati for about six months "and 30 days ago we switched from MOR to country on the all-night show only. Remainder of the day is MOR. For the night

show, we have received calls from as far west as Cheyenne, North Goose Bay, Canada; Puerto Rico." Good to hear from you, Jack. I'll be in Cincinnati in mid-October and would like to come by.

The rest of the WLW staff now features **James Francis Patrick O'Neill** in the morning, **Chuck Dougherty** 10 a.m.-noon, the audio part of the **Bob Braun** tv show noon-1:30 p.m., **Chuck Dougherty** again until 3 p.m., **Jim LaBarbara** 3-7 p.m., **Bob Beasley** 7-midnight, followed by **Jack Reno** doing a trucker's show. The 50,000-watt clear channel signal of WLW is heard from Duluth to New Orleans at night.

Dick Kernen, managing director of the Specs Howard School Of Broadcast Arts, Detroit, writes "As usually happens when we attempt to quickly acknowledge a few Specs graduates, we left out some of the most obvious and therefore received numerous obscene calls and letters. If possible, could you get me off the hook with some fine talent by acknowledging the following folks: **Keith Bell**, WJZZ, Detroit; **Steve Gramsay**, WTRX, Flint; **Roger St. John**, WSAM, Saginaw; **Norm Watson**, WJZZ, Detroit; **Mark Taylor**, WOOD, Grand Rapids; **Gordon Jones**, WJZZ, Detroit; and **Marvelous Marv**, WGPR, Detroit. If we missed anyone else, they're on their own."

The staff at WJAX in Jacksonville, Fla., includes program director **Butch Pieker** 6-10 a.m., **Robbie Robertson** 10 a.m.-2 p.m., **Steve Fox** 2-7 p.m., **Larry Browdy** 7-midnight, **Don Lemore** midnight-6 a.m., with weekenders **Johnny Ocean**, **Bill Cody**, and **Bob Martin**.

Bubbling Under The HOT 100

- 101—LIVING IT DOWN, Freddy Fender, ABC/Dot 17652
- 102—YOU AND ME, Tammy Wynette, Epic 8-50264
- 103—LITTLE JOE, Red Sovine, Starday 144 (Gusto)
- 104—THINGS, Anne Murray, Capitol 4329
- 105—CATFISH, Four Tops, ABC 12223
- 106—BABY BOY, Mary Kay Place, Columbia 3-10422
- 107—KILL THAT ROACH, Miami, Drive 625 (TK)
- 108—UNDISCO KIDD, Funkadelic, Westbound 5029 (20th Century)
- 109—GET YOU SOMEBODY NEW, LaBelle, Epic 8-50267
- 110—SUN, SUN, SUN, Jikki, Pyramid 8004 (Roulette)

Bubbling Under The Top LPs

- 201—CAROL DOUGLAS, Midnight Love Affair, Midland International BKL1-1798 (RCA)
- 202—CHOCOLATE MILK, Comin', RCA APL1-0758
- 203—THE BEST OF ROD STEWART, Mercury SRM-2-7507 (Phonogram)
- 204—THE BEATLES, Abbey Road, Capitol 50-383
- 205—ESTHER SATTERFIELD, The Need To Be, A&M SP 3411
- 206—ROY AYERS, Daddy Bug & Friends, Atlantic SD 1692
- 207—DENIECE WILLIAMS, This Is Niecy, Columbia PC 34242
- 208—RUSH, 2112, Mercury SRM-1-1079 (Phonogram)
- 209—TANYA TUCKER, Here's Some Love, MCA 2213
- 210—CURTIS MAYFIELD, Give, Get, Take & How, Curtom CU 9907 (Warner Bros.)

'Big Break' On WLAC

NASHVILLE—WLAC, 50,000-watt contemporary station here, is launching a new "Big Break" feature on its midnight-1 a.m. r&b program hosted by **Spider Harrison**. The nightly feature will expose new r&b records and seek both phone and mail response.

These listener results on records will be forwarded to the record company "so they can get an indication of audience acceptance of WLAC's 27-state nighttime coverage area." He adds that this does not mean they are adding the record for regular rotation airplay. "It is merely another extension of our ongoing attempts to help the artists and companies reach their goals as they have been so cooperative in helping us achieve ours."

45 rpm RECORDS BY MAIL

All Original Artists
1949 thru 1972

pop • country • rock
soul • big band
all-time favorites

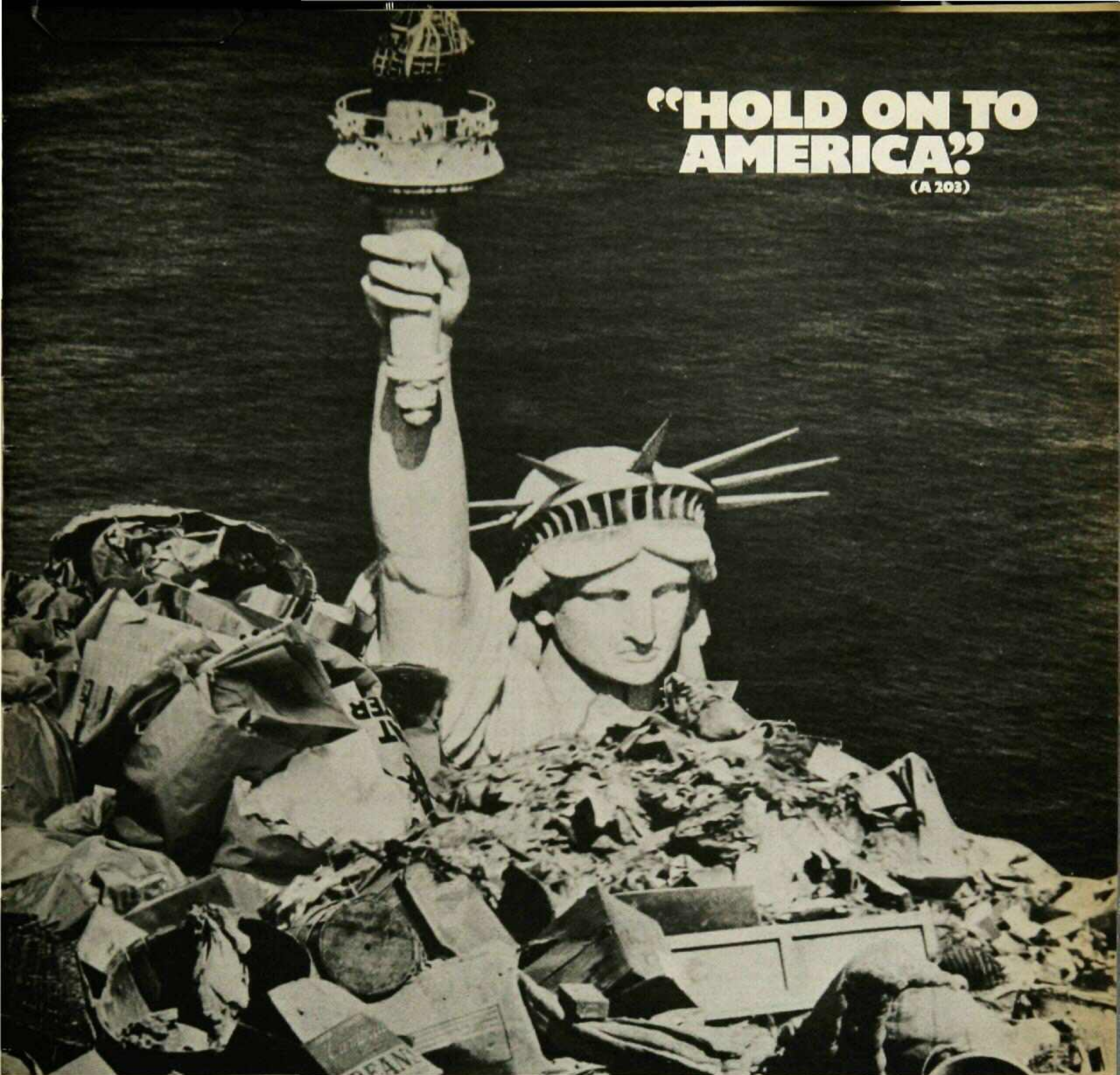
FOR CATALOG of 6000 titles
send \$1.50 (no c.o.d.'s)

For fastest service,
send money order.

IF AIR MAIL is desired for catalog
- U.S. and APO/FPO addresses, add \$1.00
- International, add \$1.50
(payable in U.S. funds)

BLUE NOTE RECORD SHOP
156 Central Avenue
Albany, New York 12206, U.S.A.

**"HOLD ON TO
AMERICA!"**
(A 203)



introducing

LOCUST,

A NEW AND EXCITING ROCK GROUP THAT WON'T LET GO.

This month a new and exciting rock group will take the nation by storm. Their name is **ON TO AMERICA**. This new pick, loaded with a chart buster all the way. So, if you haven't heard call your distributor or **ANNUIT COEPTIS** today. Because once **LOCUST** gets a hold on America, they won't let go.



charge across the airways of America and they **LOCUST** and their new single is titled, "HOLD ON TO AMERICA". This new pick, loaded with a chart buster all the way. So, if you haven't heard call your distributor or **ANNUIT COEPTIS** today. Because once **LOCUST** gets a hold on America, they won't let go.

ANNUIT COEPTIS RECORDS • CORNWELLS HEIGHTS, PA. 19020 • PHONE 800-523-5322

*Annuitt Coeptis is pronounced: an-u-it sep-tis and it means: "He watches over our endeavors."

Copyrighted material

Jazz

Hendricks Show To Broadway A 2-Year Bay Area Click, 'Evolution' Stars His Family

By ELIOT TIEGEL

LOS ANGELES—Jon Hendricks is taking his "Evolution Of The Blues" saga to Broadway. Written in 1961 for the Monterey Jazz Festival, the work has been running in San Francisco for the past two years with Hendricks in the starring role and accompanied in the cast by wife Judith, daughter Michele, 22, and son Eric, 21.

The quartet made its debut recently at the mid-September Monterey Jazz Festival when it answered a last minute call from Willard Alexander to help round out the bill for the Saturday evening show which was supposed to feature Count Basie in several musical settings. Stricken with a heart attack in Los Angeles, the Basie band played Basieless at Monterey, with Hendricks, Hendricks, Hendricks & Hendricks scattin' to father's words for "Jumpin' At The Woodside."



Singing Family: Jon Hendricks (right) and his family scat happily at the Monterey Jazz Festival. From left: daughter Michele, son Eric and wife Judith.

Following that quickie performance, Hendricks revealed that the New York firm of Wolsk Azenberg will produce his play on Broadway, has set up a \$400,000 budget and is shooting for a March opening.

Hendricks and his family leave their Northern California digs in December to go to New York where Jon will begin assembling the cast. "We will probably play two weeks in Washington and Philadelphia before coming back for the Broadway opening," Hendricks says. "It'll be

my first time on Broadway and it's a 45-year dream of mine. I can't believe it."

Hendricks says he'll probably enlarge the cast. There are currently four dancers (10 is the projection) and there are four musicians ("we'll probably add several trumpets,

trombones and reeds and maybe percussion") to augment the piano-organ-bass-drums basic core unit.

Hendricks says he'll have to add new tunes to the work since he's been using Oscar Brown's "Brown Baby" and another work in the story of how African slaves began to sing work songs and the transformation in gospel and happy and sad blues songs.

Included in the play is the title tune from his one and only Arista LP, "Tell Me The Truth." Hendricks says he's been too tied up with the play in San Francisco to do any more recording. "I don't turn out songs like sausage," he says. "It takes me a year to refine a song and to turn out an album of 10 songs demands all of my concentration and I refuse to grind out sausage."

The 55-year-old singer/composer reemphasizes "I'm a jazz singer. I want to keep the culture alive and I prefer to play for select aficionados. If I was really popular, I might have 10 years. This way I go on and on."

Jazz Beat

LOS ANGELES—Trumpeter **Woody Shaw** will perform with his eight-piece concert ensemble at the Berlin Jazz Festival Nov. 7. His newest LP on Muse is "Love Balance." ... **Mike Miller** writes from Johannesburg, South Africa, that the Johannesburg Jazz Club meets every Sunday night at a major hotel to play music for the club's reported 1,100 members. Club is interracial, Miller claims, adding, it hopes to sponsor a local pianist, **Beki Miseleku**, to a music education in the U.S. Club has raised \$4,000 thus far and is looking for some guidance as to opportunities available for a foreign student. Miller can be contacted at PO Box 7303, Johannesburg, South Africa.

Tony Bennett and **Bill Evans** have cut another duo LP for release this fall. While the first project went to Fantasy, this newest effort will be on the singer's own improv label, reports the label's **Kathy Lewinski**. Upcoming from the Buffalo, N.Y.-based operation is a **Charlie Byrd-Marian McPartland** collaboration, out this month.

... **WEXP**, a non-commercial station licensed to Gadsden State Junior College in Gadsden, Ala., is now programming 16 hours of jazz a week, writes **Win Maxwell**, station program director. But, he emphasizes, station needs "help with records."

Sam's Place, 2572 Fulton St., Brooklyn, N.Y. will present **Shirley Scott** and her trio Oct. 28-30 featuring **Harold Vick** and **Al Harewood**, with upcoming bookings showcasing **Irene Reid**, **Houston Person** and **Etta James** and the **Larry Young Trio**. ... **Jazz Showcase** in Chicago has been

(Continued on page 81)

This Week	Last Report	Weeks on Chart	TITLE Artist, Label & Number (Distributing Label)
1	2	29	BREEZIN George Benson, Warner Bros. BS 2919
2	5	23	YOU ARE MY STARSHIP Norman Connors, Buddah BDS 5655
3	3	19	BOB JAMES THREE CTI 6063
4	1	7	SECRETS Herbie Hancock, Columbia PC 34280
5	6	7	BAREFOOT BALLET John Klemmer, ABC ABCD 950
6	10	3	I HEARD THAT! THE MUSICAL WORLD OF QUINCY JONES A&M SP 3705
7	7	11	EVERYBODY LOVES THE SUNSHINE Roy Ayers Ubiquity, Polydor PD-1-6070
8	8	7	SCHOOL DAYS Stanley Clarke, Nemperor NE 439 (Atlantic)
9	4	9	WINDJAMMER Freddie Hubbard, Columbia PC 34166
10	11	9	GLOW Al Jarreau, Reprise MS 2248 (Warner Bros.)
11	13	23	THOSE SOUTHERN KNIGHTS Crusaders, ABC/Blue Thumb BTSD 6024
12	12	19	GOOD KING BAD George Benson, CTI 6062
13	17	5	SOUND OF THE DRUM Ralph MacDonald, Marlin 2202 (TK)
14	14	20	FEVER Ronnie Laws, Blue Note BN-LA628-G (United Artists)
15	15	27	LOOK OUT FOR #1 Brothers Johnson, A&M SP 4567
16	9	23	HARD WORK John Handy, ABC/Impulse ASD 9314
17	36	3	PREMONITION Jon Lucien, Columbia PC 34255
18	32	3	CALIENTI Gato Barbieri, A&M SP 4597
19	19	20	EVERYBODY COME ON OUT Stanley Turrentine, Fantasy F 9508
20	NEW ENTRY		BENSON & FARRELL CTI 6969
21	21	52	FEELS SO GOOD Grover Washington Jr., Kudu 24 S1 (Motown)
22	NEW ENTRY		500 MILES HIGH AT MONTREUX Flora Purim, Milestone M 9070 (Fantasy)
23	22	50	TOUCH John Klemmer, ABC ABCD 922
24	24	23	SALONGO Ramsey Lewis, Columbia PC 34173
25	NEW ENTRY		"LIVE" ON TOUR IN EUROPE Billy Cobham/George Duke Band, Atlantic SD 18194
26	27	3	YELLOW & GREEN Ron Carter, CTI 6064 S1 (Motown)
27	18	23	FLY WITH THE WIND McCoy Tyner, Milestone M 9067 (Fantasy)
28	20	9	SANBORN David Sanborn, Warner Bros. BS 2957
29	29	3	LIVE AT LAST Tim Weisberg, A&M SP 4600
30	NEW ENTRY		VERY TOGETHER Deodato, MCA 2219
31	23	19	ARBOUR ZENA Keith Jarrett, ECM 1070 (Polydor)
32	16	16	THE NEED TO BE Esther Satterfield, A&M SP 3411
33	NEW ENTRY		THE GREAT PYRAMID Charles Earland & Odyssey, Mercury SRM-1-1113 (Phonogram)
34	28	3	THE OTHER SIDE OF ABBEY ROAD George Benson, A&M SP 3028
35	25	7	ON LOVE David T. Walker, Ode SP 77035 (A&M)
36	26	5	FEELINGS Milt Jackson & Strings, Pablo 2310.774 (RCA)
37	37	5	RIVER HIGH, RIVER LOW Les McCann, Atlantic SD 1690
38	39	5	METAMORPHOSIS Wade Marcus, ABC/Impulse ASD 9318
39	31	11	THE MAIN ATTRACTION Grant Green, Kudu 28 (CTI)
40	NEW ENTRY		NIGHTFLIGHT Gabor Szabo, Mercury SRM-1-1091 (Phonogram)

© Copyright 1976, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

OCTOBER 23, 1976, BILLBOARD

Kansas City Shoots For Hall Of Fame And Museum

By DAVE DEXTER JR

LOS ANGELES—When numerous delegates to the August Republican convention expressed disappointment that Kansas City offered no hall of fame or museum, residents of the one-time jazz hotbed decided to do something about it.

Supported by Downtown, Inc., an organization of business men, the Charlie Parker Foundation as a result of efforts by Eddie Baker, executive director, last week submitted a bid to take over the antiquated Aarat Shrine building at 300 West 11th St.

Jazz Films Fest Will Run 8 Weeks

NEW YORK—The New York Jazz Museum begins an eight-week "Jazz Film Festival" Oct. 26 with many vintage movies showcasing the greats of that musical idiom.

Each of the eight Tuesday night programs will last 90 minutes and include commentary about the films. Most are from the Museum's archives and range from a 1929 short featuring Bessie Smith (in her only filmed performance) singing "St. Louis Blues" to a 1970 performance by the Sonny Rollins Quintet.

Jazz dance films will be interspersed with films featuring Louis Armstrong, Duke Ellington, Billie Holiday, Lester Young, Count Basie, Milco Davis, John Coltrane, Eubie Blake, Dave Brubeck, Dizzy Gillespie, Thelonius Monk, Carmen McRae, Benny Goodman, Lionel Hampton, Roy Eldridge, Gene Krupa, Teddy Wilson, Henry "Red" Allen, Earl Hines, Mahalia Jackson, Jimmie Lunceford, Cab Calloway, Artie Shaw, Bunny Berigan, Stan Kenton, Jimmy Rushing, Ben Webster, Illinois Jacquet and many others.

"We propose," says Baker, "to make it a Kansas City Jazz Historical Museum and Performing Arts Center. It would house all sorts of memorabilia and give us a hall seating 300 to 500 persons, a place where musicians could perform in a proper, dignified and friendly atmosphere."

Bob Goodfriend, executive vice president of Downtown, Inc., appears equally enthused.

"We think the idea for a permanent home for Kaycee jazz in the heart of the downtown area is valid," says he. "New Orleans has its Preservation Hall and New York has its own museum. Kansas City jazz and Kansas Citybeef are two of the city's major claims to fame, but the latter seems to have been perpetuated to a much greater extent than the former."

Baker and Goodfriend, aided by Shifra Stein of the Kansas City Star, are urging that the city contribute to the project but, failing that, all agree that a public subscription campaign will be launched.

Walter Cronkite, former KCMO newsman now with CBS-TV News in New York, is one of many who have expressed astonishment that the Jackson County metropolis has done nothing to preserve and publicize its jazz heritage.

In addition to Parker, others who lived in the Heart of America city in the 1930-40 period of big band supremacy include Count Basie, Mary Lou Williams, Andy Kirk, Peter Johnson, Joe Turner, Jay McShann, Julia Lee, Ben Webster, Jimmy Witherspoon, Jesse Price, Harlan Leonard, Bennie Moten, George E. Lee, Lester Young, Don Byas, Oran "Lips" Page and numerous other giants, all members of AFM Local 627.

ARION IS BACK

UNDER LICENSE TO PETERS INTERNATIONAL RECORDS



FOLKLORE

CLASSICAL

50 INITIAL RELEASES

70 INITIAL RELEASES

AT \$6.98 SUGGESTED LIST
 THE ARION HIGH QUALITY
 LINE OF UNUSUAL CLASSICAL
 PRODUCT, PLUS A WIDE
 RANGE OF AUTHENTIC
 FOLKLORE ALBUMS FROM
 MANY CULTURES IS NOW
 AVAILABLE!

INITIAL RESPONSE HAS
 BEEN VERY ENTHUSIASTIC,
 AND A GREAT PROMOTION
 IS NOW UNDERWAY

SO
 JUMP ON THE ARION
 BANDWAGON!

PRICES SLIGHTLY HIGHER IN CANADA



ILLUSTRATED CATALOG

LICENSED & MANUFACTURED
 EXCLUSIVELY
 IN THE U.S. AND CANADA



Peters International, Inc.
 619 West 54th Street • New York, N.Y. 10019 • Tel. (212) 246-1400

SEND FOR OUR LATEST CATALOGS

BARCLAY	NUMERICAL	ARABIC	ITALIAN	
ROCK	JAZZ	INDIAN	GREEK	\$1.00
ARION	CLASSICAL	GERMAN	FRENCH	ea.

(complimentary to dealers)

Car Stereo & CB Will 'Mark Time' At APAA

1st Models Of 40-Channel Combos Due

• Continued from page 1

communications company to move into autosound.

Most of the 40-channel models will debut in the first quarter of 1977, with all companies "keeping their fingers crossed" that the prototypes will arrive in time for APAA, after just getting their FCC approval. Indications are that most will be priced from 10% to 20% higher than comparable 23-channel combinations, with exact selling tags mostly undetermined at this time.

The industry is basically "marking time" at this year's APAA, with the 23-channel CB market generally still in the doldrums as consumers await the expanded 40-channel models, and most of the new car stereo products introduced at the recent Summer CES.

Another product category that may be budding—and indications are that Kraco may have a prototype at APAA—is the combination CB/radio/tape base station home unit. Such an introduction would make the increasing viability of car stereo/

CB combos even stronger, along with the new phase lock-loop digital synthesis technology, and the trend to modular theft-resistant units.

Among the expected car stereo/CB highlights at APAA:

- Hy-Gain Electronics Corp. of Lincoln, Neb., unveils its new car tape and radio equipment. Hy-Gain previously had manufactured two-way communications equipment exclusively. The company will bow under-dash cassette and 8-track players, a pushbutton, AM/FM multiplex in-dash radio and an AM/FM/8-track in-dash combo. Both radio units feature a CB switch that connects to the transceiver and mutes the radio during CB transmissions.

- Hy-Gain's answer to in-dash CB, a remote-controlled black-box system with all controls in its microphone, that debuted at the Summer CES, also is being exhibited.

- Motorola Automotive Sound indicates it will continue to stress its

new in-dash cassette/radio combos, seen at the Summer CES, along with the firm's full line of 8-track, 8-track/radio combos and Mocat under-dash CB.

Motorola says it will have no 40-channel prototypes on display. The company favors not to exhibit product until it's ready to be marketed, a spokesman says.

Assistance in preparing this APAA preview provided by Alan Penschansky in Chicago and Jim McCullaugh in Los Angeles.

- While straight CB gear will represent American Electronics Inc. exclusively at APAA, the firm indicates that it too is diversifying into automotive sound, with an AM/FM/40-channel combo it intends to have ready for Winter CES.

- Lake Electronics of Glenview, Ill., reports that it will not attend APAA as scheduled. The firm says it

has only one 40-channel prototype ready and would prefer to debut the full line at Winter CES. Then, says Lake's Leo Kassin, the company will unveil an in-dash AM/FM/40-channel combo. Lake will introduce an in-dash AM/FM/CB/8-track by March or April, Kassin says.

- A spokesman for Kraco indicates the firm will be displaying prototypes of 40-channel units—possibly prototypes of combination AM/FM stereo radio, cassette or 8-track, and a 40-channel CB. The firm will be showing its present models 3KCB-2370 and KCB-2390, the former an AM/FM stereo radio with 23-channel CB, while the latter is an 8-track, AM/FM, and 23-channel package. Kraco will also show its complete car stereo line.

- Lou Perlin, marketing manager for Far Eastern Research Labs, Inc., which markets the Xtal brand of car stereo and CB, says, "Of course, we'll be exhibiting our exist-

ing line but we do hope to be showing prototypes of new 40-channel units and we'll be biting our nails until we see our people from Japan there."

The company currently markets three combination units, an AM/FM unit with 23 channel CB as well as two 8-track units with 23-channel CB.

Six new models are expected to be integrated into the Xtal lineup including combination 40-channel CB, radio, and tape configuration. Perlin says, however, "that these combination units should come in about 10% higher than 23-channel unit combinations but will have a far superior technology than existing combos."

- Pasadena, Calif.-based Fanon/Courier which is mostly CB-only oriented, says its first "AM/FM stereo radio combined with CB, an in-dash unit, is in the firm blueprint for the near future."

- Clarion's emphasis will be on the firm's in-dash car radios. The

(Continued on page 34)

AT DISCO FORUM

Lighting Firms Offer Variety Of New Ideas

By STEPHEN TRAIMAN

(This concludes a special review of product highlights at Billboard's Disco Forum II that began last week with a roundup on audio and video exhibitors.)

NEW YORK—The accent was on innovation as nearly two dozen lighting and projection firms vied with the din of sound equipment at the recent Disco Forum in the Americana Hotel here.

A wide variety of new and improved items from the U.S. and abroad were shown by a combination of old-line firms that evolved from the theatrical lighting field, and new-breed custom manufacturers and distributors that have helped create the current disco boom.

Among lighting and projector highlights:

- Blackstone Productions demonstrated its patent-pending Polarized animation for dance floors and computer programmed slide shows for two to 16 screens. Lowell Fowler explains that a modi-

fied Carousel projector is used with a polarizing "spinner" in front of the lens for both animation and the "flowing" effects.

- Capitol Stage Lighting, offering limousine service to its new three-disco showroom, also showed Reflex Panels for animated wall decor, a new fiberglass dry ice fogger and a "mirror" dance floor of 1/4-inch squares is 17 by 24-inch panels. Firm's Howard Ransom and Ken Sewell of Pulsar announce that Capitol will be the new U.S. distributor for the U.K.-based lighting controller firm, which lays claim to being the world's largest.

- Disco Scene is now distributor for Yorkcraft stained glass ceilings, notes Randy Vaughan, and Tivoli lighting strips for floors, wall or ceiling, either as plug-ins or tied into the console controls.

- Design Circuit's Bob Lobi reports continuing interest in the firm's Aluminerva lighting system controller with 10 channels, expand-

REP/DEALER HI FI EXPO A N.Y. SUCCESS

SYRACUSE, N.Y.—The first Central New York Hi Fi Show, a joint venture of a non-profit group formed by six area rep firms and eight retailers, was an unqualified success for 43 participating manufacturers, Oct. 9-10 at the Sheraton Motor Inn here. About 9,000 attended with paid and complimentary tickets according to Jeff Paston, show manager, of Paston-Hunter Co., with \$3,000 in donated prizes given away. Details and photo highlights in next week's issue.

able to 70 or more with a matrix panel add-on, an electronic touch-sensitive keyboard and automatic audio to light over-ride.

- Digital Lighting had such new items as "fadable" solid neon tubing, claimed as a first by Larry Silverman; four-arm spinners at \$450, with eight-arm versions at \$650 (8 lamps) or \$850 (16 lamps). Its "Infinity" mirror box, debuted at Disco I, is now in full production.

- Diversitronics featured its Color Chase IV combination color organ/dimmer package/sequential

(Continued on page 35)

ANTI-'FAIR TRADE'

Canada Audio Mart Stronger

By MARTIN MELHUISE

TORONTO — The Canadian audio market is coming into what looks like a very successful fall—but it's been a slower recovery from the recession of 1975 than was experienced in the U.S.

This is the contention of Ernie Welling and Ian Masters, publisher and editor, respectively, of Audio Retailer and Audio Scene Canada which just sponsored a generally successful Stereo '77 at the Skyline Hotel here.

"It's been a slow spring and early summer but this is a common pattern and follows the type of recovery experienced in the stock market," notes Masters. "The very fact that the U.S. has recovered so well is a pretty good omen for our audio mart this fall."

"There has been a visible increase in product introductions this year after the slowdown of 1975," Welling emphasizes. "The number of lines available in Canada has increased, and there is a general air of strong competition in the audio market."

"I don't know whether that, in it-

self, is forcing distributors to find a bigger market, but they seem to be actively looking for a much wider sales base than their traditional markets."

One of the most significant developments in the Dominion's audio mart in the past year has been the influence of the Department of Consumer and Corporate Affairs (DCCA) and its activity in the industry with regard to fair trade retail price maintenance.

There is currently in Canada legal action by the department against a number of Canadian audio distributors and this has had the effect of disturbing the market considerably.

Explains Masters, "The Combined Investigation Act requires that the retailer be allowed to set his own prices. It follows along in philosophy much the same as the development of the repeal of the Fair Trade Act in the U.S. We're going through the same thing here with the same sort of birth pangs."

Points out Welling, "It has always

(Continued on page 75)

40-CHANNEL CB COMBOS High-Ticket Units Seen Viable At SBE & Shure Rep's Seminar

By EARL PAIGE

LOS ANGELES—Distributors and retailers spot-checked at a seminar here feel that the combination tape player/radio/CB unit is still a viable product with the expanded 40 channels. The question, however, is how viable is CB as the market here tries to pull out of a prolonged summer slump.

At a day-long gathering at the Jack Berman Co.—SBE and Shure rep firm—marketing people concluded that the CB business is in a severe state of confusion with consumers reluctant to purchase present 23 channel units when after Jan. 1 the FCC will allow another 17 for a total of 40 AM channels.

Not at all daunted are companies such as SBE, now holding similar seminars around the country and readying a new line of products and Shure, the microphone giant, which is just plunging into CB with a line of five mikes and a national ad campaign that will feature Conway Twitty and Loretta Lynn.

Actually, Roger Ponto, Shure's national

sales chief who flew in for the seminar, says the campaign is two-tiered. The theme "microphones of the stars" relates to the "star" of a police badge (Shure dominates in the police communications field) as well as the mike of recording stars (Twitty and Lynn have CBs in their buses). Shure mikes will retail at \$20-\$50 and will not be power mikes (another thorny aspect of the CB hubbub).

Typical of dealers and retailers who are enthusiastic about tape/CB units are Karl Watts, CB Warehouse, San Luis Obispo, Calif., and Wayne Marks, Cactus Patch, Phoenix.

Watts says the added components necessary to bring post-Jan. 1 CB units up to FCC requirements will not crowd the chassis of the combo units. "It would have in the early days," says Watts, "but now with modular sections the tape part is in its own area and the CB is another. There won't be a problem."

However, SBE predicts its new FCC-okayed units will be priced 20% higher and this will

add to the already higher ticket for tape/CB combos.

Marks sees several markets for the tape/CB combo, often deriving from new car sales where dealers have a long suggested tape and stereo radio and who now push a total combo package. Like others, he points to the convenience of call button on tape/CB whereby the customer is listening to music but can be alert to a CB signal on a pre-arranged channel.

Theft is yet another part of the CB tangle. Marks tells of an installation that required three hours in his shop but it took a heist artist only 15 minutes to remove the unit. This is an in-dash installation. "He put the whole dash back except for two minor screws."

Key anxiety points among dealers include when will the new 40 channel rigs be ready and what about the method of sending back current 23 channel units for factory re-fit? A factory retro-fit is necessary if units are to meet FCC standards and many allusions are made

to bootleg retro-fit schemes to circumvent this.

Still more tangled is the fact that many people will be surprised when they learn the new 17 channels are not as traffic-free as might be assumed.

Gordon West, SBE land, mobile and marine products manager and others, allude to the use now of the upper frequency 17 "jumper" channels by sideband users who have never been able to carve out a place for themselves in the ridiculously crowded present 23-channel regions. Operation now in those upper frequencies, is of course, illegal.

Possibly of more importance than any other item in the CB mess is what to do with current 23-channel inventory, a little like trying to peddle home-brew stills on the eve of Prohibition's repeal.

One solution stressed by Kay Inouye, vice president, D'arcy MacManus & Masius, SBE's ad agency, is to do more local advertising. He draws many comparisons to the stereo busi-

(Continued on page 34)

More Firms at JES In Tokyo Oct. 22-27

NEW YORK—Nearly twice as many exhibitors are participating in the upcoming Japan Electronics Show (JES), Oct. 22-27 in Tokyo, as did last year in Osaka. The 310 this year versus 165 in 1975 reflects the general upswing in the overall consumer electronics and components industries worldwide.

Interestingly, the smallest change by category is in domestic consumer electronics products, with 22 firms this year versus 20 in 1975. Missing this year are such familiar names as Aiwa, Clarion, Fujiki Electric and Onkyo, as well as Foster Electric and Yagi Antenna.

New this time around are Anten Kogyo, Arimura, Hokuto Onkyo, Masuo Electric, Miharu Communications, Shin-Shirasuna Electric, Sonics and Tsurumi Electric. They join such major suppliers as Aichi Electronics, Sanyo Electric, Sharp, Matsushita, Mitsubishi, Mitsuyoshi Sangyo, Nippon Antenna, Pioneer Electronics, Snayo Electric, Sharp, Sony, Tokyo Shibaura (Toshiba) and Victor Co. of Japan (JVC).

Foreign representatives show a dramatic rise to 29 firms from just nine a year ago. From the U.S. only RCA and ELCO International showed in 1975, with RCA joined this year by Analogic, Bendix, Ex-Cell-O Remex, Non-Linear Systems, Richco, Signetics Japan, Viking and Westinghouse.

From the U.K., where only the

Electronic Engineering Assn. was represented last year, it is joined by 11 others, including Acoustical Manufacturing, Aladdin Industries, Electrolube, EMI, Marconi Instru-

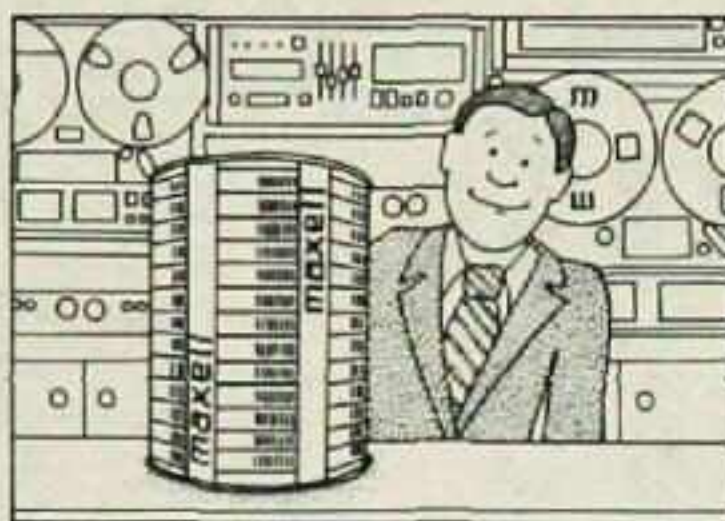
ments and Plessey Semiconductors. AKG Akustische is missing from Austria, but Thomson-CSF Japan K.K. represents France, and from West Germany, Siemens AG re-

peats, joined by AEG-Telefunken Components, Helmut-Fichir GmbH, Microtherm GmbH and Wolfgang Bogen GmbH, with BASF and Zimmer not returning.

Austrian Hi Fi Gains

VIENNA—Increased sales of hi fi equipment in Austria were reported for the first six months of this year. Altogether 33,700 units were imported, a substantial increase on the 18,100 total for the first half of 1975.

IF YOU SELL GOOD EQUIPMENT, SELL THE TAPE THAT'S MADE FOR IT.



There are a lot of companies making audio tape today.

But only one of them is making tape specifically for good high fidelity components.

Maxell.

We're the only company that bothers to put head cleaner on every cassette and reel-to-reel tape we make.

We're the only company that takes the time to test every inch of tape we make.

And we're the only company with the courage to guarantee every tape we sell.

But we not only stand behind our tape, we stand behind every dealer who sells it.

We have resident technical geniuses you can call on any time you or your customers

have a question about tape.

We have a unique Contract Dealer Program that's designed to keep a constant supply of Maxell tape on hand at all times. So you won't get stuck with nothing on the shelf.

Then there's the Maxell Tape Clinic we bring into your stores to show your customers exactly why other tapes can never sound as good as Maxell.

And since so many customers come through the door looking for Maxell, we can give you faster turnover and higher profits per square foot than any other square feet in your store.

If you sell good equipment and by some chance don't know who we are, call 201-933-4200.

Your equipment and our tape were made for each other.



Maxell Corporation of America, 130 West Commercial Ave., Moonachie, N.J. 07074

AES Cites 8 At N.Y. Fete

NEW YORK—The AES will award two honorary memberships, five fellowships and a publications award at the Sunday night (31) banquet in conjunction with its 55th conference, Oct. 29-Nov. 1 at the Waldorf-Astoria here.

Honorary memberships go to W. Rex Isom, AES president-elect and retired chief engineer of RCA Records, for achievements in audio engineering technology, especially in the manufacture of phonograph records, and to Eugene Ormandy, conductor of the Philadelphia Orchestra, for his musical achievements and consistent high quality of both artistic and technological achievements in his recordings.

Receiving AES fellowships are:

G. Allan Ballantine, manager, home office facilities, RCA Records, for contributions to recording studio facility planning and design;

Elmer Carlson, Industrial Research Products, for achievements in the advancement of technology of transducers;

Daniel Gravereaux, CBS Technology Center, for his vanguard work in quadraphonic recording technology;

Donald Richter, Automated Processes Inc., for contributions to the improvement of quality in recording and his invention of the groove-gard record;

Geoffrey Wilson, Penn State Univ., for contributions in the field of acoustical measurements and furthering of audio courses at the university level.

The AES publications award goes to Richard Small, Univ. of Sydney, Australia, for his four-part series on "A Vented Box Loudspeaker System" published in the *Journal of the AES* during 1973-74.

20 ways to make your sound like



Maybe he can't afford a '77 sedan. But he can afford a '77 sound. With a Panasonic car stereo.

Just get him to listen to one. One that plays 8-track. Or cassettes. CB. 4-channel. FM. Ones that are under-dash. Ones that are in-dash. Some with stereo radio. Even a power booster. To raise stereo output to 10 watts per channel.

Then show him all our different kinds of speakers. From economy wedge types to two-way hi-fi speakers with a separate woofer and tweeter.

But the important thing is: show him a Panasonic. Because

customer's '71 heap a '77 limo.



chances are he already knows and likes our product.

And he'll be heavily reminded about his affection. With spreads promoting our line. Plus full-page ads for our FM/AM/FM stereo radio with CB, the CR-B1717. In *Playboy*, *Penthouse*, *Sports Illustrated*, *Newsweek*, and a fleet of car books. And more.

But whichever Panasonic car stereo he chooses, he'll be choosing from one of the biggest selections in the biz.

Your customer may drive in with a '71 heap. But with a Panasonic, he'll drive out with a '77 sound.

Panasonic[®]
just slightly ahead of our time.

Car Stereo & CB 'Mark Time' At APAA

• Continued from page 30

firm will also be emphasizing two current combination units, an AM/FM stereo radio, and an 8-track/CB model and later on the firm, says a spokesman, will have a combination AM/FM, 8-track, and 40-channel unit. Also new from Clarion is a power booster/equalizer.

• Panasonic Automotive Products will have two of the three 40-channel combos submitted to the FCC, according to Clark Jones, both in-dash with AM/FM/MPX, one push-button model and one manual, for most foreign cars. The third is a straight AM/CB combo, and all will be priced about 10%-20% above comparable 23-channel models, he notes.

All will feature the firm's new "hide-a-mike" on an umbilical cord hooking under the dash, so that the nosepiece looks like a radio. Panasonic stopped 23-channel production in August, but in car stereo will show the CQ1851 AM/FM/MPX/8-track with 10 watts/channel RMS driving both car speakers and the firm's home "Thrusters" units. The firm is committed to a two-step distribution program, Jones emphasizes, and has "dramatic" autosound line changes coming in early 1977, probably for February distributor showings.

• At Audiovox, Martin Novick reports that two 40-channel prototype combinations submitted to the FCC are expected at APAA. Model CBID-20, with AM/FM/MPX/8-track, has a tentative na-

tionally advertised value of \$379, compared to \$349 for a similar 23-channel combo. Model CBID-30 combines AM/FM/MPX/cassettes, at \$399.

Of four CB/radio/car stereo combinations shown at the Summer CES, only two are still in production, he notes, an in-dash custom unit with AM/FM/MPX at \$250, and a CB/8-track at \$300. He anticipates more combinations in the future.

• Although George Tyall at Automatic Radio believes there's a definite place for combination units in the 40-channel CB market, he isn't convinced that it's very practical. However, the firm will show three production models of 40-channel units submitted to the FCC, including an in-dash AM/FM/MPX/cassette unit and two under-dash straight CB units, one switch-type, the other with LED readout.

Unlike most of his compatriots, Tyall anticipates pricing close to the initial 23-channel introductory levels. The firm still has three 23-channel units in its line, including in-dash CBE-2151 with push-button AM/FM/MPX. In car stereo, Audiovox is now shipping its PWR 2125 power amp with 15 watts/channel RMS at \$35.50, and UPB-3200 push-button AM/FM/MPX/8-track, both bowed at the Summer CES. Don Adams will be at APAA for promotional work, with the theme: "Get Smart—Buy A.R. Products."

• At IDI, Al Shapiro hopes to have the 40-channel AM/FM/MPX

in-dash combo submitted to the FCC in time for APAA, with in-dash 8-track and cassette units in early 1977, as well as several under-dash transceivers. Firm only had one 23-channel unit in production, so isn't hurt by the changeover.

In car stereo, the firm will show three new in-dash combos, AXT-890, a narrow chassis AM/FM/MPX/8-track at \$129.95; APB-904 AM/FM/MPX-8-track with push-buttons and 4-way fade at \$209.95, and APC-1200 with cassette, at \$219.95. Firm is also showing its retooled "Shotgun" 20 watts/channel RMS amp booster at \$43.95.

• Sharp submitted several 40-channel units to the FCC but Bob Miller did not anticipate them in time for APAA, and radio or car stereo combos are not in the firm's plans "at this time." It will be showing 23-channel models CB-700 and CB-800, bowed at CES and now in production.

Audiomatic Sets Open House For Its Duplicators

NEW YORK—The Grandy line of magnetic heads will be introduced to the European market, together with new tape duplicating production equipment from ElectroSound, Superscope and Apex at the Audiomatic Corp. open house in its suburban Paris office-showroom, Nov. 15-19.

The Grandy line, for which Audiomatic has been named exclusive international sales representatives, according to Milt Gelfand, president of the Manhattan-based firm, includes a complete range of magnetic heads—recording and reproducing, audio and video, instrumentation and digital.

Superscope will be showing its fully automatic cassette loader with its new automatic cassette feed (ACF) feature.

Also demonstrated will be the latest ElectroSound tape duplicating system with the innovative "twin-bin" master transports, and using Grandy magnetic reproduce heads with claimed frequency response to 15,000 Hz.

Apex Machine Co. will introduce its latest on-cassette printer with a new cassette cleaning attachment.

In addition to Gelfand and Serge Doubins, head of the European branch, executives of the four companies also will be on hand at the open house for demonstration and discussion on the new equipment.

Audiomatic opened its European office-showroom in 1974 with more than 150 executives from 17 countries on hand. Gelfand anticipates another large turnout for the November affair, reflecting the growth of international tape duplicating business.

Maxell Repeating 'Free For 3' Offer

NEW YORK—Maxell has launched a rerun of its previously successful "Free For Three" cassette promotion of a 12-cassette styrene storage case free with the purchase of three UD C-90 tapes, according to Gene LaBrie, national sales manager.

Orders are being accepted in case lots only of 20 cassette storage cases each, and the promotion will continue until Maxell runs out of inventory, he notes.

REP SEMINAR

40-Channel Combos Viable

• Continued from page 30

ness. Counting a 100 stereo items graphically illustrated in Los Angeles Times sports and Calendar sections the day of the seminar, he challenged distributors and retailers to tie in with the enormous national campaigns of CB manufacturers.

However, this was strongly challenged by two distributors. "Why should we buy advertisements for our dealers when they can well be purchasing from another distributor or bringing in product from out of state?" one said.

Dick Gravley, Berman chief of consumer electronics, countered that if distributors don't hustle, the CB market may not remain two-step. Paul Zimmer, SBE marketing execu-

tive, urged distributors to give dealers co-op based on accruals from purchases toward said ad money.

On the question of is there 40-channel inventory available now, West acknowledged that the FCC is giving manufacturers tacit okays on equipment sent in for type specifications. "You know if you have a 'passer' and can then go into production?" he was asked. He said yes, though official type spec okays will not be made until Nov. 15.

As for rebuilding, there was no one with a price on what this will be. However, SBE will set up a schedule for dealers to use to send back people's sets (for about two weeks) for 40-channel rebuild and dealers can send back in-stock inventory for rebuild (otherwise, they would merely sign fictitious names to tags and send them in anyway).

(This special report on CB combos concludes next week with a look at industry projections, sideband operation and FCC approval of 40-channel units.)

McCALL '10-4' ON NBC RADIO

OMAHA—Polydor/MGM's C.W. "Convoy" McCall is hosting "Modulatin' With McCall," the first network radio show about CB that kicked off Oct. 4. The NBC Radio Network signed locally-based Sound Recorders Inc. to a one-year pact to produce the four-minute, five-day-a-week show. According to producer Jerry Smithers, "the show will look at CB from as many angles as we can cover in 260 segments."

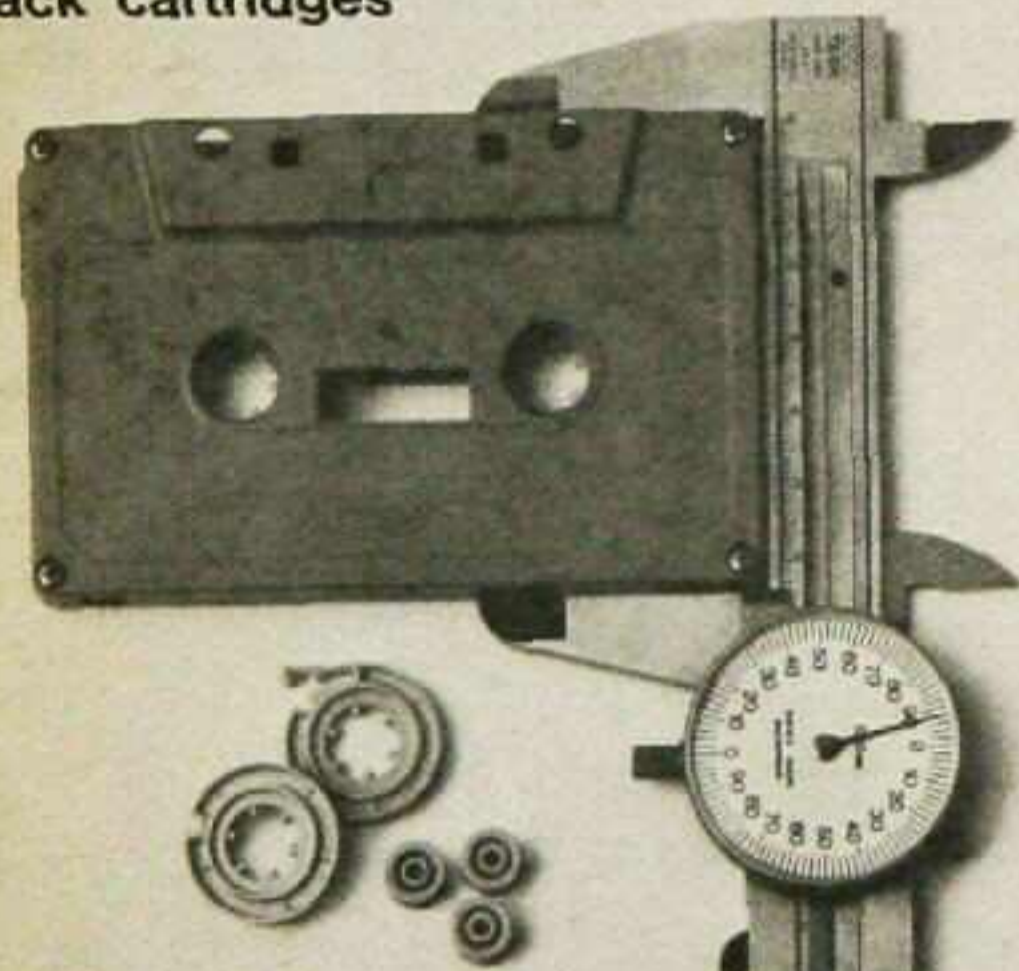
New Power Suppliers

WIXOM, Mich.—Jaesic Industrial Corp. has bowed two heavy-duty, solid-state supply units for mobile tape players and CB equipment. The Niner Plus shows condition of a load up to 4.75 amps; with adjustable 8-14 DC voltage; the Niner Base indicates power up to 3 amps, with circuitry adjusted to 13.8 volts DC.

OCTOBER 23, 1976, BILLBOARD

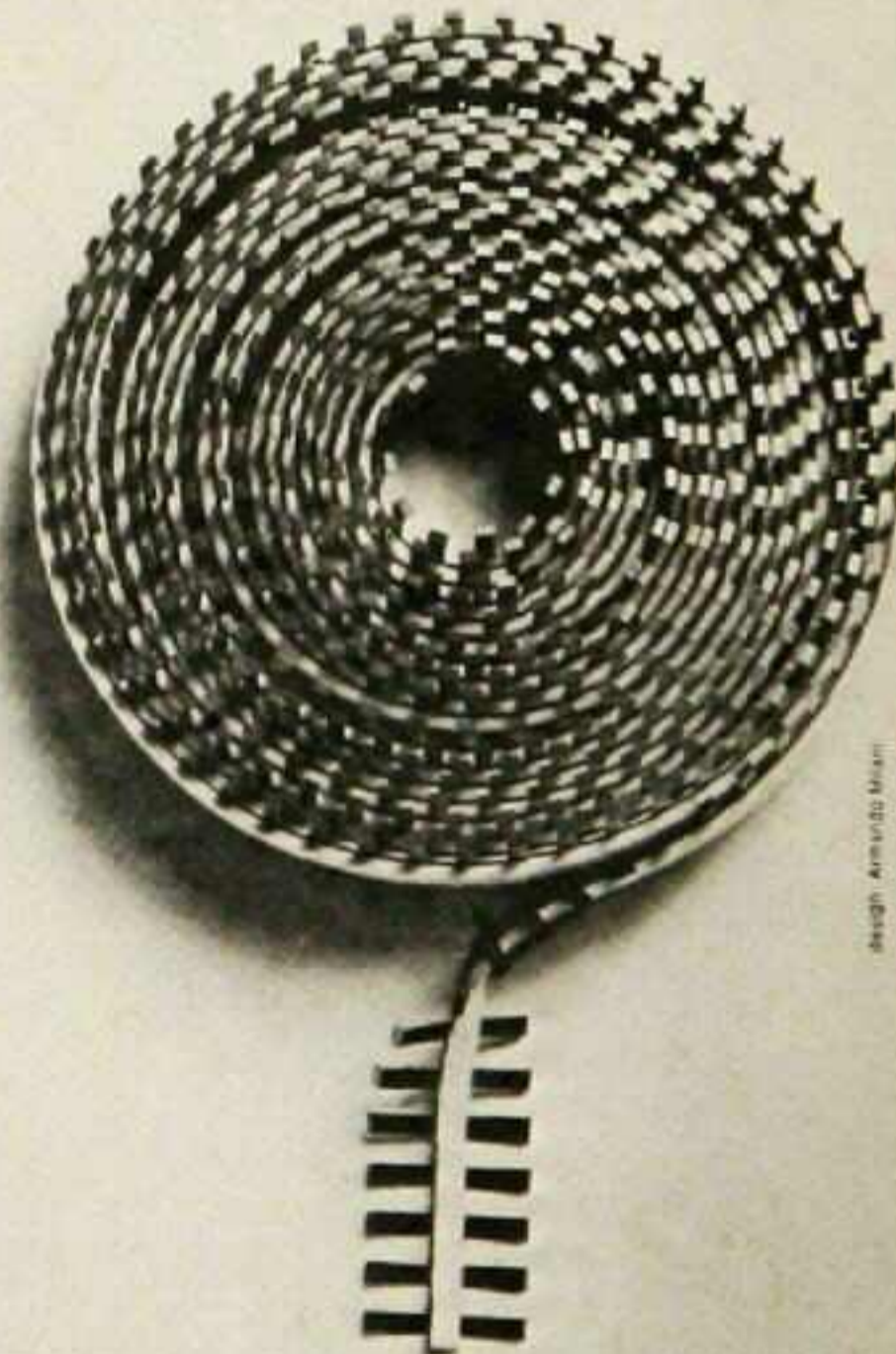
high quality level co cassettes and component parts

graphited mylar shims
technically accurate hubs made of acetalc resin
flanged guide rollers on precision plastic pin
phosphorous-bronze spring pad
boxes
8 track cartridges



Nuova Società Italiana Articoli Tecnici S.R.L.
21047 Saronno (Varese) Italy, via Dell'Orto, 2
phone 02 - 9607450 - 9607485

CASSETTES HIGH OUTPUT LEVELS



APPARECCHIATURE
TECNICHE
BIMETALLICHE s.r.l.



20021 Bollate
(Milan) ITALY
via M. Cervino 14
tel.: (02) 350.30.92

COMPONENTS
FOR CASSETTES

Single and band
assembled cassette
spring pads
Shields in any
magnetic alloy,
Mumetal, Silicon
steel, ect.
Supplies on
customer design.
Special production
for automatic assembling

Disco Forum Lighting Exhibits Offer Innovative Effects



\$900G HEADSET—At recent NRBA in San Francisco, Tom Holter, Community Service Radio, Madison, Wis., auctions new Stanton Stereo Wafers model XXI headset for \$900,000 (NRBA scrip). It is believed to be highest "price" ever paid for headphones. Wafers are aimed at professional markets that include disco, with exposure also at Billboard's Disco Forum II in New York.

• *Continued from page 30*
controller, at \$880 next month, notes Tom Benko, and its SQ-4 4-channel chase unit, either to its own rate or audio, at \$270.

• **Electronic Designers Ltd.** offered its new Disc-O-Dek modular steel frame dance floor in standard 10 by 10-foot setup (16 30-inch-square modules) at \$1,895. George Ipolyi reports a new component line due in January, believing "the market is ripe for new products."

• **Freedom Electronics** now carries the full line of Zero 88 lighting control units and accessories, notes Pete Kozma, and shared the exhibit space with Varaxon Electronics which was able to effectively display its improved electronic dance floor. Set up in modular sections and as a wall display, it now offers a more sophisticated computer control system.

• **Illusion Lighting International**

offered model 3003 4-way sequencer at \$245, a sound-activated 1 milliwatt laser unit at \$1,600 and from parent U.K. Illusion, a "Helicopter" spinner, with Tom Misiak noting it has four par-36 lamps in tints with variable speed, adjustable tilt and remote control from the console, at \$675.

• **Laser Presentations** previewed holographic displays that Russell Rauch notes have been successfully presented by the firm in custom shows at weekly Laser Light Concerts in Cosi Planetarium, Columbus, Ohio.

• **Lights Fantastic** is U.S. distributor for the Rank Aldis Tutor II projector, with Brian Puckey featuring such accessories as the 30 special effect Disco Cassettes, with a rotator or "Tri-fect" attachment.

• **Litelab's** Syd Svrcek was demonstrating the firm's new G-8000 memory controller offering 16 different programs by manual selector or in automatic mode, in random fashion. Other features of the \$2,200 unit available next month include spin or chase light circuits, preselected pause-advance slider controls, master or random dimming, 8 channels with 16 outputs, 1,200 watts/channel input.

• **Light & Sound Specialties** featured new Tube Lite in flexible 3/8-inch or rigid 1/2-inch in 16 colors and 1, 4 or 10 circuits, notes Arnie Galman, at about \$4 a foot depending on spacing of bulbs. Also shown were motorized pin-beam spinners from 1 to 30 r.p.m., and a 4-r.p.m. reversible mirror ball motor.

• **Meteor Sound & Light** had an array of new lighting units including the Spectrafect/4 40-inch-square incandescent lighting display, remote control for the Sonalite 4, new Sonalite 3000 lighting controller with five AC switches to complement the Clubman 1-1 mixer, and a zooming module for the Tenway Super-chaser.

• **Nimrod Ltd.** in the lighting area had 30-inch-square wall panels with built-in 4-channel controller and 198 low voltage painted bulbs made up in any effect. Single panel with single-unit controller is \$300; three panels with three-unit controller, \$600. Firm is now distributor for Entertronix 12-2 digital sequential controller with 250 functions, at \$1,595 with all electronics.

• **Optikinetics Ltd.** of the U.K. made its U.S. debut with Dave Durie showing the full line of projection equipment that features a Solar Cassette Autocharger that takes any four of 21 available special effects for both the 100B and 200 projectors. First U.S. distributor on a nonexclusive basis is Capitol Stage Lighting, he reports.

• **Mizar** offers the Compu-Color CCP-10 15-channel lighting control unit, with programmable sequential switching and a color organ, at

\$1,320. Tom Thorpe notes the plexiglass display panels made up for the booth brought two orders, and the firm added the item to its product line.

• **Packaged Lighting Systems** reports interest from many areas for its new half-inch lucite or plexiglass dance floor in 2 by 2-foot squares and aluminum base, with pricing not determined, according to Lilly Hagen.

• **Roetronics**, in addition to its advanced computerized dance floor used at the Billboard disco, had its new Translator Plus controller with six channels, fast action keying with flush-mounted "membrane" switch, three-channel color organ patched in differently on each side for stereo effect, and secondary colors in negative chase mode, at \$800, according to Doc Iacobucci.

• **Sapan Engineering** showed a wide range of custom electronics and 360-degree holograms for unique visual affects, now at a growing number of clubs.

• **Sounds Unlimited**, systems designer, shared its space with Cosmic Lights Ltd., whose Jerry Marinello was showing its 10 channel sequencer/controller at 2,200 watts per channel, automatic programming with plug-in cards, and a choice of 14, 20 or 40-channel computer. Also offered are painted acrylic dance floors with customized lighting.

• **Times Square Theatrical & Disco Supply** had a full array of disco effects, with Howard Rheiner featuring a new variable-speed 4-way "Space Beacon" (from 1 to 40

r.p.m.) with adjustable-voltage pin spots at \$490, and a TSQ-4 4-channel sequencer with 1,000 watts/channel audio input a standard feature, variable forward and reverse, at \$270.

We have 400,000 reels of great recording tape to unload.

\$30.00 gets you thirty reels (\$225 value), or \$12.50 gets you ten reels (\$80 value). Call for quantity prices. These are government surplus, and fully guaranteed, professional quality mylar tapes on 10 1/2 plastic reels, 3/4" wide, 1 MIL with 3600 feet per reel.

Sounds crazy? We can sell brand name tapes at these ridiculous prices because we're the only supplier who bought up 400,000 reels.

Mail your order, name and address, with check or money order (N.Y. residents add tax) to:

AMERICAN SURPLUS TRADING
Dept. B
332 Canal Street
New York, N.Y. 10013
(212) 966-5650

Pfanstiehl is NEEDLES AND LOTS MORE!

PFANSTIEHL has the most complete line of replacement phono needles available from any one source—with EXTRA LONG MARKUPS... more up-to-date cross reference information... more sales aids and needle merchandising helps to make your phono needle selling simpler with LONGER PROFITS... and, Pfanstiehl offers a liberal 100% EXCHANGE PRIVILEGE so you never get stuck with anything that doesn't sell in your area.



You'll like doing business with PFANSTIEHL!

Pfanstiehl

WRITE FOR COMPLETE INFORMATION TODAY ON YOUR LETTERHEAD

3300 WASHINGTON STREET / BOX 498 / WAUKEGAN, IL 60085

J.S.J. TAPE DISTRIBUTORS, INC.

We Have The Best Cut-Outs:

8-Track Cassette

At Lowest Prices.

Call or write for free catalog;

J.S.J. Tape Distributors

2512 W. Fullerton

Chicago, Illinois 60647

312-227-0550 312-227-0551

STORAGE CASES

8-TRACK CASSETTE LP & 45 RECORDS



812H



8LS24



CRLS20



45201



LP202

• MOST COMPLETE LINE EVER OFFERED
13 DIFFERENT CASES IN ALL
• EACH CASE IS INDIVIDUALLY PACKAGED IN A BEAUTIFUL 4 COLOR DISPLAY BOX
• PRICED RIGHT FOR BIG DEALER PROFITS

Call Or Write For Free Catalog

bazzy electronics corporation

P.O. BOX 142, FRASER, MI. 48026 • TEL. (313) 463-2592

No. 410 FLAT SHIELD

No. 470M CASSETTE FULL SHIELD

No. 201 CASSETTE SPRING PAD

No. 510 FLAT-FOAM SHIELD

No. 570 FULL-FOAM SHIELD

No. 901 SPECIAL FOAM SHIELD

No. 302 CASSETTE PINS

No. 208 8 TRACK CARTRIDGE SPRING PAD

No. 508 8 TRACK FOAM PAD

OVERLAND PRODUCTS
P.O. Box 6
515 North Pierce St.
Fremont, Nebr. 68025
Phone 402-721-7270

SPECIAL DESIGNS ON REQUEST

Tape Duplicator

With 210 paid registrants as of Oct. 12 for the 1st International Videodisc Programming Conference, Nov. 15-17 in New York, organizer Charles Arden of Visiondisc Corp. already has tentatively set 1977 dates for April and November events.

An April session is set for a repeat of the two fall panels creating the most interest—how to finance videodisc production and marketing, and union videodiscs. Another November session on the full range of topics would be held in New York depending on the progress of various systems in the marketplace.

Designed to Produce

SUPERSCOPE. AUTOMATIC CASSETTE LOADER

Super-reliable
Super-economical
Easy to operate
Easy to maintain

A super buy from

audio
AUDIOMATIC CORPORATION

1290 AVENUE OF THE AMERICAS
NEW YORK, N.Y. 10019 PHONE 212-562-4870
CABLE: AUDIOMATIC TELE# 12-6419

OVERSEAS OFFICE: 4 RUE FICATIER
92400 COURBEVOIE, FRANCE. PHONE 333 30 90
CABLE: AUDIOMATIC TELE# 620282



JUICE NEWTON and SILVER SPUR.

They're not about oranges and cowboys.

They're about music, and they play it to the limit. Because Juice Newton's voice is the kind that great songs are written for, and Silver Spur is the perfect force behind the action. Together they're unbeatable, and they bring you an album you're going to remember for a long time to come.

**AFTER THE
DUST SETTLES**
JUICE NEWTON & SILVER SPUR

APL1-1722



Includes the new single, "If I Ever."

PB-10828



RCA Records

Produced by [unreadable]
Executive Producer [unreadable]
A Mr. Bones Production
Direction: E.L. Management Booking: ICM Corp

Discos

Disco Mix

By TOM MOULTON

NEW YORK—Salsoul Records is rush-releasing a Christmas LP titled "Christmas Jollies." It will be on the market by the end of this month. It was arranged and produced by Vincent "The Master" Montana Jr., and is one of his best efforts to date.

In the album *Montana* has captured a new dimension in Christmas music while keeping the traditional sentiment of the songs intact. The music is presented with strong rhythm and lush vocal and string arrangements, the horns playing majestic lines. There is a happiness to the music that is felt throughout the entire LP. The strongest cuts for disco are, "The Christmas Medley," which starts off with "Joy To The World," and ends with "We Wish You A Merry Christmas."

At least 14 songs are used, and all are done with the same rhythm. However, the feel keeps moving up and down with each song and never gets boring. There are, at times, classical qualities to the medley, and it is obvious that each song was well thought out before being arranged.

"New Year's Medley" is based on "Old Lang Syne" and features several standards revolving around American patriotism. They include "God Bless America" and "I'm Looking Over A Four-Leaf Clover." This medley comes across with much fun and happiness and can definitely be categorized as a New Year's song. The two medleys fill up the B side of the album, while the A side features several good songs for dancing. "The Little Drummer Boy" is one of the best versions since the original. The unique Salsoul Orchestra sound stands out, and there are several small but effective rhythm breaks. "There's Someone Who Is Knocking," features a light-hearted arrangement with voices that sound like children's. This is probably done by the singing trio of Evette, Barbara and Carla.

"Christmas Time" sounds a lot like "Guantanamara," even to the Mexican/Latin feel, and is very danceable. This is the Salsoul Orchestra's best LP and it is unfortunate that it is only seasonal. Kenny "Platinum" Present has done an outstanding engineering job on this project.

Paul Mauriat and his orchestra will release a new LP on Free Spirit Records distributed by Salsoul. The album contains a new version of his classic, "L'Amour Est Bleu, (Love Is Blue)." The new version is done in a disco form using a lot of rhythm instruments including the guitar sound that was so outstanding in "Turn The Beat Around." Also used are lush strings with pretty female voices. The break is well done and is repeated several times. The tempo is on the slow side, but there is something about it that encourages dance movements.

The C.C. & CO. LP titled "Devil's Gun" on Westbound Records will be released Nov. 1. This is the group's strongest disco album to date. A number of disco deejays heard it at Billboard's Disco II Forum and have been asking about its release date.

Epic Records will release the new Jackson Five LP titled "The Jacksons." The record features two strong cuts. "Think Happy" is the stronger. It is an uptempo tune with an interesting introduction that features some sound effects and keeps building to a strong climax. "Keep On Dancin'" follows the format of "Love Hangover." However, it is funkier with a much harder drive.

Cotillion Records, distributed by Atlantic, looks as if it will have a hot product with its new group, Mass Production. The group is a lot like Brass Construction with some undertones of Earth, Wind & Fire. There are several good cuts on its debut LP, including the title track, "Welcome To Our World (Of Merry Music)."

Featured is a live, party-like sound with several interesting breaks and strong horn lines. "Wine Flow Disco," has the same feel, with vocals emulating the Earth, Wind & Fire sound. "I Like To Dance" is an r&b type tune with upfront vocals and rhythm. "Magic" features a string ensemble throughout, and vocally features a softer, more melodic touch. All the cuts mentioned are at least six minutes long and should do well both in the clubs and on radio.

Atlantic also has a couple of LPs with good cuts on them. Anglo Saxon Brown's LP titled, "Songs For Everyone" features a good cut titled, "Disco Music." Here is a good sounding pop tune with strong vocals and tight harmony, and a good synthesizer throughout. Overall it is a typically strong Philadelphia sound. The new Ace Spectrum LP "Just Like In The Movies," also has a good cut titled "Live & Learn." This is a beautiful song that is well done with a good rhythm pattern and a nice medium tempo.

Buffalo Rental Firm Offers Full Package

NEW YORK—A disco rental service that offers a complete package to mobile disco deejays without either the financing or inclination to own their own equipment has been started in Buffalo, N.Y., by Marty Angelo, who also runs a successful disco television show on cable tv, a disco consulting firm, and a disco record pool.

The disco rental service, believed to be one of the first of its kind in the country, offers a mobile disco deejay a complete package including portable sound equipment, a portable lighted dance floor, a complete light show, and even a selection of disco dancers if the jock so desires.

Prices for the service vary depending on the length of time it is needed, and the number of options the deejay requires in his particular package. However, Angelo assures that the prices are reasonable and demand is so great advance reservations are generally needed.

Included in the price of the rental package is a free course for deejays who feel they need it. The training program, which is also available to regular disco deejays, runs the gamut of talking, mixing and light control.

Other freebies being offered by Angelo is a disco music survey available three times a month, and offering a comprehensive breakdown of what disco fans are listening and dancing to in clubs across the country. Included with the survey is a detailed newsletter of all that's new in the disco industry.

Angelo, who is also a working disco deejay, derives his income from his regular job as well as from

his disco consulting and rental services. He says the number of free services he offers are aimed at helping to popularize disco in the Western New York area.

Angelo is also involved in trying to bring disco within the reach of inner-city youth in the Buffalo area, and on Fridays and Saturdays, working closely with two of Buffalo's major black radio stations, he runs disco dance concerts at the city's Old Ballroom.

The shows are basically youth oriented and only soft drinks are served. A minimal admission fee is charged to cover expenses, and Angelo solicits the services of personalities who are in the area "to drop in and meet the kids."

Angelo affirms that this project has been running so well, he was retained this year as a consultant on Buffalo Mayor's Summer Youth Program during which he helped coordinate a number of city-sponsored disco concerts featuring such artists as B.T. Express and Kool & the Gang.

In his pursuit of the continued proliferation of disco as a viable entertainment form, Angelo also produces a weekly disco dance show on International Cable TV in Buffalo. The program aired on Fridays and Saturdays is co-sponsored by Cavages Record Shop, a local dance studio, and Mr. Goodbar and 747 Discotheques in the area.

The show, in the process of being syndicated to other markets, features disco dancers, dance instructions and disco news.

Angelo's most recent disco project is the formation of a disco record pool to service deejays in Buffalo, Rochester, Niagara Falls and Cleveland. Through the pool he hopes to bring together disco deejays, and, in addition to providing them with the latest disco record releases, offer a forum to exchange ideas and discuss their problems.

When Answering Ads . . . Say You Saw It in Billboard



InterVision wishes to thank DISCO SCENE and PROJECTIVISION for the fine representation accorded our products at Disco II.

Bill W. Hodges

Bill W. Hodges
President

DISCO SALES & RENTALS

For mobile DJ's, club installations, and social events. Specializing in BGW, Crown and Dynaco Electronics, Technics Turntables and Frazier Loud Speakers.

Graveyard Sound
50 Trinity Place, N.Y. 10006
212/425-9150

DIAL-A-DEAL

If you've got the make & model no. We've got the craziest deals on TV, audio, appliances, camera, watches, calculators, etc. Super special club, company & union programs. Satisfaction guaranteed. We ship anywhere.
212-758-3388

\$10,000 YOUR KEY TO SUCCESS **\$10,000**

IN TIMES SQUARE WE TRUST

EXPERIENCE **TIMES SQUARE THEATRICAL & STUDIO SUPPLY CORP.** **DEPENDABLE**

DEMAND TIMES SQUARE PRODUCTS
REQUEST FREE 68 PAGE CATALOG
ON DISCO AND STAGE LIGHTING EQUIPMENT

318 W 47th St
NEW YORK, N.Y.
212-245-4155

TOM SAVARESE SAYS Deejays As Important As Music They Play

By RADCLIFFE JOE

NEW YORK—Disco deejays are being urged to consider themselves as important to the ultimate success of the industry in which they work, as the artists whose records they spin for a living. The exhortation comes from Tom Savarese, co-holder of the disco deejay of the year award, presented to him at Billboard's recent Disco II convention here.

Savarese charges that of the more than 600 disco deejays in New York City alone, less than 30 considered themselves true professionals in their field. "The problem" he says, "is that too many are star-struck. They see their gig only as a springboard to free drugs or popularity with women; and club owners, aware of this lack of professionalism, are taking advantage of the jocks."

Savarese also charges his peers with trying to undercut each other by accepting ridiculously low wages. He says that although most professional jocks demand anywhere from \$200 to \$250 a night for their services, there are those who would undertake the same job for as little as \$40 or \$50 a night.

Yet Savarese does not see associations as the answer to the problems confronting disco deejays. He is wary of associations, and calls them the "first devious beginnings of organized labor. And," he adds, "to try to organize creativity is like sounding the death-knell of the disco business."

Savarese's alternative to associations is a strong individual approach to professionalism in what he considers a highly skilled craft. Savarese outlines a five point guideline for the disco deejay in search of professionalism. They are:

- Seeking contracts with employers when negotiating a job.
- Punctuality.

- Consistency.
- Constant practice at home and on the job to hone the craft to a highly superior level.
- The establishment of an individual, tax-deductible fund to buy records, and free themselves of being forced into playing what the record companies designate as disco product.

Savarese feels that until disco deejays rid themselves of the "every man for himself" mentality, high levels of professionalism on an individual basis is the only way to combat what he sees as the "b.s." plaguing the business.

The nation's top disco deejay is confident that with professionalism will come respect, and through respect will come the bargaining power which the jocks now find so elusive.

Savarese has worked at some of the top discotheques in New York including Le Club, Ice Palace, 12 West, Hollywood, and Sandpiper and Fire Island Pines on Fire Island. He says that in spite of a sound musical background, his own expertise as a disco deejay developed out of long hours of hard work and much trial and error.

Today, Savarese considers himself an artist, with the club his coloring book and the lights his crayons. With these and his sound equipment he creates sweeping strokes of "crecendos and pianissimos."

It is the pursuance of this artistic flair and flexibility which convinces Savarese that separate sound and lighting technicians in a booth is not feasible. "The lights must enhance the music, and I find the deejay the person best qualified to mesh these into a cohesive whole," he says.

Savarese does not think that the development of more elaborate

(Continued on page 76)

Sound Unlimited Systems

COMPLETE DISCO AND PROFESSIONAL P.A. SOUND EQUIPMENT

Cerwin-Vega speakers, amplifiers, mixers and graphic equalizers • ORK turntables and tonearms • Connoisseur tonearms • dbx noise reduction units • Stanton professional broadcast cartridges.

Good used equipment available.

For complete systems, prices and installation information on the new and economical Mobile Disco Consoles, stop by our SHOWROOM or write:

SOUND UNLIMITED SYSTEMS
5524 Van Nuys Boulevard
Van Nuys, CA 91401
Tel: 213/781-3111

Billboard's Disco Action

© Copyright 1976, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

National Disco Action Top 40

© Copyright 1976, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

- MIDNIGHT LOVE AFFAIR—Carol Douglas—Midland International (LP)
- MY SWEET SUMMER SUITE—Love Unlimited Orchestra—20th Century (12-inch)
- CHERCHEZ LA FEMME/SOUR & SWEET/I'LL PLAY THE FOOL—Dr. Buzzard's Original Savannah Band—RCA (LP)
- DOWN TO LOVE TOWN—Originals—Motown (12-inch)
- NICE & NAASTY—Salsoul Orchestra—Salsoul (LP all cuts)
- I DON'T WANNA LOSE YOUR LOVE—Emotions—Columbia (LP)
- CALYPSO BREAKDOWN/WHERE IS THE LOVE/JAM ON THE GROOVE—Ralph MacDonald—Marlin (LP)
- YOU + ME = LOVE—Undisputed Truth—Whitfield (12-inch)
- MAKES YOU BLIND—Glitter Band—Arista
- LET'S GET IT TOGETHER—El Coco—AVI (12-inch)
- FULL TIME THING—Whirlwind—Roulette (12-inch)
- CAR WASH—Rose Royce—MCA (LP)
- SHOULD I STAY/I WON'T LET YOU GO/DAYLIGHT/HOW ABOUT ME—Vicki Sue Robinson—RCA (LP)
- RUBBERBAND MAN—Spinners—Atlantic (LP)
- FOUR SEASONS OF LOVE—Donna Summer—Oasis (LP all cuts)
- LET'S MAKE A DEAL/I'VE GOT YOU UNDER MY SKIN/LOVER BE MINE—Gloria Gaynor—Polydor (LP)
- NIGHT PEOPLE/LIVES DIVIDED BY JIVE/HIDEAWAY—Fantastic Four—Westbound (LP)
- FULL SPEED AHEAD—Tata Vega—Motown (12-inch)
- GETAWAY—Earth, Wind & Fire—Columbia (12-inch)
- YOU SHOULD BE DANCING—Bee Gees—RSO (12-inch)
- SOUL CHA-CHA/SWAHILI BOOGIE—Van McCoy—H&L (LP)
- PETER GUN—Deodato—MCA (LP)
- I WISH/ANOTHER STAR/AS/SIR DUKE—Stevie Wonder—Motown (LP)
- BEST DISCO IN TOWN—Ritchie Family—Marlin (LP)
- STAND UP & SHOUT/PARTY HARDY—Gary Toms Empire—P.I.P. (12-inch)
- DISCO MAGIC—T Connection—Media
- LET'S MAKE A DEAL/I'VE GOT YOU UNDER MY SKIN/LOVER BE MINE—Gloria Gaynor—Polydor (LP)
- SOUL CHA-CHA/RHYTHMS OF THE WORLD—Van McCoy—H&L (LP)
- LET'S GET IT TOGETHER—El Coco—AVI (12-inch)
- IF YOU CAN'T BEAT 'EM, JOIN 'EM—Mark Radice—United Artists (LP)

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

PITTSBURGH

- This Week
- DAZZ—Brick—Bang
 - LET'S GET IT TOGETHER—El Coco—AVI (12-inch)
 - RUBBERBAND MAN—Spinners—Atlantic (LP)
 - SHOULD I STAY/I WON'T LET YOU GO/DAYLIGHT/HOW ABOUT ME—Vicki Sue Robinson—RCA (LP)
 - MIDNIGHT LOVE AFFAIR—Carol Douglas—Midland International (LP)
 - I DON'T WANNA LOSE YOUR LOVE—Emotions—Columbia (LP)
 - HEAVEN MUST BE MISSING AN ANGEL/DON'T TAKE AWAY THE MUSIC/BEING WITH YOU—Tavares—Capitol (LP)
 - LOVE BITE—Richard Hewson Orchestra—Splash
 - BEST DISCO IN TOWN—Ritchie Family—Marlin (LP)
 - LET'S MAKE A DEAL/I'VE GOT YOU UNDER MY SKIN/LOVER BE MINE—Gloria Gaynor—Polydor (LP)
 - ONE FOR THE MONEY—Whispers—Soul Train
 - DO THE WALK—Heart & Soul—P.I.P. (12-inch)
 - I'VE GOT TO DANCE TO KEEP FROM CRYING—Destinations—Master Five
 - YOU SHOULD BE DANCING—Bee Gees—RSO (12-inch)
 - MAKES YOU BLIND—Glitter Band—Arista

SAN FRANCISCO

- This Week
- DOWN TO LOVE TOWN—Originals—Motown (12-inch)
 - DAYLIGHT/SHOULD I STAY/I WON'T LET YOU GO—Vicki Sue Robinson—RCA (LP)
 - CALYPSO BREAKDOWN—Ralph MacDonald—Marlin (LP)
 - RUBBERBAND MAN—Spinners—Atlantic (LP)
 - FULL TIME THING—Whirlwind—Roulette (12-inch)
 - MIDNIGHT LOVE AFFAIR—Carol Douglas—Midland International (LP)
 - CHERCHEZ LA FEMME/SOUR & SWEET/I'LL PLAY THE FOOL—Dr. Buzzard's Original Savannah Band—RCA (LP)
 - FULL SPEED AHEAD—Tata Vega—Motown (12-inch)
 - CAR WASH—Rose Royce—MCA (LP)
 - MY SWEET SUMMER SUITE—Love Unlimited Orchestra—20th Century (12-inch)
 - FOUR SEASONS OF LOVE—Donna Summer—Oasis (LP)
 - NICE & NAASTY—Salsoul Orchestra—Salsoul (LP all cuts)
 - I WISH/ANOTHER STAR/SIR DUKE—Stevie Wonder—Motown (LP)
 - MAKES YOU BLIND—Glitter Band—Arista
 - GOIN' UP IN SMOKE/MUSIC MAN—Eddie Kendricks—Tamla (LP)

SEATTLE

- This Week
- PLAY THAT FUNKY MUSIC—Wild Cherry—Sweet City/Epic
 - LET'S MAKE A DEAL/I'VE GOT YOU UNDER MY SKIN/LOVER BE MINE—Gloria Gaynor—Polydor (LP)
 - BEST DISCO IN TOWN—Ritchie Family—Marlin (LP)
 - GETAWAY—Earth, Wind & Fire—Columbia (12-inch)
 - YOU'LL NEVER FIND ANOTHER LOVE LIKE MINE—Lou Rawls—Philadelphia International
 - NICE AND NAASTY—Salsoul Orchestra—Salsoul (12-inch)
 - YOUNG HEARTS RUN FREE/RUN TO ME—Candi Staton—Warner Bros. (LP)
 - (Shake, Shake, Shake) SHAKE YOUR BOOTY—K.C. & The Sunshine Band—TK
 - RUBBERBAND MAN—Spinners—Atlantic (LP)
 - HEAVEN MUST BE MISSING AN ANGEL—Tavares—Capitol (LP)
 - TEN PERCENT—Double Exposure—Salsoul (12-inch)
 - SOUR & SWEET—Dr. Buzzard's Original Savannah Band—RCA (LP)
 - MY SWEET SUMMER SUITE—Love Unlimited Orchestra—20th Century (12-inch)
 - LIVE & LEARN—Ace Spectrum—Atlantic (12-inch)
 - IT'S ALRIGHT—Farragher Brothers—ABC

MONTREAL

- This Week
- RUN TO ME/YOUNG HEARTS RUN FREE—Candi Staton—WEA
 - LOVE BUG—Bumblebees Unlimited—Trans Canada
 - MIDNIGHT LOVE AFFAIR—Carol Douglas—RCA
 - MAKES YOU BLIND—Glitter Band—Capitol
 - DISCO DUCK—Paul Vincent—Trans Canada
 - NICE & NAASTY—Salsoul Orchestra—RCA
 - DANCE LITTLE LADY DANCE—Tina Charles—CBS
 - MY SWEET SUMMER SUITE—Love Unlimited Orchestra—G.R.T. (12-inch)
 - IL VELIERO—Lucio Battisti—RCA
 - I'M CRYING—Mike Harper—RCA
 - A CHACUN SON ENFANCI—Recreation—CBS
 - SUN, SUN, SUN—Jikki—Quality
 - SUNSHINE LOVE—Metal Weeds—RCA
 - FUTURE WOMAN—Rockets—London
 - DON'T STOP THE MUSIC—Bay City Rollers—Arista

MIAMI

- This Week
- MY SWEET SUMMER SUITE—Love Unlimited Orchestra—20th Century (12-inch)
 - CALYPSO BREAKDOWN—Ralph MacDonald—Marlin (LP)
 - MIDNIGHT LOVE AFFAIR—Carol Douglas—Midland International (LP)
 - I GOT YOUR LOVE—Stratavarius—Roulette (12-inch)
 - DOWN TO LOVE TOWN—Originals—Motown (12-inch)
 - FULL SPEED AHEAD—Tata Vega—Motown (12-inch)
 - DISCO MUSIC—T Connection—Media
 - LET'S MAKE A DEAL/I'VE GOT YOU UNDER MY SKIN/LOVER BE MINE—Gloria Gaynor—Polydor (LP)
 - LET'S GET IT TOGETHER—El Coco—AVI (12-inch)
 - CHERCHEZ LA FEMME/SOUR & SWEET/I'LL PLAY THE FOOL—Dr. Buzzard's Original Savannah Band—RCA (LP)
 - DAYLIGHT—Vicki Sue Robinson—RCA (12-inch)
 - CAR WASH—Rose Royce—MCA (LP)
 - FULL TIME THING—Whirlwind—Roulette (12-inch)
 - I DON'T WANNA LOSE YOUR LOVE—Emotions—Columbia (LP)
 - YOU + ME = LOVE—Undisputed Truth—Whitfield (12-inch)

NEW YORK

- This Week
- CHERCHEZ LA FEMME/SOUR & SWEET/I'LL PLAY THE FOOL—Dr. Buzzard's Original Savannah Band—RCA (LP)
 - CALYPSO BREAKDOWN/WHERE IS THE LOVE—Ralph MacDonald—Marlin (LP)
 - MIDNIGHT LOVE AFFAIR—Carol Douglas—Midland International (LP)
 - I DON'T WANNA LOSE YOUR LOVE—Emotions—Columbia (LP)
 - LET'S GET IT TOGETHER—El Coco—AVI (12-inch)
 - NICE & NAASTY—Salsoul Orchestra—Salsoul (LP all cuts)
 - MY LOVE IS FREE—Double Exposure—Salsoul
 - YOU'RE MY PEACE OF MIND—Faith, Hope & Charity—RCA (LP)
 - MAKES YOU BLIND—Glitter Band—Arista
 - MY SWEET SUMMER SUITE—Love Unlimited Orchestra—20th Century (12-inch)
 - DOWN TO LOVE TOWN—Originals—Motown (12-inch)
 - FULL TIME THING—Whirlwind—Roulette (12-inch)
 - LET'S MAKE A DEAL/I'VE GOT YOU UNDER MY SKIN/LOVER BE MINE—Gloria Gaynor—Polydor (LP)
 - YOU SHOULD BE DANCING—Bee Gees—RSO (12-inch)
 - ANOTHER STAR/AS/I WISH/SIR DUKE—Stevie Wonder—Motown (LP)

PHILADELPHIA

- This Week
- CHERCHEZ LA FEMME/SOUR & SWEET/I'LL PLAY THE FOOL—Dr. Buzzard's Original Savannah Band—RCA (LP)
 - NICE & NAASTY—Salsoul Orchestra—Salsoul (LP all cuts)
 - MIDNIGHT LOVE AFFAIR—Carol Douglas—Midland International (LP)
 - I DON'T WANNA LOSE YOUR LOVE—Emotions—Columbia (LP)
 - MY SWEET SUMMER SUITE—Love Unlimited Orchestra—20th Century (12-inch)
 - CALYPSO BREAKDOWN/WHERE IS THE LOVE—Ralph MacDonald—Marlin (LP)
 - FULL TIME THING—Whirlwind—Roulette (12-inch)
 - LET'S GET IT TOGETHER—El Coco—AVI (12-inch)
 - 5TH OF BEETHOVEN—Walter Murphy & The Big Apple Band—Private Stock
 - YOU + ME = LOVE—Undisputed Truth—Whitfield (12-inch)
 - PLAY THAT FUNKY MUSIC—Wild Cherry—Sweet City/Epic
 - LET'S MAKE A DEAL/I'VE GOT YOU UNDER MY SKIN/LOVER BE MINE—Gloria Gaynor—Polydor (LP)
 - BEST DISCO IN TOWN—Ritchie Family—Marlin (LP)
 - GETAWAY—Earth, Wind & Fire—Columbia (12-inch)
 - GET UP OFFA THAT THING—James Brown—Polydor (LP)

PHOENIX

- This Week
- NICE & NAASTY—Salsoul Orchestra—Salsoul (LP all cuts)
 - MY SWEET SUMMER SUITE—Love Unlimited Orchestra—20th Century (12-inch)
 - MAKES YOU BLIND—Glitter Band—Arista
 - PETER GUN—Deodato—MCA (LP)
 - CAR WASH—Rose Royce—MCA (LP)
 - DOWN TO LOVE TOWN—Originals—Motown (12-inch)
 - NIGHT PEOPLE/LIVES DIVIDED BY JIVE/HIDEAWAY—Fantastic Four—Westbound (LP)
 - GETAWAY/SATURDAY NITE—Earth, Wind & Fire—Columbia (LP)
 - FOUR SEASONS OF LOVE—Donna Summer—Oasis (LP)
 - THERE'S A MESSAGE IN OUR MUSIC—D'Jays—Philadelphia International
 - DAYLIGHT/SHOULD I STAY—Vicki Sue Robinson—RCA (LP)
 - YOU + ME = LOVE—Undisputed Truth—Whitfield (12-inch)
 - STAND UP & SHOUT/PARTY HARDY—Gary Toms Empire—P.I.P. (12-inch)
 - MIDNIGHT LOVE AFFAIR—Carol Douglas—Midland International (LP)
 - (Shake, Shake, Shake) SHAKE YOUR BOOTY—K.C. & The Sunshine Band—TK

DENVER

- This Week
- NICE & NAASTY—Salsoul Orchestra—Salsoul (LP)
 - MY SWEET SUMMER SUITE—Love Unlimited Orchestra—20th Century (12-inch)
 - PLAY THAT FUNKY MUSIC—Wild Cherry—Sweet City/Epic
 - YOU SHOULD BE DANCING—Bee Gees—RSO (12-inch)
 - MIDNIGHT LOVE AFFAIR—Carol Douglas—Midland International (LP)
 - HEAVEN MUST BE MISSING AN ANGEL—Tavares—Capitol (LP)
 - (Shake, Shake, Shake) SHAKE YOUR BOOTY—K.C. & The Sunshine Band—TK
 - GETAWAY—Earth, Wind & Fire—Columbia (12-inch)
 - RUBBERBAND MAN—Spinners—Atlantic (LP)
 - DAYLIGHT—Vicki Sue Robinson—RCA (12-inch)
 - LOWDOWN—Boyz n the City—Columbia (LP)
 - SOUR & SWEET/I'LL PLAY THE FOOL—Dr. Buzzard's Original Savannah Band—RCA (LP)
 - YOU + ME = LOVE—Undisputed Truth—Whitfield (12-inch)
 - I WANNA FUNK WITH YOU TONIGHT—Gorgio—Oasis (LP)
 - I DON'T WANNA LOSE YOUR LOVE—Emotions—Columbia (LP)

DETROIT

- This Week
- RUBBERBAND MAN—Spinners—Atlantic (LP)
 - DOWN TO LOVE TOWN—Originals—Motown (12-inch)
 - SOUL CHA-CHA—Van McCoy—H&L (LP)
 - FULL TIME THING—Whirlwind—Roulette (12-inch)
 - LET'S GET IT TOGETHER—El Coco—AVI (12-inch)
 - CHERCHEZ LA FEMME/SOUR & SWEET/I'LL PLAY THE FOOL—Dr. Buzzard's Original Savannah Band—RCA (LP)
 - DANCE—Paul Jabara—A&M
 - LIKE HER—Gentlemen & Their Lady—Roulette (12-inch)
 - I WISH/ANOTHER STAR—Stevie Wonder—Motown (LP)
 - YOU SHOULD BE DANCING—Bee Gees—RSO (12-inch)
 - YOU GOT THE POWER—Camouflage—Roulette (12-inch)
 - I DON'T WANNA LOSE YOUR LOVE—Emotions—Columbia (LP)
 - CALYPSO BREAKDOWN—Ralph MacDonald—Marlin (LP)
 - NICE & NAASTY—Salsoul Orchestra—Salsoul (LP all cuts)
 - COME ON AND RIDE—Enchantment—Desert Moon

HOUSTON

- This Week
- MY SWEET SUMMER SUITE—Love Unlimited Orchestra—20th Century (12-inch)
 - MIDNIGHT LOVE AFFAIR—Carol Douglas—Midland International (LP)
 - RUN TO ME—Candi Staton—Warner Bros. (12-inch)
 - DOWN TO LOVE TOWN—Originals—Motown (12-inch)
 - NICE & NAASTY—Salsoul Orchestra—Salsoul (LP all cuts)
 - NIGHT PEOPLE/LIVES DIVIDED BY JIVE—Fantastic Four—Westbound (LP)
 - STAND UP & SHOUT/PARTY HARDY—Gary Toms Empire—P.I.P. (12-inch)
 - DO THE WALK—Heart & Soul—P.I.P. (12-inch)
 - CHERCHEZ LA FEMME/SOUR & SWEET—Dr. Buzzard's Original Savannah Band—RCA (LP)
 - MAKES YOU BLIND—Glitter Band—Arista
 - MUSIC, MUSIC, MUSIC—California—Warner/Curb (12-inch)
 - YOU + ME = LOVE—Undisputed Truth—Whitfield (12-inch)
 - HELLO STRANGER—New York City Rubber Rock Band—Henry Street
 - I DON'T WANNA LOSE YOUR LOVE—Emotions—Columbia (LP)
 - PETER GUN—Deodato—MCA (LP)

LOS ANGELES/SAN DIEGO

- This Week
- YOU + ME = LOVE—Undisputed Truth—Whitfield (12-inch)
 - MY SWEET SUMMER SUITE—Love Unlimited Orchestra—20th Century (12-inch)
 - FOUR SEASONS OF LOVE—Donna Summer—Oasis (LP all cuts)
 - I DON'T WANNA LOSE YOUR LOVE—Emotions—Columbia (LP)
 - MAKES YOU BLIND—Glitter Band—Arista
 - CAR WASH—Rose Royce—MCA (LP)
 - MIDNIGHT LOVE AFFAIR—Carol Douglas—Midland International (LP)
 - MUSIC, MUSIC, MUSIC—California—Warner/Curb (12-inch)
 - DOWN TO LOVE TOWN—Originals—Motown (12-inch)
 - PETER GUN—Deodato—MCA (LP)
 - NIGHT PEOPLE/LIVES DIVIDED BY JIVE—Fantastic Four—Westbound (LP)
 - CHERCHEZ LA FEMME/SOUR & SWEET/I'LL PLAY THE FOOL—Dr. Buzzard's Original Savannah Band—RCA (LP)
 - FULL SPEED AHEAD—Tata Vega—Motown (12-inch)
 - NICE & NAASTY—Salsoul Orchestra—Salsoul (LP all cuts)
 - WHAT'S YOUR SIGN—Pratt & McClain—Warner/Reprise (12-inch)

ATLANTA

- This Week
- NICE & NAASTY—Salsoul Orchestra—Salsoul (LP)
 - MIDNIGHT LOVE AFFAIR—Carol Douglas—Midland International (LP)
 - CHERCHEZ LA FEMME/SOUR & SWEET/I'LL PLAY THE FOOL—Dr. Buzzard's Original Savannah Band—RCA (LP)
 - DAYLIGHT/SHOULD I STAY/WHY NOT ME—Vicki Sue Robinson—RCA (LP)
 - MY SWEET SUMMER SUITE—Love Unlimited Orchestra—20th Century (12-inch)
 - (Shake, Shake, Shake) SHAKE YOUR BOOTY—K.C. & The Sunshine Band—TK
 - NIGHT PEOPLE/LIVES DIVIDED BY JIVE/HIDEAWAY—Fantastic Four—Westbound (LP)
 - DOWN TO LOVE TOWN—Originals—Motown (12-inch)
 - DAZZ—Brick—Bang
 - RUBBERBAND MAN—Spinners—Atlantic (LP)
 - FULL TIME THING—Whirlwind—Roulette (12-inch)
 - THAT OLD BLACK MAGIC—Softones—Avo (12-inch)
 - LET'S MAKE A DEAL/I'VE GOT YOU UNDER MY SKIN/LOVER BE MINE—Gloria Gaynor—Polydor (LP)
 - I DON'T WANNA LOSE YOUR LOVE—Emotions—Columbia (LP)

BALT./WASH., D.C.

- This Week
- MY SWEET SUMMER SUITE—Love Unlimited Orchestra—20th Century (12-inch)
 - DOWN TO LOVE TOWN—Originals—Motown (LP)
 - NICE & NAASTY—Salsoul Orchestra—Salsoul (LP all cuts)
 - CHERCHEZ LA FEMME/SOUR & SWEET/I'LL PLAY THE FOOL—Dr. Buzzard's Original Savannah Band—RCA (LP)
 - CAR WASH—Rose Royce—MCA (LP)
 - I DON'T WANNA LOSE YOUR LOVE—Emotions—Columbia (LP)
 - CALYPSO BREAKDOWN/WHERE IS THE LOVE—Ralph MacDonald—Marlin (LP)
 - RHYTHMS OF THE WORLD/SOUL CHA-CHA/SWAHILI BOOGIE—Van McCoy—H&L (LP)
 - YOU + ME = LOVE—Undisputed Truth—Whitfield (12-inch)
 - MIDNIGHT LOVE AFFAIR—Carol Douglas—Midland International (LP)
 - FULL SPEED AHEAD/LOVE IS ALL YOU NEED—Tata Vega—Motown (LP)
 - GOIN' UP IN SMOKE/MUSIC MAN/BORN AGAIN—Eddie Kendricks—Tamla (LP)
 - NIGHT PEOPLE/LIVES DIVIDED BY JIVE/IF I LOSE MY JOB—Fantastic Four—Westbound (LP)
 - FOUR SEASONS OF LOVE—Donna Summer—Oasis (LP all cuts)

BOSTON

- This Week
- MIDNIGHT LOVE AFFAIR—Carol Douglas—Midland International (LP)
 - YOU + ME = LOVE—Undisputed Truth—Whitfield (12-inch)
 - MY SWEET SUMMER SUITE—Love Unlimited Orchestra—20th Century (12-inch)
 - DOWN TO LOVE TOWN—Originals—Motown (12-inch)
 - CHERCHEZ LA FEMME/SOUR & SWEET/I'LL PLAY THE FOOL—Dr. Buzzard's Original Savannah Band—RCA (LP)
 - I DON'T WANNA LOSE YOUR LOVE—Emotions—Columbia (LP)
 - NICE & NAASTY—Salsoul Orchestra—Salsoul (LP all cuts)
 - GOIN' UP IN SMOKE/MUSIC MAN/THANKS FOR THE MEMORIES—Eddie Kendricks—Tamla (LP)
 - BEST DISCO IN TOWN—Ritchie Family—Marlin (LP)
 - LET'S MAKE A DEAL/I'VE GOT YOU UNDER MY SKIN/LOVER BE MINE—Gloria Gaynor—Polydor (LP)
 - LET'S GET IT TOGETHER—El Coco—AVI (12-inch)
 - WELCOME TO OUR WORLD—Mass Production—Atlantic (LP)
 - CALYPSO BREAKDOWN—Ralph MacDonald—Marlin (LP)
 - MAKES YOU BLIND—Glitter Band—Arista
 - FOUR SEASONS OF LOVE—Donna Summer—Oasis (LP)

CHICAGO

- This Week
- CHERCHEZ LA FEMME/SOUR & SWEET—Dr. Buzzard's Original Savannah Band—RCA (LP)
 - FULL TIME THING—Whirlwind—Roulette (12-inch)
 - YOU + ME = LOVE—Undisputed Truth—Whitfield (LP all cuts)
 - MIDNIGHT LOVE AFFAIR—Carol Douglas—Midland International (LP)
 - DOWN TO LOVE TOWN—Originals—Motown (12-inch)
 - MY SWEET SUMMER SUITE—Love Unlimited Orchestra—20th Century (12-inch)
 - MAKES YOU BLIND—Glitter Band—Arista
 - YOU SHOULD BE DANCING—Bee Gees—RSO (12-inch)
 - SUN, SUN, SUN—Jikki—Pyramid (12-inch)
 - DISCO MAGIC—T Connection—Media
 - LET'S MAKE A DEAL/I'VE GOT YOU UNDER MY SKIN/LOVER BE MINE—Gloria Gaynor—Polydor (LP)
 - SOUL CHA-CHA/RHYTHMS OF THE WORLD—Van McCoy—H&L (LP)
 - LET'S GET IT TOGETHER—El Coco—AVI (12-inch)
 - IF YOU CAN'T BEAT 'EM, JOIN 'EM—Mark Radice—United Artists (LP)

Compiled by telephone from Disco D J Top Audience Response Playlists representing key discotheques in the 16 major U.S. Disco Action Markets.



Learning, listening and dancing all come together at Disco II in New York.



Defined Profile Of Discotheque Industry Suggested By Keynoter

By ELIOT TIEGEL

NEW YORK—The disco industry has a healthy financial future but lacks a strongly defined profile of itself. Laury Minard, Forbes Magazine reporter, in his keynote speech before Billboard's Disco II Forum Sept. 29, at the Americana Hotel, laid out these good and bad points of this burgeoning facet of show business.

More than 700 persons, including a good number from overseas, attended the three days of meet-

ings, exhibitions and talent showcases.

Minard emphasized the financial strong point by noting that discos "are selling a product—dancing and socializing—that is as primal as eating."

Referring to an article he wrote for Forbes on the disco industry, Minard stated: "For the industry as a whole, the outlook is bright. The reason is really simple: discos are cheap to operate. The entertainment is cheap, a few hundred dollars for records and a disk jockey, not thousands of dollars for equipment. And records are not temperamental."

Then the sad news. But as "individuals and as an industry you do face some problems. One is that I think you can expect a hoard of greedy get-rich-quick artists to descend upon discotheques. These fellows will likely emblazon their run-down bars and massage parlors with neon lights saying 'discotheque,' meaning, of course, that they have a couple of tired 45s and an old record player to get their customers from their ninth to 10th gin. "One of you made the point to

me that the disco danger is that discotheques will take on the image of 1960s style sleazy singles bars. I think this is a possibility. I am sure that if it does happen on a wide

scale, your industry will pass quickly and quietly from the entertainment scene, with only a few of you the richer for it."

Minard also pointed to the problem of a lack of definition. "You are not a well defined, well structured industry. Try to define a discotheque. Is it a corner saloon with a jukebox full of quote disco unquote tunes? Is it a high class, members only, dancing only, establishment? Or a medium-priced restaurant where you can grab a quick hustle between the main course and dessert? To say that you are in the entertainment industry is no answer at all."

The point, Minard, continued, "is that many people who will enter the discotheque business will do so without knowing what business they are trying to get a piece of."

The financial reporter suggested that owners and operators begin determining where they think the field is going. "Start to define what is your business."

Minard said that "successful discotheques will be successful for the same reasons successful restaurants are successful—they provide

a personalized, established, consistent, comfortable, well-defined entertainment environment. Like a successful restaurant, a successful discotheque need not be expensive and snooty. But its customers must feel at home. They must want to return."

The successful club owner will be someone who is "adept enough, subtle enough and flexible enough to change their operations to satisfy

(Continued on page 43)



Keynoter Laury Minard



Lee Zhitto, Billboard's publisher



Bill Wardlow: Forum director.

Propose New Advertising And Marketing Techniques

By JEAN WILLIAMS

NEW YORK — Standardization and the overall significance of the 12-inch disk, and educating retailers to the validity of disco product were two of the most controversial subjects discussed at a "Specialization Of Advertising And Marketing Techniques For The Exposure Of Product" session.

One member of the audience, which exceeded 150, suggested record labels and disco experts hold seminars for retailers explaining the profits to be realized by increased stocking and advertising of disco product.

Another audience participant asked the panel how to convince retail outlets to display disco product in more prominent store positions.

Stanley Cayre, chairman of the board of New York-based Salsoul Records and a member of the panel, feels that when the shop owner receives enough requests for the product, it will be displayed in a choice location.

Mark Paul Simon, president of Provocative Promotions, Los Angeles, another panel member, believes that DJs must help the retailer by promoting the retail outlet

through the discos, such as dispensing retailer business cards to disco patrons.

As for the 12-inch disk, moderator Nancy Saine, national pop promotion director, United Artists Records, Los Angeles, said the emergence of the 12-inch disco record is one of the most concrete steps to take place this year.

"All disco product should be released on 12-inch records, not 45s," voiced a member of the audience. "It's demeaning to the music and the artist to split up a good disco record into two parts," he

continued, to a round of cheers from his peers.

The body of panelists which also included Tom Hayden, national disco promo rep, 20th Century Records; David Glew, senior vice president, marketing, Atlantic Records; Larry Yasgar, national singles manager/national disco coordinator, Atlantic; and Jerry Love, president, Love Productions, New York, agreed that feedback from disco deejays is important to their marketing and promotion campaigns, in particular with the 12-inch special disk. They also agreed that the

extended disk is better produced at 45 speed.

Yasgar explained that his label distributes 12-inch promo records nationally, and is now servicing DJs with more LPs because many DJs claim the label has released the wrong cut. For this reason, Atlantic is looking more to spinners for disco direction.

Simon said he uses his feedback to determine where his advertising dollars are going. He pointed out that it is no longer sufficient to merely send out records. He now

(Continued on page 46)



Howard Rheiner

R.F. Long

Randy Vaughn

Peter Frank

Richard Iacobucci

Walter Kole

Design Consultants Versus Individual Manufacturers

By RADCLIFFE JOE

NEW YORK—Current and prospective discotheque owners thrashed out their concern over the advantages and disadvantages of working through design consultants as opposed to dealing directly with individual manufacturers in a lively opening-day session on "Professionalism In Design And Installation Of Disco Systems."

In the hour-long sessions moderated by Walter Kole, of Power Audio, Anaheim, Calif., the investigative audience learned:

- It was unwise to try scrimping and saving when trying to put together a club with light and sound equipment that would not withstand the ravages of time.

- That it was more economic than feasible to buy equipment piecemeal from individual manufacturers then try to have the entire package assembled by a contractor who may not fully comprehend the

intricacies of the job he has undertaken.

- That it was important to investigate the stability of companies with which business is being done, whether or not the deal is with design consultants, package suppliers or a one-to-one manufacturer/club owner relationship.

- That input of deejays in the acquisition of sound and lighting equipment could help in establishing important guidelines.

Alex Rosner, of Rosner Custom Sound, N.Y., argued that the risks involved in buying direct from the manufacturer were far greater than those faced in going through a package supplier or design consultant. However, he stressed that the credentials of the firm or individual through whom the club owner decides to work should be carefully checked.

Richard Long of Disco Sound, N.Y., told his audience that they

were in the business to make money, and that the safest road to this was by working through stable companies with expert personnel. He warned that it was easy to cut corners, then asked the question, "When the bugs appear, to whom will you turn?"

Dr. Richard Iacobucci, of Rocktronics, Cambridge, Mass., said his company has released a film and a 78-page handbook both aimed at educating club owners how to professionally and economically outfit their clubs while staying away from the fly-by-night operators.

In defense of manufacturers, and the practice of shopping around for the best values before making decisions, Howard Rheiner of Times Square Theatrical and Studio Supply Corp., N.Y., said, "We must all be concerned with the professionalism of the designer." He added that in fairness to the club owner, the designer should

provide him with the option of shopping around for his equipment.

Rheiner stressed that most manufacturers were no less professional than the designers in the business, and that many worked by a code of ethics, and an insight into levels of expertise of their customers would go a long way in helping to establish the safeguards being sought.

Randy Vaughn of the Disco Scene in Hampton, Va., stated that one sure way of establishing the integrity of a designer or package supplier was by giving him a working budget, and hearing him openly admit that it would be impossible to work with it.

David Durie of Optikinetics in England said his firm has solved the problems of service and conflict of interest by working through agents rather than directly with clients. He also stated that through being called on to design "idiot-proof"

equipment for the disco deejays of Europe, his company had gone a long way in insuring that most bugs were eradicated before equipment leaves the factory.

Michael Levin of The Danserium, Van Nuys, Calif., defended the use of lasers in clubs, but stressed that the establishment of controls in the amount of power being used was essential, as was responsible handling of the equipment. He added, "If these ground rules are met, then there should be no problems involved in the uses of lasers."

Peter Frank of Video Vision, N.Y., talked about the limitations of videobeam projectors, and the disadvantages of floor mount units. He also talked about the limitations of the dynamic range of the tape, inherent noises found in many players, and problems of copying from original material which may have started off with poor quality.

Turbulence Erupts Over the Validity Of Pool System

NEW YORK—Tempers flared as DJs and label representatives attacked each other concerning the validity of disco pools, who gets the money derived from membership fees and what happens to the product received, and general pool management.

The panel of 15 at the "Disco DJ Pools" session did, however, seem to agree that DJs and not club owners should be serviced by labels.

Debbie Backus, a former top

ranking Los Angeles pool member, not a panelist, charged that "all pools are a bunch of ----." She claimed that certain members are making money on the pools, product is not evenly distributed and many deejays are no longer carefully screening product.

Most pool heads claimed labels do not send enough product to service all DJs, and several leaders admitted distributing product among their spinners according to

the size of their clubs.

Some pools requested that record labels advise them of which DJs to service. Another pool rep suggested labels send product directly to individual DJs.

With the problem of service from record companies came the question of record feedback to the labels and the pools' overall responsibility.

Most pools offer feedback charts

to labels, trying to accurately advise record companies of disco club reaction to their product. Each pool has its own feedback systems, panel members explained.

A member of the audience from Los Angeles blasted the L.A. pool charging that the lists sent to the pool by its DJs are inaccurate, saying some DJs are not even familiar with the product.

The panel attempted to define

disco pools and their functions. Panel member Jane Brinton, owner of Aristocrat Mobile Disco and original chief of the L.A. pool, said pools were designed to communicate with DJs and labels.

Others seemed to feel that pool representatives should be like label promo people, promoting product. And still others said the purpose of pools is to distribute and not promote product. There was a fourth

(Continued on page 46)



Erica Smith



Sam Meyer



Denise Chatman



Betty Chase

Owners Urged To Have Adequate Capital For Success

NEW YORK—The importance of adequate financing, and methods of controlling admissions to minimize infiltration by unsavory elements, were among key points of discussion at the meeting of disco club owners, moderated by Scott Forbes of Studio One, L.A.

In a lively question-and-answer period, Forbes urged his audience to be prepared for cost overruns in construction, and to have adequate capital for running the club during the first nine to 12 months of operation when no profit can be expected.

James Burg of Homers Odyssey, Denver, underscored Forbes' statement by stressing that undercapitalization can kill a project. He also advised prospective disco owners to stay away from establishing clubs in residential neighborhoods where noise problems could develop. Burg offered, "Always seek expert advice when selecting a location for your club." He continued, "If you must delegate authority, it is important to get reliable people to run the operation."

Alan Harris and Tony Martino of the 12 West Discotheque here, also cautioned prospective club owners not to go into the business underfinanced, and to stay away from residences.

They also stressed that the personalized attention of both owners and staff is needed to make a club a success. According to Harris, the 12



Nicki Siano

West staff treats customers the way they (the staff) would themselves like to be treated. Martino added that no problem was too small to gain the personal attention of the owners.

Both men stressed the feasibility of memberships (in states where they are legal) as an effective way of controlling customers and ensuring that rowdies and undesirables are kept out.

Michael O'Harro of the Tramps Discotheque in Washington, D.C., urged owners to work under the premise that theirs was the best disco in town. This attitude, he claims, would not only serve to raise



Alan Harris

the consciousness of the staff, but would also go a long way toward attracting the type of clientele the club owner seeks.

O'Harro also suggested that in trying to establish a club's image, the owner's involvement in the day-to-day operation is important. "There should be a club personality," he said, "and the responsibility for establishing this should go to the owner. He should make it his business to know his customers and remember their names. This plays an important role in winning friends and influencing customers."

Nick Siano of The Gallery in lower



Michael O'Harro

Manhattan, claims that his club is trying to establish and maintain a house party atmosphere where camaraderie exists and customers are relaxed.

Frank Caven of the Old Plantation, Dallas, also stressed the importance of cordial management and personnel, and emphasized that if customers were made to feel that they belong they would always return. He also underscored the importance of adequate financing, and urged prospective club owners to stay away from high interest loans that could erode profits and shutter a club even before it got off the ground.



Scott Forbes

John Contini, who recently reopened New York's Le Jardin as Jouissance, also suggested selectivity of customers for membership and adequate financing.

Jerry Owens, of the newly opened Crescendo in Anaheim, Calif., suggested that advance, detailed and expert marketing techniques could help minimize the errors that often spell disaster for a club. He added that this type of professional approach could also impress publicly held companies enough to encourage them to invest in the venture. He too backed the idea of membership and special dress codes to maintain top standards.



Stephen Traidman

Jack Smith

Vince Finnegan

Jack Ransom

Mike Klasco

Jim Parks

NEW YORK—Disco club owners, anxious about the state-of-the-art of both sound and lighting equipment for their clubs, received assurance that more and more manufacturers are concentrating their attention on designing products exclusively for the disco market.

They were also briefed on the future of the industry, and the coming of laser, holography and computer technology for use in the discotheques of tomorrow.

At the meeting on "Sight & Sound Technology For The Discos Of Tomorrow," moderated by Stephen Traidman, tape/audio/video editor of Billboard, Mike Klasco, president of GLI, Brooklyn, N.Y., told the audience that as recently as five years ago, no equipment was designed for discotheques.

"However," he added, "this situation is being rectified, and today more and more manufacturers are beginning to design product specifically geared to discos."

Jim Parks of Technics by Panasonic, Secaucus, N.J., endorsed Klasco's observation that the sound

Manufacturers Planning New, Improved Equipment For Future

equipment industry was slow in getting around to meeting the product needs of the disco industry.

"But," he added, "the significant fact about our business is that we are constantly upgrading our technology in spite of economic trends."

Parks said that the result of improved technology was being mirrored in the development of high-powered amplifiers with low distortion; lower-cost, heat-resistant turntables with better suspension, torque, take-up and tone arms, and overall better sound performance. He also added that the development of better switching amplifiers, class G and D amplifiers, and high quality equalizers can all be of tre-

mendous benefit to disco operators.

John Gennaro of Audio Dynamics Corp., New Milford, Conn., talked of the development of a computer control center that could simulate most of the current duties of the disco deejay, thereby freeing the deejay for other operations.

Disclosure of the development of special new styli for disco applications came from Jack Smith of Stanton Magnetics, Plainview, L.I. The Stanton executive stated that the new generation of disco cartridges are not only built ruggedly for the wear and tear of discotheque use, but also offer good tracking and clean sound.

Smith reminded his audience that all sound components used in

discotheques are but links in a chain, and their individual cost is irrelevant if the cartridge is not taken into consideration as a prime component.

Vince Finnegan, Meteor Light & Sound, New York, said that sound and lighting technology had achieved such a high level of sophistication that more and more clubs were beginning to hire separate technicians for both. He also said that the ratio between sound and lighting equipment in discos should be 70/30 in favor of lights.

Jack Ransom, Capitol Stage Lighting, New York, urged the creation of more "theme" discos, in which neons, mirrors, and special floors and lighting are used crea-

tively to produce a theme that is new and unique to the club that is using it.

Ransom promised a flood of creative ideas that will "bombard the senses" of disco patrons of tomorrow. He talked at length of how the creative use of lighting in a club could help achieve this goal.

On lasers, Ransom said they are not something which should be feared. However, he too urged careful and responsible use of the product. He talked too of the development of projectors that utilize the use of high frequency signals to transmit images thereby eliminating cumbersome cables.

Also in disco's crystal ball, Ransom saw illuminated dance floor that could be shipped as tiles, and mirrored dance floors that were not prone to chipping.

Tom Misiak of Lights Fantastic, Farmingdale, New York, also looked ahead and promised the availability, in about six months, of a projection system that emulates holography, and of the perfection of "safe" lasers for clubs.



Jimmy Stuard



Dave Todd



Linda Schaefer



A.J. Miller



Tom Savarese



Bobby DJ

Consensus: There Is No Single Rule To Programming

NEW YORK—A panel of eight label reps and disco spinners confirmed that there is no single, rigid rule to disco programming.

The question of DJs announcing records reached the boiling point as DJ panelist A.J. Miller of the Starwood, Los Angeles, charged that any disco DJ who announces records is a "frustrated radio announcer."

Miller, who programs only disco product, accepts no requests, nor will he play records he has not screened. He admits he visits other discos, stealing other mixes, and blends their techniques with his own.

He does not like to play oldies, and generally does so only twice a month, and then only during "slow periods."

Panelist Tom Savarese of New York, suggested as an alternative to announcing records, the spinner obtain a video machine flashing slides of LP covers on a screen.

Bo Crane, DJ panelist from Miami, suggested spinners become more involved with mixing records.

"We get records already mixed. The more we rely on pre-mixed records, the less impact we will have on the industry," said Crane.

DJ Panelist Jimmy Stuard of 12 West, N.Y., feels that programming and mixing records should be left to the patrons, adding that crowd reaction will tell the spinner what should be done with the product.

Columbia Records, N.Y., disco coordinator and panel member Mike Thomas came up with the most unpopular statement of the session: "A disco DJ does not promote a record by playing it; it is promoted when the DJ announces the record."

An obviously emotional member of the audience announced, "We are disco deejays, not radio DJs, and we mix our records, not talk over them."

Linda Schaefer, panelist from Tramps in Washington, D.C., blends all music in her programming efforts, she said. She also plays two-year-old records, which most panel members decline to do. Schaefer also distributes a disco playlist which she uses as a programming guide.

Stuard advised the gathering not to ignore older records because there are always special interest groups in discos. He follows a Top 40 record with an oldie, but will never play two vintage records back-to-back.

He suggested that if the spinner lists the opinions of his or her crowd, the club should stay packed.

Two Midwest audience participants said discogers in that area expect DJs to be personalities and not only do they an-

nounce records, but they get verbally involved with the crowd.

Moderator Bobby DJ, of New York, advised the group that the most important programming technique is timing the music.

Thomas declared that labels originally began to produce 12-inch disks because DJs were mixing two or more records together. And he feels strongly about spinners announcing the records they are blending together.

He also believes that it's the responsibility of the DJ to inform his or her patrons of record titles, asking the group, "How will your customers be equipped to buy a record if they don't know what it is?"

He asserted that with programming for discos, there is a time to play records by acts that are not generally played in discos.

The time to play these records, he said, is when customers first enter the club. "People do not walk into a club and immediately head for the dance floor." At this time, listening as opposed to dancing music could be played.

He also claims that during the course of an evening, there is a time period for several different types of music, not simply disco.

Global And Natl Organizations Muled

NEW YORK—Organizing a global disco organization was the topic of discussion at a special unscheduled club owners/managers meeting.

The session, headed by Jack Duvall of International Discotheque Assn., and Michael O'Harro of Tramps, both in Washington, D.C., turned from a proposed new international organization to possibly working within the structure of Duvall's newly formed group.

A club owner opined that such an organization would not work be-

cause of different state laws governing discos.

Another suggested that if the club owners do not organize, they will be at the mercy of the entire music industry.

An association can educate its members on financial matters, offered an interested club owner, who happens to be an accountant.

The free-form meeting jumped into insurance for disco club owners. One proprietor announced that insurance has tripled for discos. In some cases, he claimed, discos, be-

cause of the negative connotation attached to them, are unable to obtain adequate insurance.

It was generally agreed that mobile disco units are most difficult to obtain insurance for.

Several disco owners vowed to support the International Discotheque Assn. by forming regional and/or local committees. They will hold seminars, they indicated.

The entire body seemed to feel that a disco industry trade association could easily be a catalyst to tie the disco industry together.

Pros And Cons Debated On the Effectiveness Of Franchising

NEW YORK—One of the more controversial seminars at Disco II dealt with the pros and cons of franchising discotheques.

Tom Jayson, president of the franchised 2001 Clubs of America, Columbus, Ohio, moderated this panel and lead the argument in favor of franchised clubs. With the assistance of a 10-minute film on the 2001 chain, Jayson outlined the advantages of a franchised club.

Citing his own chain as an example, Jayson said that the franchised chain, professionally run, and as is the case with 2001 Clubs, highly computerized, minimized many of the pitfalls that confront the unknowledgeable disco operator.

Jayson said that for a startup cost of about \$125,000, 2001 could provide an entrepreneur with a fully computerized discotheque, which eliminates human error, keeps track of the money, controls the bar,

lighting and sound equipment, and literally runs itself.

But as attractive as Jayson's proposal sounded, there were many that were vocal in their negativism to it. Among them were Michael O'Harro of Tramps in Washington, D.C. O'Harro contended that discos work best on personalities, not dollars, and questioned a computer's ability to grasp the mood of the club's patrons and pander to that mood.

Jayson countered by explaining that the franchises utilize the talents of local entrepreneurs who are familiar with an area, and the needs of the entertainment-seeking people of that vicinity.

He also stated that the chains also draw a lot of transient customers who have visited sister clubs in another town, and feel comfortable walking into something familiar in a strange city.

Still, despite his assurances of hand-picked staff, trained by the

franchiser, the quick turnover and the profits to be made, Jayson was hard-pressed to allay the fears of his audience, many of whom were independent club operators, and were concerned about being consumed by the chains.

Then Jerry Owens, of Crescendo in Anaheim, Calif., touched on the problems of antitrust, and possible intervention by the SEC; motivation of both staff and management, the bastardization of creativity through rubber stamping, and the general day-to-day frustrations encountered in trying to operate a highly computerized franchise.

Murray The K's Disco On Wheels, New York, found wider acceptance from the audience, primarily because it did not see itself as much of a threat to their operations as 2001 Clubs.

Through the franchise's president, Bert Tenzer, the audience learned that it took a startup capital of about \$10,000 to get a Murray



Bert Tenzer



Tom Jayson

The K franchise, and that for this the franchise was provided with all necessary equipment, consultations and a list of business prospects. For this, the franchiser takes 20% off the top. The service is contracted to the franchisee either by the day, week, month or year, and

one of the contractual stipulations is that the franchisee sets up his operation in a well populated area, usually with a population of about 500,000 persons.

Also on the panel was Jerry Nylander, sitting in for Ken Mack of Staffs Restaurants, Cleveland.

Industry Actually 2 Polarized Groups, Session Attendees Say

NEW YORK—The entire body of the "Establishing Inter-Disco Communications" session seemed to agree that the disco industry is comprised of two separate entities, the music industry and the disco industry.

The group also agreed that there is an ongoing battle ranging between these two industries.

An audience participant declared that the music industry is comprised of labels and DJs, while the disco industry deals with hardware and software manufacturers. He claimed that product is always the focal point of music/disco communications, and product is the responsibility and problem of the music industry only.

He suggested that opposed to melding the two industries together, each should be left alone to solve its own problems.

Jack Duvall, moderator and vice president, director of International Discotheque, Assn., Washington, D.C., pointed out that communication could possibly be achieved

by subscribing to the same publications, attending the same meetings and having a disco organization.

Scott Woodside, panelist and member of the Atlanta disco pool, said the pools have not brought DJs together, so his organization has published a newsletter which he says has worked as a communications vehicle.

Different groups, in the open, free-form session, charged the disco industry with catering to certain parts of the country. A New York resident feels disco belongs in New York where the disco boom originated.

A Midwest resident claimed that any input from his area is disregarded, contending disco forums are programmed for the East and West Coasts.

Another suggestion for better communication came from Woodside, who suggested Billboard's Disco III be held in another part of the country. "It started in New York, but the rest of the country has

learned from New York, and is trying to improve on its methods."

It was also advised that disco groups with their own publications publish disco concepts of different areas.

Woodside further suggested that the group compile the information from Disco II, and hold regional or local seminars for those who could not attend as a form of communication.

A national biweekly newsletter where disco people may exchange ideas or seek answers to their particular problems was also thrown out to the crowd.

Duvall explained that his newly formed nonprofit organization is attempting to deal with practically every suggestion, including holding educational meetings for disco industry persons.

Other members were Gary Friedman, advertising manager, Disco Technics, Seattle; and Jane Brinton, vice president, Aristocrat Discos, Los Angeles.

6 Record Producers Tell How They Conceive Single, LP Hits

By JIM FISHEL

NEW YORK—Six of the most successful producers of disco flavored hits say they go into the studio looking primarily for a crossover type of record.

Although discos have played a significant role in all of their recent hits, each of these producers concurred that they always go after a record which will not be confined to only one market.

Serving as panelists for this session were Bob Crewe, Van McCoy, Tony Sylvester, Norman Harris, Freddie Perren and Jacques Morali. Moderator was Ken Cayre of Salsoul Records and Cayre Industries.

Leading off the discussion was Crewe, who said he was making disco records before disco came into being in the U.S.

"Records like Mitch Ryder and the Detroit Wheels got people up and dancing, and from what I hear they are still dancing to this same music in certain parts of the country," he said.

Crewe plans to take disco one step deeper into the commercial world by introducing a Broadway-bound disco-rock ballet, "Street Talk," scheduled to open next year.

Cayre said that shows like this one should do very well, because discographers are ready for something different like concept LPs.

McCoy said his newer records are geared toward "laying heavy thoughts on people while they are dancing, so that they learn something while they are enjoying themselves."

In addition, he said that the disco music public is ready for more ballads, since people want to dance to slower tunes as well as the uptempo bulk.

According to Sylvester, disco is the music of the city, and he feels any artist could make a hit disco record if he or she had the right producer, music and musicians.

"An artist is the last thing that I'm concerned with or interested in; a good song is the most important element," he stated.

McCoy partially agreed with Sylvester's assumption, but added a quick thought of his own: "The difference between a good record and a great one is a great artist."

The "Sound Of Philadelphia" received a number of compliments from Norman Harris, who serves as one of that city's top session guitarists, as well as a highly successful producer.

"While working as a musician at Sigma Sound, I learned about cutting hit records from the best producers in the business and took a little bit from each of them," he said. "Then, all I had to do was find the correct writers for the correct

artists and everything began to click."

Cayre said that every great producer has a core group of "rhythm track musicians," which are used on every record to get the ideas across properly.

Perren, named producer of the year at the Forum, said he also uses the same musicians for his sessions (Tavares, Sylvers), because they seem to "click together."

While most of the other panel members said they get ideas by going to discos, Perren said he gets ideas for records by going to parties and seeing what's being played.

In regard to cutting records, Perren said that even the funkier tunes need sweetening (strings). He also feels that a producer should know every song by heart before attempting to cut it.

Like McCoy, he would like to see slow dances come back into the discos.

Morali, who flew here from Paris for the meeting, said people are dancing in every country, and producers should always gear a record for worldwide appeal.

"Disco soul music is the biggest thing in the world and it is odd that the music catches on in other countries before it does in certain parts of the U.S.," he said.

Laury Minard Keynote Speaker

Continued from page 39

their customers' changing demands. Absentee ownership does not lend itself very well to this."

In opening the Forum, Lee Zhitto, Billboard's editor-in-chief/publisher, called the disco revolution the "hottest thing to hit show business in 25 years."

Bill Wardlow, Forum director, explained that Forbes reached its \$4 billion guess for the disco industry by estimating there are 10,000 clubs in the U.S. playing live music and records to which 300 persons a night go and spend an average of \$10 a night three nights a week 52 weeks a year.

In a question and answer period, someone asked if liquor was necessary for the viable success of a club. The answers were mixed, with disk jockeys emphasizing that the spinner and his music was the key. A spinner brought up unionization for deejays. The idea was refused by the spinners, who referred to their ability to get jobs and the development of pools as aiding them in other areas.



Spinner Debbie Backus criticizes record pools.

OCTOBER 23, 1976, BILLBOARD



Jack Duvall



Jane Brinton



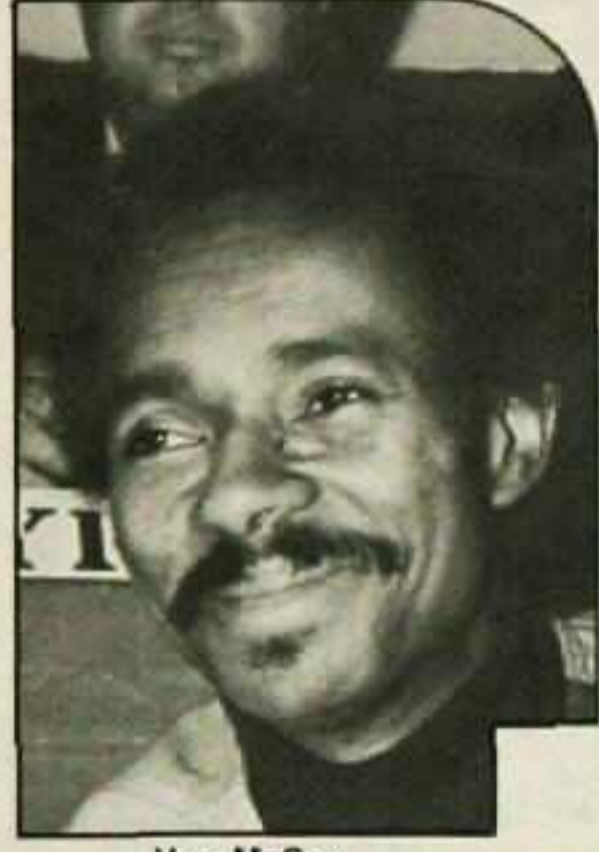
Scott Woodside



Gary Friedman



Bob Crewe



Van McCoy



Disco II participant raises a question during a panel while the session is videotaped.

Positive Image Is Vital, Say Owners

NEW YORK—Creating a positive image is the first step in building a successful disco, according to panelist disco owners and/or managers at the "Disco Club Managers (Day-To-Day Operating Policy)" session.

"With a long-range club plan, image is most important. But a short-range maximum profit club must be built around excitement," offered panel member Richard Bowling, owner/manager of Cosmos in Greensboro, N.C.

Other panelists included Jack Wheeler, manager of Studio One, Los Angeles, and Michael O'Harro, manager of Tramps, Washington, D.C. with moderator Pat Capozzi of Tramps in Vancouver, B.C.

Encompassed within the realm of image building is a dress code that all panel members seem to be initiating.

They seem to feel that patrons tend to hold in high esteem clubs with dress codes. Bowling explained that his club did not originally start with a dress code, but once the club had an image, he upped dress requirements.

Bill Lindsey, owner of the Fox Trappe in Washington, D.C., believes that people of similar interests generally come together and this philosophy spills over into dressing habits. He offers sport jackets to those guests visiting his club unprepared.

O'Harro has changed his door staff from the large bouncer type to low-key personalities in tuxedos. His staff also suggests other discos to persons not properly attired.

A member of the audience announced that there is a natural resistance to dress codes with several groups. But providing an exciting climate for customers alleviates their reluctance to adhere to a code, he reasoned.

Another suggestion was to discourage personal relationships between doormen and customers, advising the gathering that personality doormen are generally ineffective. Club rules are bent for friends, it was suggested.

Although Bowling was the only panel member with a private membership situation, the audience was interested in when and why membership situations are initiated.

Capozzi and Bowling expressed membership cards as being a device to control the crowd, particularly if the club is soliciting a particular audience.

O'Harro added that New York, Washington, Los Angeles and Miami are cities where private membership clubs work best.

Wheeler noted that although Studio One is a public club catering to the gay community, management is having problems maintaining a predominately gay clientele. To en-

(Continued on page 46)



Michael O'Harro



Richard Stoddard



Joseph Malina

Problem Of Consumer Awareness Evokes Plethora Of Suggestions

NEW YORK—The problem of establishing consumer awareness of a discotheque, after it has flung its door open to the public, was a key topic of discussion at a joint session on promotion of the discotheque and the establishment of inter-disco communications on local, regional, national and international levels.

A panel moderated by Michael O'Harro of Tramps Discotheque in Washington, D.C., ran the gamut of promotional aids including:

- Special kiddie discos for slow business days and evenings.
- Special shows to coincide with major events, i.e., the bicentennial.
- Special giveaways, provided that these are not restricted by local liquor laws.
- Fashion shows either independently run or in conjunction with local boutiques and fashion designers.
- Charity shows which, though they are non-profit ventures, can make people aware of the club and bring them back.
- A special tie-in with a major manufacturer and/or record label, as is being done in the case of D.C. LaRue with the Uniroyal D.C. LaRue disco shoe, T-shirts, etc.
- VIP cards for preferred patrons that would give special breaks on drinks and preferential treatment at the door.
- Create contests and other special situations that would arouse the interest of the local media, and create an avenue for maximum exposure at minimum cost.
- Pour generous drinks.

• Show patrons that your interest in them transcends the money they spend at the club.

Parrying the questions and answers on this lively topic were panelists John Felizzi, Crescendo, Anaheim, Calif.; Ron Barron, Norman Winter Associates, L.A.; Marty Angelo, The Spectrum, Buffalo, N.Y.; Richard Stoddard, of Reno, Nev.; and Joseph Malina, Homers Odyssey, Colorado Springs, Colo.

Exploring problem areas in inter-disco communications were panelists Jane Brinton, Aristocrat Disco-

The moderator for this session was Jack Duvall, vice president and director of the International Discotheque Assn. Duvall told his audience that the implication of whether or not it wants effective inter-disco communication is dependent on whether or not it wanted an industry.

He stressed that an industry, as opposed to a business, is comprised of a community force that endures in time and experience, and sustains and survives superficial changes in the moods and whims of customers.

Among the reasons he stated for good inter-disco communications were news about commercial ideas; designs and promotions; exchange of advice on how to successfully run an industry; development of professional standards; a complaint bureau where dissatisfied customers can air their grievances; and a platform for generating favorable national and international publicity.

At this meeting on communications was sown the seeds for the subsequent formation of a national association for inter-disco communication and cooperation.

The association, supported by heads of disco pools from Detroit, Seattle, Atlanta, Los Angeles, San Francisco, Miami, Chicago, Montreal/Quebec, Boston and New York and New Jersey, outlined an eight-point proposal which it plans to present to its members for ratification.

Details of the association are outlined in a separate story in this issue.



Ron Barron

theques, L.A.; Scott Woodside, B.U.M.P. for Greater Atlanta, and Gary Friedman, Disco Technics, Seattle.



Music inspires dancing at Billboard's own discotheque.

Panelists Ponder This: Are Disco Acts Limited In Their Careers?



Gloria Gaynor



Monti Rock III

LOS ANGELES—Are disco acts limited in their careers? This question seemed to strike the control nerve of the 10 panelists who could not agree on its answer at a "Promotion Of the Disco Artist" session.

Panelist Stan Watson, owner of Philly Groove Records, Philadelphia, admitted that disco has helped the entertainment industry, but problems arise when placing disco acts in other situations. "I don't want to make my acts disco acts; it's too limiting. Acts should be all around performers," he said.

Norby Walters, moderator and president of Norby Walters Associates, New York, said the word disco has taken on a negative connotation with labels because record companies feel disco "locks in" their acts.

On the other hand, panel mem-

ber Gloria Gaynor, crowned queen of the disco set, proudly announced that she does not feel boxed in by disco, adding that the disco industry is not, as many believe, locked into only dancing and listening to disco music.

Ray Caviano of TK Productions, New York, said his angle for promoting disco acts is artist development and utilizing disco media. Gay press is instrumental in launching disco acts, he offered.

Promoting disco acts in nightclubs is apparently a problem with several club owners. A club owner argued that he would like to have Gaynor appear at his club, but how does he afford her? He also charged labels with not supporting their acts' nightclub dates with promotion.


As the group argued for and

against the labels' responsibility to clubs, panelists Roy Webb, executive director of the soon to open Copacabana disco, New York, charged club owners with the responsibility to their customers to bring in well-known acts, even if the owner must financially sacrifice to accomplish this. He added that this method will build business in a long-range plan.

Gaynor advised the group that discos must now offer patrons more than recorded music, noting that customers are now staying at home forming groups to play their own music.

Disco artist and panel member Monti Rock III suggested promoting disco acts in the same manner as pop artists through radio ads and other media, with the aid of the labels. He also goes into a city two

(Continued on page 46)



Vicki Sue Robinson

**THE
NEW
ALBUM
FROM
THE
LADY
THAT'S
TURNED
EVERYONE'S
HEAD
AROUND.**

APL1 1829

It began last April
when she shook
the states
with the smash hit single,
"Turn The Beat Around".
Now, Vicki Sue Robinson
returns with a
soulful
second album.

**FEATURING
HER
NEWLY
RELEASED
SINGLE
"DAYLIGHT"**

PB 10775

Produced by Warren Schatz for Sunbar Productions, Inc.

**RCA
Records**

Positive Image

• Continued from page 44

sure the club from transforming itself into a "straight" club situation, Studio One has compiled a mailing list of 10,000 gay persons, and uses this list to gain customers.

Several persons in the session agreed that for the most part blacks, gays and whites go to clubs geared to their own particular group.

A Portland, Ore., club owner said the different groups do not mix well in the Portland area.

On the other hand, a manager in Syracuse, N.Y., declared that only an interracial disco will work in his area.



Nancy Saine



Stan Cayre



David Glew



Jerry Love

Turbulence & Pools

• Continued from page 40

group that apparently felt pools are totally unnecessary.

One irate member of the audience injected that pools were originally started because record companies were tired of large numbers of DJs beating a path to their offices.

Another person suggested that in order to secure a better relationship between pools and labels, the pools should encourage labels to hire disco promotion people.

Most pools charge a monthly membership fee. Several also offer employment services and aid in the support of unemployed DJs.

Eight pool leaders vowed to communicate and aid in the betterment of the disco industry at a private eight-hour (5 p.m.-1:30 a.m.) meeting after the panel session.

The group drew up an agreement of eight points designed to bring confusion among the pools to an end. Following are the items included in the pact:

1. Inter-pool communication and cooperation.
2. Each pool will send one copy of each record received to every other pool.
3. Communication by each pool and a selected group of magazines dealing with discos.
4. Devising a system of cross checking each pool.
5. Pool heads to act as third

party mediators in pool/label disputes.

6. Top 25 lists must be documented and permanently recorded according to a point system.

7. Sending out top 25 and upcoming hit record information sheets to local retailers and radio stations.

8. Feedback channels to the record companies shall remain on an individual pool/label basis.

National record pool heads and their cities are: Eddie Rivera, International Disco Record Center, New York; Wes Bradley/Peter Struve, San Francisco; A.J. Miller, Los Angeles; Bo Crane, Miami; Shawn Adams/Rufus Smith, Chicago; Jackie McCloy, L.I., New York; Dominique Zgarka/George Cucuzella, Canada; John P. Luongo, Boston; Marty Torgul, Asbury Park, N.J.; Ann Shafer, currently organizing the Detroit pool; and Jim Burgess, Atlanta.

Rivera is installing a national DJ verification system where anyone may call, and within minutes information regarding any DJ is offered.

International Disco Record Center is also a full DJ service center where services from record distribution to equipment repairing is offered, Rivera said.

Pool heads also agreed to physically visit each other to learn about different markets. At the same time, the group vowed its support to small independent labels with good disco product.

9 National Firms Join In Effects

NEW YORK—The sound, light, video and special effect shows which were ever present but never overbearing at Disco II were provided by nine national manufacturers.

Light shows and pleasant disco music enhanced business sessions. Hard driving disco music, flashing lights, superior sound and computerized dance floors drew the evening crowd to Disco II's ballroom discotheque at the Americana Hotel.

The manufacturers responsible for Billboard's second and most successful disco forum were: Power Audio of Toms River, N.J. providing sound for both the disco and live acts as well as the special effects and stage lighting; Altec Sound Products division of Altec Corp., Anaheim, Calif. offering the entire inventory of speakers, amplifiers, equalizers, drivers and horns, 8-channel mic mixers and 16 electret condenser microphones and associated amplification and speakers for the business sessions; Hollywood Sound Systems of Los Angeles, providing the mixing console; Rocktronics Entertainment Lighting, Cambridge, Mass., offering special effects, video, digital and laser and an 8 foot x 16 foot wall device called Colormation.

Also: Crescendo, Anaheim, Calif., put in a specially prepared mirrored dance floor; Digital Entertainment/Agora Beta Corp., Cleveland, had five screen multi-media shows; Video Disco, Kansas City, Mo., produced programming on the dance floor and stage with two floor color cameras and also videotaped the entire forum activities from registration to the wrapup; American Laser of Salt Lake City, showed its ion lasers; and Times Square Theatrical and Studio Supply Corp., New York, supplied all forum entertainment including basic stage lighting, special effects including rotating beacons, control equipment and chasing and pulsating lights, large mirror balls with special pin projectors, color effects, bubble machine and space beacons.

Other firms instrumental in supplying services were Taurus Industries, Las Vegas, providing the forum with floor plans and organizational layouts; and Pearson Electronics, Anaheim, Calif., producing the unit for Power Audio's laser.

Artie Jacobs, DJ at the Cricket Club in Miami, was the disco spinner for the Forum.

Disco Acts' Future

• Continued from page 44

days prior to an engagement to support his date.

Dennis Ganim, owner of Pyramid Records and Roulette Records executive, New York, in defense of labels, angrily tossed, "I don't ask you club owners to make my records, don't ask me to fill your clubs. It's not my responsibility."

Walters advised the club owners not to be afraid to try to promote top disco talent in their clubs, claiming that an act will not charge the same fee to a small club in Virginia as with Madison Square Garden. But at the same time he admitted that all disco clubs will not benefit by promoting live acts.

A member of the audience announced that gay clubs tend to promote top name disco acts because of overwhelming gay support, while straight clubs are a bit afraid because their audiences are not as dependable.



Norby Walters

Panel On Ads

• Continued from page 39

sends out with his product posters and calendars of acts. He also solicits three or four DJs to help decide which records should be blended together for an extended play disk.

With another marketing idea, Love suggested discos rent their wall space to labels to advertise and promote product.

Hayden, who agreed with Simon that merely sending out records is not enough, added that labels must now followup through marketing techniques, from calling the discos to calling the retailer.

Although much of the discussion was aimed at promoting the product to disco clubs and other disco industry sources, Love declared that the promotion should be aimed not at the industry, but to the masses that purchase the product. It was also pointed out that retailers would indeed reach the masses if the consumer could see and hear the disco product.



Ray Caviano

Prominent Acts Pitch In On Awards

NEW YORK—Among the noted celebrities on hand to present Billboard's highest disco awards were Dionne Warwick, Barry White, Don Cornelius, Van McCoy and D.C. Larue.

A special Billboard award was presented to Barry White for his contribution to the entire music industry.

To add to the excitement of the evening, Bill Wardlow, Disco II director, was presented an award by White from 20th Century Records. Michael O'Harro, representing the International Disco Assn., awarded Wardlow with a gold record plaque.

Billboard's Oct. 9 issue listed the 28 award categories and their winners.

Other winners in the disco deejay of the year category are: Tom Savarese of the Sandpiper, New York; Paul Dougan, Studio One, Los Angeles; John Hedges, The City, San Francisco; Kurt Borusiewicz, D.C.A., Philadelphia; Michael Mel Konian, Club Fever, Detroit; Artie Feldman, Sunday's, Chicago; Jim Stuard, 1270 Disco, Boston; Tom Neff, Sportspage, Denver; David Lowe, Windward Resort, Miami; Jim Burgess, The Casbah, Atlanta, Ram Rocha, Old Plantation, Houston; Bill Owens, Lost & Found, Washington, D.C.; Gary Larkin, The Giraffe, Pittsburgh; Paul Werth, Boren Street Disco, Seattle; Victor Ocasio, Puerto Rico, and Emperor Rosko of the U.K.



The tops in disco entertainment keeps conventioners busy doing the newest dances.

Just Leave It To
The **SYLVERS**TM

To Come Up With
SOMETHING SPECIAL!

(ST-11580)

Their new album includes their new smash single,
HOT LINE⁽⁴³³⁶⁾
and nine other songs performed by the entire Sylvers family!



**THE SYLVERS — PERFORMING ON TELEVISION FOR A
COMBINED AUDIENCE OF OVER 150,000,000 VIEWERS!**

October 9 Don Kirshner's Rock Concert — NBC
October 10 Cos — The Bill Cosby Show — ABC
October 30 American Bandstand — ABC
November 7 Sonny & Cher — CBS
November 25 Van Dyke & Company — NBC

Direction & Management: Al Felt
1900 Avenue Of The Stars
Los Angeles, California 90067



Produced by Freddie Perren
for Sylro Enterprises, Inc.

Copyrighted material

NOW MILLIONS WILL HOLD



D A NEW WORLD RECORD

Announcing the release of a new album from the Electric Light Orchestra. The first established hit on the album is "Livin' Thing."

And there are still a record breaking number of songs that will be emerging from "A New World Record."

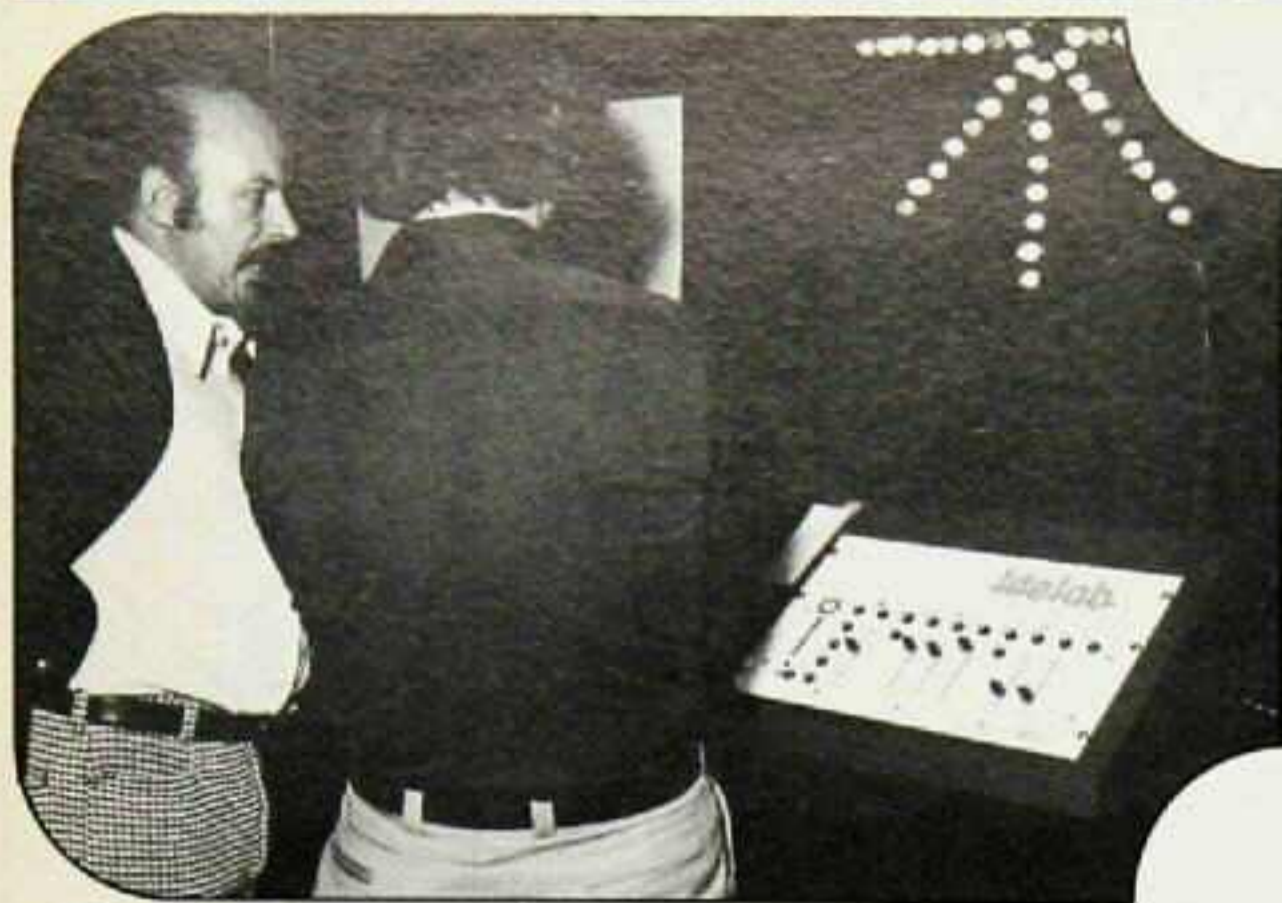
It's an event. On United Artists Records and Tapes.



Produced by Jeff Lynne.

UA-LA679-G  

Copyrighted material



Sound and lighting manufacturers' wares draw plenty of interested eyes and ears at the Forum as attendees see first-hand what's new for clubs from the industry's leading manufacturers.

Exhibit Floor Sight and Sound Competition Heats Up

By STEPHEN TRAIMAN

NEW YORK—The difference between Billboard's Disco Forum I last January and the just-concluded Disco II was most evident on the exhibit floor. The sophistication on both the club owner and deejay level was apparent in the informed questions asked at virtually every display as well as the healthy skepticism about equipment claims.

More than 20 sound firms, 20 lighting companies and at least a half-dozen video systems shared approximately 90% of the 80-plus exhibit booths, with the balance made up of franchising, service and accessory firms.

Included were several from the U.K., basically looking to extend their lines to the U.S. Both D.J.

Electronics Ltd., already with a Canadian base in Burnaby, B.C., and Optikinetics Ltd., firmed up their first distributors. Pulsar, Cambridge, England-based which lays claim as the largest global manufacturer of lighting controllers, named Capitol Stage Lighting as its new U.S. distributor.

The first creative video software, in both videocassette and super 8m.m. film cassette, made its appearance at Disco II, but hardly in any quantity sufficient to feed the voracious appetites of the disco public.

All three exhibitors who showed software—InterVision Distributors, Video Vision and Video Disco—acknowledge that each has perhaps

20 to 25 hours of "prime disco visuals" in the can, or will have this supply in the near future.

At the same time, those clubs that can intelligently support a video software investment that realistically can run from \$500 to \$2,000 a month on an annual contract basis, are not about to sign up for any network that doesn't afford at least 60 to 75 hours of programming.

The "chicken or the egg" syndrome that is evident in many other areas of the music industry also applies here, with each of three firms offering a smattering of top disco artists, but admitting the major labels have yet to "see the light" on the viability of disco video software

as a hot promotional medium.

Portability was in much more evidence on the exhibit floor, a testament to the growth of the disco deejay as a mobile entrepreneur, carrying his music to smaller clubs, campuses and private parties across the continent.

The range of pricing for portable systems also is a much bigger spread, with ample combinations running from about \$500 on up, depending on the sophistication desired. Here, too, the competition from the U.K. is apparent, with some highly professional units at solid prices seen on the floor.

Although the sound was deafening—despite the best efforts of the exhibit coordinator to keep the level

below 105 dB—and actually self-defeating since these firms blasting the loudest couldn't hear their own prospects, the new lighting took an equal share of the action.

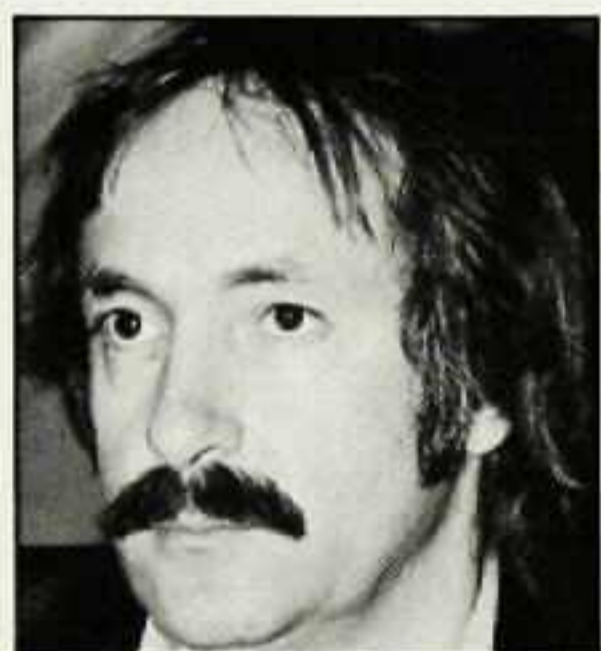
The laser controversy was not addressed directly, but several smaller companies showed the hologram systems, and a handful were featuring "safe, low level" laser guns or projectors with various guarantees based on actual in-club or industrial usage.

Computerized dance floors came into their own, with the exhibit area affording actual setups and the Billboard disco floor in the banquet ballroom, by Rocronics, making the visual appeal a reality.

OCTOBER 23, 1976, BILLBOARD



Vince Finnegan



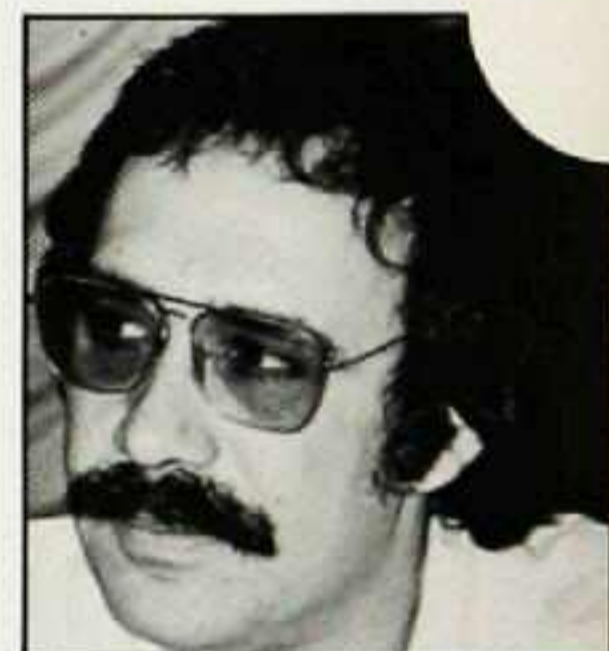
Al Coury



Bob Reno



Joe Cayre



Stan Bly

A 'Hot Seat' Session Provokes Heated Participation

All Join In To Touch Industry Bases

NEW YORK—The closing "Hot Seat" session featured many key executives from all facets of the disco industry, and was among the best attended of the four-day conference.

In the spirited three-hour question-and-answer session moderated by Bill Wardlow, Forum director, the near-capacity audience was briefed on almost every aspect of the snowballing industry.

Tom Jayson, president of the franchised 2001 Clubs of America, urged the audience to seek the advice and help of experts in the industry if they feel moved to get into any aspect of the business. He praised the concept of the franchised Murray The K Discos On Wheels, and suggested that the audience explore all the pros and cons of membership, dress codes, cover and minimum charges, and other intricacies of running a club before actually getting into the business.

His associate, Jim Kowalczyk, revealed that 2001 Clubs plans to open up to 20 more franchised locations within the next calendar year.

He promised potential investors a return of their money within nine to 12 months of opening one of the locations, and talked about the startup cost of such a venture.

Scott Forbes, Studio One, L.A., suggested special attractions for slow days at a club, and reiterated the importance of adequate financing in opening a club.

Michael O'Harro of the Tramps Discotheque in Washington, D.C., warned prospective disco operators to look beyond their startup costs to what they will do with a club after it has opened to the public. He urged foresight in planning, and stressed that clubs should be built and operated to withstand the tests of time.

His associate, Jack Duvall, touched on the emergence of the International Discotheque Assn., and the role it is playing in helping its members protect their names and logos, in getting names listed in the yellow pages of the telephone directory, and the association's po-

sition on performance fees charged by ASCAP and BMI for music played in discotheques.

Van McCoy, artist, writer and producer, talked about the disco record, and disclosed that he does not necessarily go into a studio to produce a "disco" hit, but rather works on a hit record, which would almost inevitably extend to the discotheques. He also saw the evolution of greater sophistication in the music played in discotheques.

Al Coury, president, RSO Records, endorsed McCoy's disclosure that more record labels and their producers think first in terms of a hit record and later as a disco record. He also equated the discos

of today with the "record hops" of two decades ago, calling them important proving grounds for records.

Other endorsements for the hit record over the disco record theory came from Anita Wexler, Phonogram/Mercury, and Howard Smiley, TK Productions. Wexler expressed the hope that current confrontations between radio and disco deejays will soon be resolved, as will existing problems among disco record pools and their members. She said that Phonogram/Mercury was taking a long, hard look at the disco market.

Joe Cayre of Salsoul Records and Dennis Ganim of Pyramid/Rockette came out in support of the disco record as an entity unto itself. Cayre stressed that disco has been the primary reason for Salsoul's present run of success, and said, "We believe in discos, we produce for discos, and we consider discos as super first class citizens."

Ganim called for the education of radio personnel and record retailers who still look on disco as the ugly duckling of the music industry.

In defense of the big record labels, Mark Kreiner of M.K. Productions, Los Angeles, said record companies have begun accepting the fact that disco is much more than a passing fad.

Jane Brinton of Aristocrat Discotheques, Los Angeles, argued for professionalism in the business, stating that this was the only way to ensure success and longevity of the industry. She also urged disco owners to look at European discos and see how their successes can be applied here. She also called for serious and continued communication between all facets of the industry so that a broader understanding of each other's needs may be achieved.

A.J. Miller, a Los Angeles disco deejay, also called for professionalism, especially among disk jockeys whom he described as being crucial to the success or failure of a disco.

Coverage provided by Radcliffe Joe, Jean Williams, Stephen Traiman, Jim Fishel, Eliot Tiegel; photos by Jim Hale and Tony Lowe.

(Continued on page 52)



... celebrates its Independence!

... with its independents

ABC RECORDS & TAPES
SEATTLE, WASHINGTON

ALL SOUTH DISTRIBUTORS
NEW ORLEANS, LOUISIANA

ALPHA DISTRIBUTORS
NEW YORK, NEW YORK
HARTFORD, CONNECTICUT
BOSTON, MASSACHUSETTS

ALTA DISTRIBUTORS
PHOENIX, ARIZONA

BEST RECORD DISTRIBUTORS
BUFFALO, NEW YORK

BIB DISTRIBUTORS
CHARLOTTE, NORTH CAROLINA

ERIC OF HAWAII
HONOLULU, HAWAII

HEILICHER BROTHERS
DALLAS/HOUSTON, TEXAS
MIAMI, FLORIDA
MINNEAPOLIS, MINNESOTA
ST. LOUIS, MISSOURI

HOT LINE DISTRIBUTORS
MEMPHIS, TENNESSEE

M.S. DISTRIBUTING COMPANY
CHICAGO, ILLINOIS
DENVER, COLORADO
SAN FRANCISCO, CALIFORNIA

MUSIC CITY DISTRIBUTORS
NASHVILLE, TENNESSEE

MUSIC TREND DISTRIBUTORS
DETROIT, MICHIGAN

PROGRESS RECORDS
CINCINNATI, OHIO
CLEVELAND/PITTSBURGH

RECORD MERCHANDISERS
LOS ANGELES, CALIFORNIA

SCHWARTZ BROTHERS
WASHINGTON, D.C.
BALTIMORE, MARYLAND
PHILADELPHIA, PENNSYLVANIA

STAN'S RECORDS
SHREVEPORT, LOUISIANA

TARA DISTRIBUTORS
ATLANTA, GEORGIA



MONUMENT

MONUMENT RECORD CORPORATION
21 MUSIC SQUARE EAST
NASHVILLE, TENNESSEE 37203
(615) 244-6565



Member of Parliament has a ball.



Carole Williams and her group keep the mood bouncy.



Two individual stylists: Vicki Sue Robinson and George McRae.



Loleta Holloway: happy sounds.

Warm 'Hot Seat' Session

OCTOBER 23, 1976, BILLBOARD

Continued from page 50
ure of a club. He expressed the hope that a strong, viable disco deejay association will be formed to exchange ideas, discuss problems and minimize hassles.
Maureen Orth of Newsweek Magazine saw discos as having a tremendous effect on the behavior patterns of people, affecting their entertainment styles, their clothes and their dances. She described the disco phenomenon as a subculture of the 1970s, and claimed it even

helped keep street gangs of the South Bronx in line during the past summer.
Dr. Richard Iacobucci, Roctronics, slammed exhibitors at the show for raising their sound levels to excruciating levels, and called for the elimination of audio torture in clubs, and the introduction of audio quality.
Larry Silverman of Digital Lighting touched on the importance of interaction between sound and lighting manufacturers.



Double Exposure socks it to the crowd with its rich, funky sound.



Tom Jayson



A.J. Miller



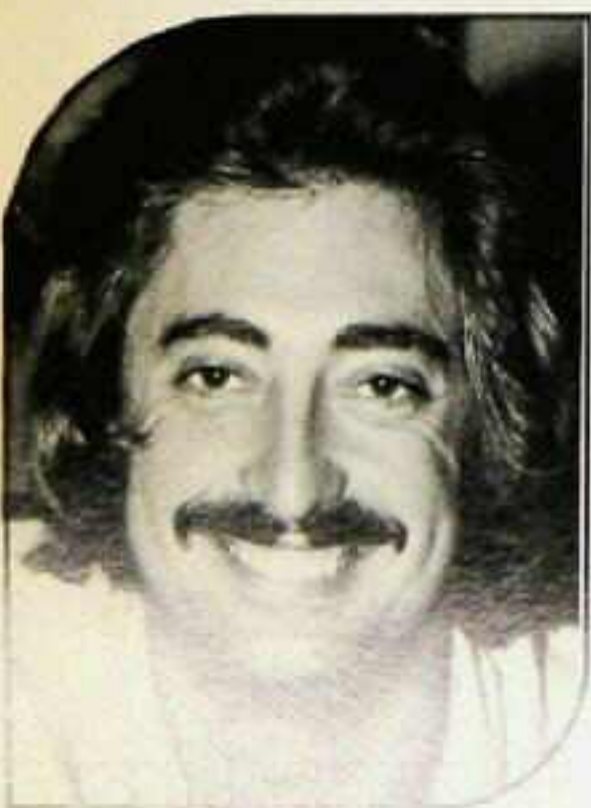
Van McCoy: top arranger, instrumentalist.



Vicki Sue Robinson: most promising new artist.



Freddie Perren: top producer.



Mark Kramer



Larry Silverman



Ken Cayre: accepting for Salsoul Orchestra.



Earl Young: a Tramp, tied for top artist with K.C. & the Sunshine Band.



Florence Greenberg: accepts for best single.

Disco II: A Forum Report Sizzling Acts Help Registrants Unwind

NEW YORK—Some of the top, award-winning acts in the industry were on hand at Disco II to entertain and help registrants unwind after exacting schedules of seminars, workshops, and closed-door meetings.

Among the groups that performed were Tramps, Atlantic Records; which romped away with three top Disco II awards; Jakki, Pyramid Records; the Salsoul Orchestra, Salsoul Records, which was named best disco orchestra; Vicki Sue Robinson, RCA Records, most promising new disco artist; Carol Williams and Double Exposure, both on the Salsoul label; and Loleta Holloway, on the new Gold Mine label.

Thursday's (Sept. 30) entertainment was enlivened by a special concert by Gloria Gaynor, Polydor Records. Also appearing were the Manhattans, CBS, and the Whispers, RCA.

Wednesday's (Sept. 29) entertainment featured the Commodores, Motown; the Brass Construction, UA Records; and Rick Dees & His Cast of Idiots, Polydor.

Tuesday's audiences were rewarded by outstanding performances by such TK Records artists as the Ralph MacDonald Band, Miami, Foxy and George MacRae. These were supported by Ecstasy, Passion & Pain, Roulette Records; and Parliament, Casablanca Records.

The groups performed in a specially constructed discotheque environment made possible by Altec Lansing, American Laser, Crescendo, Inc., Digital Entertainment, Hollywood Sound, Power Audio, Rocrtronics, Taurus Industries, Times Square Theatrical & Studio Supply Corp., and Video Disco.

The entire project was coordinated by Walter Kole of Power Audio, Anaheim, Calif.

More Forum Award Winners



Marc Paul Simon: accepts for Casablanca, top label.



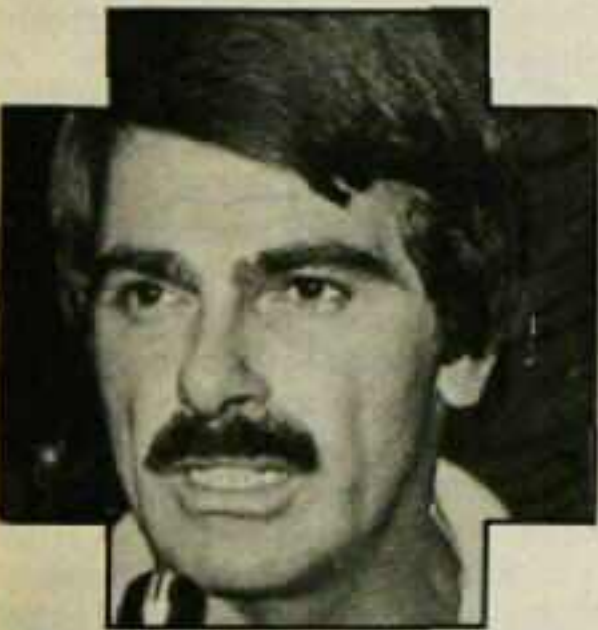
Dan Chasky: accepts for Diana Ross' top radio single.



Bobby DJ: tied for DJ of the year with Tom Savarese.



Dave Todd: RCA's top label promo man.



Tom Moulton: top disco mixer.



Norby Walters: top concert promoter.



Bill Wardlow receives a special award from Barry White for his contributions to the growth of disco.

Sound Business

MEWS MUSES HER JOB

She Puts a Little Ginger In Studio



GINGER MEWS: General Manager of Filmways/Wally Heider Recording in San Francisco.

SAN FRANCISCO—Ginger Mews is one of the more unique personages in the male-dominated recording studio field.

In addition to being a woman, she's been running this city's wing of the Filmways/Wally Heider Recording Studios operation since being elevated to general manager last April.

"Some of the male producers who come in here are a little amazed at first," she laughs, "that I even know the right words to use and have the authority to do whatever has to be done here like ordering equipment or that type of thing. Some don't want to believe it so it's taken a little getting used to."

Ginger, a Wisconsin native, began her career in the business in 1963 when she emigrated to the West Coast and landed a job with Coast Recorders in the Bay Area. After that came stints at an ad agency, a traffic manager position at Heiders when they opened the first 16-track facility in Northern California, studio manager posts at Pacific Recorders in San Mateo and later at Sausalito's Record Plant, and finally back at Heider in 1974 as traffic and assistant manager.

In April, Ron Trowbridge, president of the home base operation in Los Angeles, gave her the general manager title of the Bay area facility that now boasts three, 24-track music studios and one media studio.

Ginger describes her job this way: "I'm a liaison between clients and personnel which often means matching personalities, keeping everything in all areas running smoothly over a seven-day, 24-hour period, get whatever equipment has to be gotten on a moment's notice, hire people, oversee the budget and keep Ron posted on developments."

She generals a staff of 21 which includes four engineers, five second engineers, five maintenance personnel, as well as the various other studio positions.

"Everyday is different," she adds trying to describe a "typical" day. "Basically, when I come in I check to see if the previous night went off without a hitch, check scheduling, check invoices,

begin conducting client interviews and the day usually builds from that to a crazy crescendo." The day usually ends for her around six or seven when the studio is being shifted over to the night session.

Recently, a film crew did a segment for "The Streets Of San Francisco" television series over a two-day period in one of the rooms.

"The studio business here," she elaborates, "is very competitive because we are a little smaller town. Our image is basically homey and we're a little older and funkier. We're not into a glitter scene but we're hardly conservative either."

"Surprisingly, there is a rather large community of musicians here although there certainly isn't the session work available that there is in L.A. Interestingly, 150 records, both albums and singles, were put out last year by Bay Area musicians with no label backing. I think there's an even greater potential and I'd like to see more a&r people here. I'd like to see more aggressive record industry people here generally. That's a problem. Why should local talent always have to go down to L.A.?"

Ginger notes that the studio's business has been up rather significantly lately, around 30% over last year, something she attributes to perhaps labels loosening up, more demos being made, and just an upswing in recording.

"Whatever the reason," she concludes, "our business is thriving." **JIM McCULLAUGH**

Studio Track

By JIM McCULLAUGH

LOS ANGELES—Penny Marshall and Cindy Williams, "Laverne And Shirley" to millions put the final touches on their Atlantic LP at Devonshire Studios here. With material consisting of '50s tunes, Jimmy Hassell and Sid Sharp produced with Ron Malo on the console. Pete Bennett is executive producer.

Maxine Nightingale cut tracks and vocals on her upcoming UA album at Silvery Moon Studios, Pierre Tubbs producing and James Armstrong engineering.

Producer David Anderle wrapped up Rita Coolidge's new LP, engineering by Kent Nebergall, at Sunset Sound Recorders. Seals & Croft was also in with producer Louis Shelton doing string and vocal overdubs. Joe Bogen behind the console with help from Reed Stanley and Nebergall. Valerie Carter is finishing up her new LP project, George Massenburg at the board with help from Jack Rouben and Stanley. Earth, Wind, & Fire dropped in to do some overdubs for that LP. John Haeny cut tracks for Richard Torrance with Haeny both producing and engineering with his assistant Paul Black.

Clive Davis popped into Paramount Recording Studios to listen to tracks on The Alpha Band's first LP for his label. Jean Luc-Ponty concluded his third album there also and then snatched his engineer, Larry Hirsh, for a European tour.

Westlake Audio was host to Earth, Wind, & Fire for vocals and mixing on its new LP produced by Maurice White and Charles Stepney, engineered by George Massenburg with Dean Rod assisting.

Filmways/Wally Heider had Syreeta Wright in working her LP produced by Leon Ware with Bert Szepil and Bill Bromes sharing the console chores. The Lettermen dropped by for some vocal overdubs, Mike Lietz engineering. Gene McDaniels produced Jimmy Smith, Doug Rider at the board. Continuing projects include Tony Orlando Show prerecords and sound for "Rock Concert." Heider remotes were done at the Ahmanson Theatre for Diana Ross (co-ordinated by Guy Acosta) and Santa Monica Civic for Tower Of Power.

ABC's Dirk Hamilton has been working at Mama Jo's being produced by Stan Goldman. . . . New MCA group Fresh has been putting in time at L.A.'s Record Plant overdubbing and mixing under the production eye of John Ryan.

The New Riders spent a week working on its LP project at Record Plant, Sausalito. . . . Tony Bennett and Bill Evans were in at Columbia Recording Studios in San Francisco working on an LP, Helen Keane producing and Don Cody behind the board. Lenny White, backed by Verdeen White of Earth, Wind, & Fire was also in produced by Pat Gleason and engineered by Cody. Projects at the mastering room include new albums by the Pointer Sisters and Phoebe Snow, both produced by David Rubinson.

Rubicon, San Francisco-based group led by Jerry Martini, formerly Sly Stone's horn arranger, is working on an LP at the Record Plant in Sausalito, Calif., under the production eye of George Daley. Other group members include former members of Red Bone and Cold Blood.

Jagiello In Studio Buy

By JOHN SIPPEL

LOS ANGELES—Howard Warren, veteran soundtrack and television music recording chief, has sold his Warren Studios, Miami, Fla. to Wally Jagiello, long-time owner of the JayJay, Bonfire, Polka Tone and Drum Boy labels.

Warren, who has moved here to open a new studio facility in nearby Santa Monica, opened the Miami combination studio/office building in 1964. Jagiello says he is remodeling the two studios preparatory to a Nov. 30 opening. The studios are 50 by 40 and 30 by 25 feet.

Jagiello, a long-time polka band-leader and recording artist, will dub the studios Li'l Wally Studios. Jagiello says he is negotiating with sev-

eral polka bands to record for jay-jay now that he has acquired the facility.

He also intends to build a videotape wing for full features and commercials. He is conferring with Herman Spero, long associated with polka video shows and one-time producer of a weekly syndicated rock music tv show, to handle the video side. That end of the business would be called Happiness Inc. Linn Burton, air personality pioneer in Chicago, will handle actual pitching of the tv spots.

Paul Stanczyk, who has been with Belair Studios, Chicago, will oversee recording facilities.

OCTOBER 23, 1976, BILLBOARD

'PLAY THAT FUNKY MUSIC'

Wild Cherry, Named For Cough Drops, Eyes Gold

By ED HARRISON

LOS ANGELES—Few bands strike gold the first time around, but that's exactly what's happened to Ohio-based Wild Cherry, a white soul group, with its No. 1 single, "Play That Funky Music."

Already with a gold single and album to its credit, Bob Parissi, guitarist, writer, lead vocalist and producer of the group quickly makes it known he is adamantly against being typed a disco group.

"We're an electric funk people's band," says Parissi. "We're trying to do a white thing to r&b music, adding some heaviness to it."

Wild Cherry is also the first act signed to newly formed Sweet City Records, distributed by CBS/Epic. Parissi credits Carl Maduri of Sweet City for giving the band a chance.

The five-piece band consists of Bryan Basset, lead guitar; Allen Wentz, bass; Ron Beitle, drums; Mark Avsee, keyboards; and Parissi.

Parissi says the band's next album will be more diversified and geared for FM play. He adds that there will be experimentation with different recording techniques including more electrical effects and reverb.

Although the present band has been together 13 months, Wild Cherry in other alignments has been kicking around for six years. "The



Wild Cherry: Striking gold early

present members fit well and have changed with the times," says Parissi.

As for the naming of the group, Parissi tells how Wild Cherry came to be. "I was in the hospital and trying to get the band together. I just couldn't wait to get out. Someone asked what we'd call the band and the first thing I saw was a box of cough drops. I said 'I don't care what we call it as long as I get out of here.' Hence Wild Cherry."

Parissi says there are no external pressures put on the group to duplicate its initial success. "There's pressure from myself to prove we weren't a fluke. I think success gains in strength or else you go down in history as a group with a brief heyday."

Wild Cherry is in the midst of a major tour with the Isley Brothers and the Average White Band. It will also make television appearances on "American Bandstand," "In Concert" and "Midnight Special."

"Our shows have been well received. Blacks love it despite black promoters telling us white band aren't received well because of the color barrier," says Parissi.

3 Kidnappers Get Jail Terms

PHILADELPHIA—Three local men who kidnapped an official of a concert promotion agency here, demanding 50% of the business as a ransom, were sentenced by U.S. District Court Judge John P. Fullam here to varying terms. Gregory Turner was sentenced to an indeterminate term not to exceed six years Sept. 20; Willie James London was given 12 years; and Andrew Bradshaw was sentenced earlier to an indeterminate term.

They were convicted of kidnapping George M. Carey, president of Northeastern Syndic, on Aug. 23, 1975. He was rescued unharmed in New Jersey. Donald Manno, prosecutor with the U.S. Organized Crime Strike Force, said the three demanded a half-share of the business and offered Carey a \$750,000 "Mafia" loan.

New Jersey Spot

MORRISVILLE, N.J.—Concert promotion team of Schorr & Stulman has taken over the old Knights Inn here, renamed it Royal Welcome, with plans for weekday concerts and weekend rock dancing. Sunday nights will see the room run as a coffeehouse with live entertainment.

Weekday concerts kicked off with Nektar, David Sancious, and U.S. Radio Band.

L.A. Studio To Court In Dispute

LOS ANGELES—Sound City Inc., a local recording studio, has instituted suit against 8 Star Inc., and Terry Rae, Michael Rummans, Ruben Fuentes, Bobby Drier and Mark Anthony in Superior Court here. The defendants are alleged to owe the studio \$6,996 for studio time and engineering provided to Merryweather, a group.

Top Arena Boxoffice Draws Over 6 Months

Rank	ARTIST—Promoter, Facility, Dates *DENOTES SELLOUT PERFORMANCES	Total Ticket Sales	Ticket Price Scale	Gross Receipts
1	ELTON JOHN—Ron Delsener, Madison Square Garden, New York, Aug. 10, 11, 12, 13, 15, 16, 17 (7)	138,600	\$7.50-\$9.50	\$1,237,731
2	ELTON JOHN—Concerts West/Jerry Weintraub, Stadium, Chicago, July 26, 27, 28, 29 (4)	76,891	\$6.50-\$8.50	\$700,186
3	ELTON JOHN—Cellar Door Concerts, Capital Centre, Landover, Md., June 29, 30, July 1 (3)	68,924	\$9.50	\$603,085
4	ELTON JOHN—Electric Factory Concerts, Spectrum, Philadelphia, July 6, 7, 8 (3)	57,000	\$8.50-\$9.50	\$528,603
5	EARTH, WIND & FIRE/RAMSEY LEWIS/EMOTIONS—Dimensions Unlimited, Capital Centre, Landover, Md., July 30, 31 & Aug. 1 (3)	56,361	\$6.50-\$8.50	\$443,890
6	ELVIS PRESLEY—Concerts West/Mid-South Concerts, Riverfront Coliseum, Cincinnati, March 21 (2)	35,080	\$7.50-\$12.50	\$407,274
7	EARTH, WIND & FIRE/RAMSEY LEWIS (9/3)/EMOTIONS (9/4)—Pacific Presentations, Forum, Inglewood, Calif., Sept. 3, 4 (2)	35,000	\$6.50-\$8.50	\$370,000
8	WINGS—Electric Factory Concerts, Spectrum, Philadelphia, May 12, 14 (2)	37,000	\$7.50-\$9.50	\$336,000
9	CHICAGO—Wolf & Rissmiller, Forum, Inglewood, Calif., March 29, 30 (2)	34,411	\$6.75-\$8.75	\$281,230
10	EAGLES/BOZ SCAGGS—Electric Factory Concerts, Spectrum, Philadelphia, July 27, 28 (2)	33,096	\$6.50-\$8.50	\$262,000
11	DAVID BOWIE—Electric Factory, Spectrum, Philadelphia, March 15, 16 (2)	36,000	\$6.50-\$8.50	\$260,000
12	CAT STEVENS—Ron Delsener, New Madison Square Garden, New York, March 4 & 5 (2)	33,400	\$7.50-\$8.50	\$250,000
13	WINGS—Bill Graham, Cow Palace, San Francisco, June 13, 14 (2)	29,000	\$8.50	\$246,500
14	EAGLES/LINDA RONSTADT/JACKSON BROWNE/DAN FOGELBERG—Cellar Door Concerts, Capital Centre, Landover, Md., May 14	18,800	\$7.50-\$9.75	\$214,050
15	JEFFERSON STARSHIP/JEFF BECK—Ron Delsener, Nassau Coliseum, Uniondale, N.Y., Aug. 25, 26 (2)	26,000	\$7.50-\$8.50	\$212,000

At Arena Concerts, John Champ Grosser

By NAT FREEDLAND

LOS ANGELES—The top 15 arena stands in the first six months of the Top Boxoffice Chart yield several awesome trends. Elton John's summer tour of the East took all four highest slots and Philadelphia's Electric Factory had four of the 15 highest-grossing shows, all at the Spectrum, plus the 17 and 18 positions.

New York's Ron Delsener had three of the top 15 shows, numbers 1, 12 and 15. His highest two were at Madison Square Garden and the third was with Jefferson Airplane at Nassau Coliseum.

Impressive tallies were racked up by two new facilities. Capital Centre in Landover, Md., serving Washington, D.C., and Baltimore appeared in the top 15 three times, twice for Cellar Door Productions and once for Bill Washington's Dimensions Unlimited.

Cincinnati Riverfront Stadium had the number 6 position with Elvis Presley and also 17 and 18 with two Electric Factory shows headlined respectively by Frank Sinatra and, again, Elton John.

Three headline acts appeared twice apiece in the top 15. Earth, Wind & Fire, this year's phenomenon of soul-pop concert crossover, were 5 and 7.

Wings took numbers 8 and 13. The Eagles were 10 and 14. Chicago had the number 9 slot and was also 16 for Bill Graham at the Cow Pal-

ace. Graham's Wings date at the Cow Palace was number 13.

The Inglewood Forum serving Los Angeles had two top 15 shows, an Earth Wind & Fire date promoted by Pacific Presentation at 7 and the number 9 Chicago show promoted by Wolf & Rissmiller.

Concerts West was partnered in two top 15 co-promotions, the number 2 Elton John stand at Chicago Stadium and Elvis's number 6 show in Cincinnati.

In dominating the top four positions on the boxoffice arena six month survey, Elton turned in two three-night sellouts, one four-nighter and the New York seven-nighter.

If Elton's two Dodger Stadium (L.A.) concerts of Oct. 26-27, 1975 had taken place in the six months the Top Boxoffice Chart has been in existence, the total gross of \$1,237,731 would have topped Billboard's 10-2 issue stadium boxoffice roundup.

The combined gross for all top 15 arena shows of the past six months was \$6,352,549. These figures were provided by Top Boxoffice chartist Bob Welsch.

Blues Big In N.O.

NEW ORLEANS—Jed's mini-concert hall here soldout for blues shows by Freddie King and another four by blues act Sonny Terry & Brownie McGhee in September.

Talent In Action

PETER FRAMPTON

Madison Square Garden, New York

Frampton would be the ideal teen idol if much of his audience wasn't slightly overage. It was mostly 20-year-olds, both male and female, who were standing on their chairs Oct. 10, cheering, clapping and straining to see.

The tremendous crowd response to each of Frampton's moves and gestures has to call up echoes of old Beatles days, and his own McCartneyish gift for melody reinforces that feeling. The show was a throwback in another sense as well: it included no gimmickry, none of the theatrics or special effects so routinely overused at major concerts. Good music, simply presented, was plenty for everybody.

Frampton opened with a brief solo set, accompanying himself on acoustic guitar and filling the room easily. He created an instant rapport with this low-key, unpretentious entrance, and effectively shrank the hall to manageable size by attitude alone. The illusion continued while he was joined by his band, blessedly not over-amplified.

The famous A&M live album is by now familiar to most ears in the Western world, so it is hardly necessary to point out that Frampton is an accomplished and engaging stylist on both acoustic and electric guitar, and a fine singer, particularly on the gentler material. Throughout the evening the audience was startlingly attentive, reacting rather than anticipating, though they certainly knew all the songs. The biggest response they gave was not for any of the hit singles, but for "I Wanna Go To The Sun," as if something in the earnest, confused lyrics struck home powerfully, like an anthem about themselves.

Any song in the show could have stood out as a well-made piece of pop writing, but by the end of a whole Frampton evening, the effect is weak-

ened just a bit. As a writer, Frampton is still limited both in style and substance. A good amount of his music could be strung together in a medley without change of tempo or key, not really repetitious, but breaking no new ground. On the other hand, he does come up with the occasional masterpiece, like "Sail Away" or the instrumental "Penny For Your Thoughts," which show the potential artistry he is still growing into.

NANCY ERLICH

MARVIN GAYE

Royal Albert Hall, London

Britain has seen all too few of America's soul superstars in recent years. Even those who have crossed the Atlantic in the past seem reluctant, for reasons financial or otherwise, to do so today. That Marvin Gaye had never sung a concert in this country before his appearance at London's Royal Albert Hall Sept. 27 made the occasion even more mouth-watering.

It turned out to be nothing less than a main event. The man's creative energy on disk, exemplified by albums like "What's Going On" and "Let's Get It On," could not fail to translate into pure dynamism in person. He stalked every corner of the stage, and his crystal-clear, soulful voice swooped and dived effortlessly across the masterful backdrop provided by his musicians.

What made the show as interesting as it was exciting was Gaye's attitude to all his songs, new and old. The music he has developed lately—loose, relaxing, socially aware—is almost the antithesis of his output of the 1960s which was strictly structure, tense and elementary.

He clearly prefers the latter style, to the point where the older material was treated in much the same style as the new. Hence, "Ain't That Peculiar," "How Sweet It Is," "Little Darling," "I Heard It Through The Grapevine," "Hitch

Unsurpassed in Quality

GLOSSY PHOTOS 14¢ EACH IN 1000 LOTS

1000 POSTCARDS \$65.00

100 8x10 \$17.95

CUSTOM COLOR PRINTS \$89 per 100

COLOR LITHO \$195 per 1000

COLOR POSTCARDS \$180 per 3000

MOUNTED ENLARGEMENTS 20"X30" \$14.00 30"X40" \$20.00



A Division of JAMES J. KRIEGSMANN
165 W. 46th St., N.Y. 10036
(212) PL 7-0233

thanks

BARRY MANILOW

for recording with us at

united western studios

a UIC company

6000 Sunset Blvd., Hollywood, Ca. 90028

(213) 469-3983

Billboard Top Boxoffice

Copyright 1976, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

Rank	ARTIST—Promoter, Facility, Dates *DENOTES SELLOUT PERFORMANCES	Total Ticket Sales	Ticket Price Scale	Gross Receipts
------	---	--------------------	--------------------	----------------

Stadiums & Festivals (More Than 20,000)

1	GRATEFUL DEAD/THE WHO, "Day On The Green" #8—Bill Graham, Coliseum, Oakland, Calif., Oct. 9, 10 (2)	94,732	\$11-\$12.50	\$1,042,520
---	--	--------	--------------	-------------

Arenas (6,000 To 20,000)

1	THE WHO/MOTHER'S FINEST—Wolf & Rissmiller, Sports Arena, San Diego, Calif., Oct. 7	13,842	\$6.75-\$8.75	\$108,041
2	CHICAGO—Electric Factory Concerts, Riverfront Coliseum, Cincinnati, Ohio, Oct. 10	15,668	\$6-\$7	\$103,926
3	THE WHO/MOTHER'S FINEST—Feyline Inc., Coliseum, Phoenix, Ariz., Oct. 6	11,983	\$6.50-\$8.50	\$94,719
4	LYNYRD SKYNYRD/JOURNEY/ARTFUL DODGER—John Bauer, Coliseum, Seattle, Wash., Oct. 8	12,100	\$6-\$7	\$75,450
5	JEFF BECK/BILLY COBHAM & THE GEORGE DUKE BAND—Electric Factory Concerts, Spectrum Theater, Philadelphia, Pa., Oct. 9	11,766	4.50-\$6.50	\$73,381*
6	BLACK OAK ARKANSAS/MAHOGANY RUSH/ANGEL—Sunshine Promotions, Coliseum, Indianapolis, Ind., Oct. 9	12,500	\$5.50-\$6.50	\$71,263*
7	LYNYRD SKYNYRD/JOURNEY/ARTFUL DODGER—John Bauer, Coliseum, Portland, Ore., Oct. 9	10,500	\$6-\$7	\$64,820
8	BLUE OYSTER CULT/MONTROSE/JAY FERGUSON—Electric Factory Concerts, Riverfront Coliseum, Cincinnati, Ohio, Oct. 9	9,576	\$5.50-\$6.50	\$56,324
9	JEFF BECK & THE JAM HAMMER GROUP/BOSTON/HEART—Ruffino & Vaughn, Civic Center, Providence, R.I., Oct. 7	7,000	\$5.50-\$7.50	\$49,000
10	BOB SEGER/STARZ—Rick Kay, Bowen Field House, Ypsilanti, Mich., Oct. 8	5,234	\$6-\$7	\$35,178

Auditoriums (Under 6,000)

1	LABELLE—Electric Factory Concerts, Tower Theater, Philadelphia, Pa., Oct. 8, 9 (2)	5,952	\$5.50-\$7.50	\$38,906*
2	TOWER OF POWER/AL JARREAU—Fun Productions, Civic Audit., Santa Monica, Calif., Oct. 8, 9 (2)	4,467	\$6.50-\$7.50	\$33,257
3	JACKSON BROWNE/ORLEANS—Monarch Enterprises, Dome Arena, Rochester, N.Y., Oct. 7	4,265	\$6-\$7	\$26,375
4	BRUCE SPRINGSTEEN—Pacific Presentations, Old Spanish Days, Santa Barbara, Calif., Oct. 5	3,013	\$6.50-\$8.50	\$24,207
5	JEFF BECK/HEART—Ron Delsener, Palladium, N.Y.C., Oct. 8	3,401	\$6.50-\$7.50	\$23,700*
6	BILLY COBHAM/GEORGE DUKE/NEW TONY WILLIAMS LIFETIME—Ron Delsener, Palladium, N.Y.C., Oct. 10	2,900	\$6.50-\$7.50	\$18,555
7	HEAD EAST/LANDSLIDE—Contemporary/Crisis Fritz, Shrine Mosque, Springfield, Mo., Oct. 9	3,300	\$5	\$16,315*
8	CRUSADERS—C.U. Program Council/Tour De Force, Macky Audit., Boulder, Colo., Oct. 9	2,300	\$5-\$6.50	\$12,000
9	RICHIE FURAY/RICK SPRINGFIELD—Wolf & Rissmiller, Civic Audit., Santa Monica, Calif., Oct. 7	1,532	\$5.50-\$6.50	\$9,958

Anaheim Profits From Rock Shows

LOS ANGELES—Nearby Anaheim Stadium turned in \$564,000 to its home city from rentals, concessions and parking for six rock shows this summer that grossed \$3,153,000.

Anaheim city gets 10% of gross ticket sales, all parking fees and most concession profits from rock events at the 55,000-seater.

Tom Liegler, general manager of the stadium, says the facility would still be in the red without rock profits. He is hoping for 10 concerts next summer.

The 1976 shows, which drew 318,000, were promoted by either Wolf & Rissmiller or Fun Productions and headlined the Who, Beach Boys, Peter Dinklage, ZZ Top, Kiss, Aerosmith and Yes.

Malvina Reynolds At Kid Workshop

LOS ANGELES—Song Registration Service here is co-sponsoring a children's music concert-workshop at Los Angeles City College Saturday (23).

Malvina Reynolds of "Little Foxes" fame will participate in the Pied Piper Children's Music Festival at the college along with children's music specialists Ella Jenkins, Greg Seelsa and Steve Millag. Concert admission is free and the workshop is \$5.

Disk Acts For Canadian Club

MONTREAL—Le Grand Salon, 500-capacity rock club 40 miles north of here at Mascouche, celebrated its first anniversary by starting a policy of booking record acts one week a month.

Canned Heat kicked off the policy with four soldout nights, setting a new house gross record. John Mayall is to be October's name act.

The nightclub is close to a major freeway and a 45-minute drive from central Montreal.

New On The Charts



ROWANS
"If I Only Could"—

First signed to Asylum in August 1974, this brother trio had Richard Podolor as producer of its debut album in 1975. Its second album, "Sibling Rivalry," out now for two months, includes this easy tempo pop single, which reflects the group's current live show emphasis on acoustic folk styles rather than electric rock, and on incorporating country, bluegrass and Eastern elements more fully.

Lorin, Chris and Peter Rowan, who range in age from early 20s to early 30s, grew up outside of Boston. Peter, as the oldest, moved to Nashville more than 10 years ago to play with Decca country star Bill Monroe and his Bluegrass Boys.

Later Peter joined Earth Opera, a progressive outfit that had a chart album in 1969 on Elektra; Seatrain, which charted first in 1969 on A&M and again in 1971 on Capitol with an LP produced by George Martin; Muleskinner, a Warner Bros. group that had a 1974 album but folded when guitarist and one-time Byrd, Clarence White, died; and Old And In The Way, the Jerry Garcia group that had a 1975 chart LP on Round.

Lorin and Chris, meanwhile, had formed a duo and moved to Northern California, where they gained the strong support of the Grateful Dead and other Marin County musicians. The two were signed by Clive Davis to Columbia in 1972 for one much ballyhooed album, "The Rowan Brothers."

The trio is managed by Michael Love (not the Beach Boy) of Stinson Beach, the Northern California community where it is based. His number is (415) 868-1554. Bookings are by Athena Enterprises, with the principal agent being George Carroll of the Denver office, (303) 399-8681.

Signings

Michael Patakis plus Jim & Diane Phillips to Moon Records, new label of Joel Cohen's Kudo III, which manages Three Dog Night... Byron Keith Daugherty, writer-singer, to Fantasy Records, with Troubadour nightclub owner Doug Weston producing and managing.

The Dynamiters to producer Jimmy Ienner's C.A.M. company... Starfire and Poison both to Dynamic Artists records, a new label operated by Joe Carter and Tom Cephas in Richmond, Va.

Freda Payne to Capitol, her biggest hit was "Band Of Gold" in 1970... Coyote, Canadian rock quintet, also to Capitol... Ben Thomas, writer-singer formerly on RCA, to Robert Patterson Productions... Susan Haney to Jan Mar Records of Oklahoma City. She is managed by Jim Halsey.

Vern Gosdin to Elektra/Asylum Records with

Gary Paxton producing. Wayne Carson also to the label with David Malloy producing... Junior Daugherty to Allied Artists Records... Dottie West to United Artists Records with Larry Butler producing... Bonnie Lou Wheeler to Savage Records. DeCastro Sisters to Zodiac Records. Beryl Davis also to the label.

Talent In Action

Hike" and "Too Busy Thinking 'Bout My Baby," among others, were slotted smoothly (if a little disrespectfully) into a program which also featured sensitive interpretations of "What's Going On," "Since I Had You," "Inner City Blues," "Come Get To This," "Let's Get It On" and "Distant Lover."

In addition, there was a superb rendering of the title track from his movie soundtrack, "Trouble Man."

The man did bow to vintage Motown in one respect, however, when he invited Flo Lisle, the female partner of a thankfully underused dance duo, to take the distaff role in a re-creation of his classic Detroit duets: "Ain't No Mountain High Enough," "Your Precious Love," "Ain't Nothing Like The Real Thing" and "It Takes Two."

Marvin, of course, remains as much of an enigma as ever. Despite the show's high quality—marred only by the venue's idiosyncratic acoustics—it said little about the real nature of the artist. To be sure, he offered no cocktail songs, none of those standards which some Motown acts feel obliged to perform. There was no dilution of the Gaye legend. But there was no great insight into it, either, and no inkling of how the man will develop his music in future. Like all genuine stars, he is inaccessible and slightly mysterious.

ADAM WHITE

BUCKACRE

Roxy, Los Angeles

MCA Records showcased this newly signed group Sept. 15. With an impressive debut album and single to its credit, BUCKACRE responded

with a hard-driving set of country rockers on par with its Glyn Johns-produced LP.

Guitarists Darrell Data and Les Lockridge carry the vocals effectively. The band started the set off lethargically. But as the evening progressed, so did the band's enthusiasm and playing. Most songs were from its "Morning Comes" LP. Among the more effective ones were "Red Wine," "Out Of Touch," "Just Another Night," and the single "Love Never Lasts Forever," which showed its ability to write and perform lyrically moving songs.

By the final two numbers Buckacre was in high gear, playing some good country bluegrass rockers. "Morning Comes" featured an extended instrumental jam, and on the encore, "You Think You Got Trouble," guitarist Alan Thacker switched to the violin for a tune that sounded like a mixture of Jerry Reed and Commander Cody.

ED HARRISON

DANCIN' MACHINE

Knott's Berry Farm, Buena Park, Calif.

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

The effect of each number was enhanced by colorful backgrounds, special costumes and almost constant motion, except for the Ice Follies type blackouts slowed the pace somewhat, waiting for each new scene was worth it. The group reappeared each time surrounded by appropriate sets to back routines like the tribute to vaudeville and Hollywood in a mine for "Hooray For Hollywood" and as masked hoboes during "I Can Dance." Other full production numbers included "Express," which had the members doing a white-face harlequin ballet, the "Dancin' Machine Theme," in which the troupe did a salute to the '50s, the Wizard of Oz, a special-effect song and dance presentation of "Tommy," and takeoffs on comic book and movie characters such as Mickey Mouse, Wonder Woman, Captain America, Superman, and Mr. Electric, wearing a suit or 200 light bulbs.

Some of the routines could use some tightening, but basically it would appear that the Dancin' Machine, which recently released its first record on UA, is a highly polished dance troupe as representative of the United States as the Moiseyev dancers are of the USSR.

LARRY OPPEN

PETER ALLEN

CATHY CHAMBERLAIN

Bottom Line, New York

From the moment Allen danced onstage in an electric white suit, Hawaiian shirt, and brandishing two orchids, the audience was swept up by his incredible energy. After the startling and explosive opening, he sang his ballad "Interesting Changes" and played piano, joined by Ruben Rivera's exquisite musicianship on the cello.

Allen gives a theatrical performance, writes all his own material, sings and accompanies himself on piano, with an intensity that forces the audience to hang on every note. His seven-piece backup band was punchy and strong; sometimes a little too strong for Allen's thin tones. But he has a clear, believable voice, capable of creating many moods. His sound is basically rock, with elements of the twenties, fifties, blues and salsa.

He showed depth and sensitivity in the lyrics to "Don't Cry Out Loud," then jolted everybody with a flagrant Latin extravaganza, "I Go To Rio." This number was very hot, and so was Allen—he did a modified strip tease while dancing madly with maracas, which got laughs.

In the course of the show, Allen exploited every camp convention, and choreographed his body at the piano, doing high kicks over the bench in perfect timing with the band. But Allen is one of the few performers who can play up to his own eccentricity and still come across. He received a standing ovation at the end of the show, which he encored with "Taught By Experts," a brilliant and bitter number, and "Putting Down Roots Again." His final song, a tribute to Judy Garland called "Quiet Please, There's A Lady Up There," capped a show that was beautifully timed, varied, and emotionally involving.

The opening act, Cathy Chamberlain's Rag 'N' Roll Revue, was also peppy. She's a gutsy singer who belts like Ethel Merman and plays it for nostalgic style in her 1930s gown. More spice is added with rock flavor on oldies like "Everybody Loves My Baby," "St. James Infirmary," and her own numbers, like the theme song "Rag 'N' Roll."

LESLIE HARLIB

**TOP QUALITY
8X10
PRINTS**

LITHOGRAPHED ON HEAVY GLOSS STOCK

BLACK & WHITE 8x10s

500 — \$28.00 1000 — \$42.50

COLOR PRINTS

1000 — \$224.00

SEND FOR SAMPLES AND COMPLETE PRICES
ON 8x10s, OTHER SIZE PRINTS,
AND POSTERS

ABC PICTURES
1867 E. FLORIDA
SPRINGFIELD, MO. 65803

**BILL'S MUSICAL
INSTRUMENT
RENTALS, Inc.**

Call (212) 245-1970

RENTALS for
Recordings
Concerts
Theater
Television

drums
guitars
amplifiers
pianos

electric & keyboard
B-3 Organ
all mallet instruments
harpichords

**3 REHEARSAL STUDIOS
AIR CONDITIONED**

333 West 52nd St.
NYC 10036
(Between 8th & 9th Aves.)

25 Schools + At NEC Western Confab

SAN DIEGO—The National Entertainment Conference (NEC) hosts its second annual Far West regional meeting, beginning Friday (2) at the Hotel Del Coronado near here. More than 25 California colleges and universities are scheduled to attend the gathering which will also attract many industry companies.

Showcases will play a key role in the meetings, as they do in every NEC confab, and the entertainment will cover the entire musical spectrum—rock, bluegrass, folk, classical, jazz, country, comedy, reggae.

Among the acts appearing are: Tom Chapin, Byron Berline & Sundance, Ian Matthews, Edmonds & Curley, John Hiatt, Cyndi Greco, Brush Arbor, Third World, Lori Jackobs, New Grass Revival, Dancer and Papa Doo Run Run.

Exhibitors already firmed to attend include: CBS Records, A&M Records, Warner Bros. Films, Republic Artists, Stone County, Lordly & Dame, Bette Kaye, Quick-Tick, Video Tape Network, Hit Attractions, Associated Booking and many others.

Gary Bongiovanni, regional coordinator from California State Univ., says his committee is arranging for a series of experts from the entertainment field to participate in the educational sessions. Topics include: basic concert production, careers in the industry, low budget and innovative programs, support from record companies and management, effective dealings with agents, surveying your audience, professional promoters on campus, coffee house/music club operation, block or cooperative booking and technical production.

According to Bongiovanni, a newsletter will be released periodically by this Far West group of schools, partially to express good and bad business experiences.

Schools attending this confab include Univ. of California, Berkeley; Univ. of California, Irvine; Univ. of California, San Diego; Univ. of California, Davis; San Diego State Univ.; California State Univ., Fresno; Univ. of San Francisco, Univ. of Southern California, Los Angeles; San Jose State Univ. and Univ. of the Pacific.

Lafayette's Concerts Designed For All

EASTON, Pa.—Through the efforts of its Joint Cultural Committee, Lafayette College here has come up with a solution to book talent that will attract every kind of listener. As in year's past, the school's entertainment schedule is composed of all kinds of music—not reserved to music that appeals to only one group.

Contemporary arts is probably the most popular area of entertainment among the 2,000 students at this co-educational institution, since it includes rock concerts and movies.

The first major event of the contemporary program featured Judy Collins in concert at the Kirby Field House, Oct. 4.

Carol, Poorten, committee chairman, says a December concert will feature one of the following performers—Billy Joel, Todd Rundgren or Dave Mason. Although choices are made by the committee, actual signing of the performers is done by the school's public administration

office. Talent budget at Lafayette is probably one of the largest of any Pennsylvania college of the same size.

The classical music division has five major concerts coming up and covers all spheres including the presentation of jazz. Following the Palatine Dancers and Folksingers from West Germany, Sunday (24) will be the Duke Ellington Orchestra on Dec. 1.

Pianist Daniel Epstein performs Feb. 16, the Tokyo String Quartet on March 15 and Tashi on May 3. Probably the biggest event in this division will be the presentation of "Madame Butterfly" by the Foldovsky Grand Opera Theatre on Jan. 28.

Also waiting to be booked is the entertainment for the annual College Day (scheduled for May 10), which featured a full-day of entertainment last year culminating with a performance by Hall and Oates.

(Continued on page 81)

Syracuse To Offer

• Continued from page 3

would take jazz improvisation, popular songwriting and other pop oriented courses. Stephen Marcone, assistant professor of music, is working with Soyars in formulating these courses. In the new professional study course, the student would expand present arranging to scoring, working with film synchronization for both movies and television.

Two important basic courses for all three curricula would be a survey course, which would historically take the student through a broad occupational range of professional music, such as music publishing, label operation, wholesaling, distributing and retailing, record production, marketing and even hardware for playback, Marcone says.

A selective study course of the recorded music industry, wherein professors from many of the university's departments, such as philosophy, sociology and finance, would explain the implications of their fields on the music industry.

While a majority of the student's academic time would be spent on-campus, Soyars says the recorded music department would utilize Lu-

bin House, upper eastside Manhattan educational center associated with Syracuse. When essential, Soyars would corral four or five top industry experts on a subject and bus or jet the 50 to 100 students the 275 miles to New York.

It's also planned to ask industry cooperation in setting up one or two semester internships for seniors, who would actually work with firms specializing in fields in which they hope to find a job.

Soyars and Marcone emphasize that the curriculum is currently a bit vague. Soyars says that since 1973, when the concept for professional recorded music curricula came up at a meeting with the university's corporate advisory council, of which Pickwick International's Cy Leslie is a member, his job has been to refine a series of courses.

"I've learned a lot of what we won't do, which is the most difficult part of my task," he says. He said that the personal visits of men like Goddard Lieberson, Clive Davis, Mitch Miller, James Taylor, Herbie Hancock, Jules Malamud and Stan Gortikov have assisted greatly. About 40 industry leaders have spoken to student classes since 1973.

PAVAROTTI for PRESIDENT!



If elected, I promise

1. A Maserati in every garage
2. To divulge my secret pasta recipes
3. A cabinet of beautiful women.
4. My beautiful new Christmas record **O Holy Night on every turntable Christmas morning!**



O Holy Night
Pietà, Signore
Panis Angelicus
Sanctus
Ave Maria (Schubert)
Gesù Bambino
Adeste Fideles
Mille Cherubini
Parola quinta
Agnus Dei
Ave Maria
(Bach-Gounod)

OS26473
Cassette-OS526473



#1 Classical Label (Billboard)... Impeccable Imported Records and Tapes

BASF CLASSICS

Imports Will Not Duplicate Pressings By Audiofidelity

NEW YORK—Audiofidelity Enterprises' long-term licensing arrangement with BASF is designed to prevent marketplace duplication of imported and domestically pressed titles.

Bill Gallagher, Audiofidelity president, stresses that his company's exclusive arrangement with BASF precludes importation of albums chosen by his firm for manufacture and release in the U.S. and Canada.

The need for clarification arises, says Gallagher, in view of the recent disclosure that German News Co. will be importing European pressings of selected BASF Harmonia Mundi, M.P.S. and BASF historical vocal and operatic recordings (Billboard, Oct. 9).

"We have first refusal rights on all BASF product for the duration of our contract with the company," Gallagher says. The pact still has two more years to run, he adds, and it is expected that the agreement will be extended. New material is being screened and releases scheduled.

Importation by German News of titles declined by Audiofidelity will, in any case, contribute to the latter's guarantee commitment, Gallagher notes.

Meanwhile, German News intends to offer newer BASF imports to the trade initially at a discount structure pegged to a \$6.98 list, with the price raised to \$7.98 in the spring.

George Volkering, sales and pro-

motion executive, describes the introductory price level as a "get acquainted" offer, with the early merchandising theme to focus in on the availability of "quality imports at domestic prices."

Among BASF albums in the initial German News import batch are two rare operas—Carl Orff's "Prometheus" and Ottmar Schöck's "Penthesilea." Also included is a five-record set of the complete "Well-Tempered Clavier" by Bach in a performance by harpsichordist Gustav Leonhardt.

VOX SESSIONS RESUME

St. Louis Strike Is Settled

ST. LOUIS—By a vote of 57 to 34, members of the St. Louis Symphony accepted a three-year contract with the Symphony Society, Oct. 13, thus ending a six-week strike.

The new contract will bring the annual minimum salary for musicians from the 1975-76 level of \$15,860 to \$20,670 in 1978-79, the last six months of the three-year pact, and increases musician's pensions from \$4,700 to \$6,500 annually.

The orchestra will resume performing with concerts in Powell Symphony Hall on Oct. 21, 23, and 24, under Jerry Semkov, music director.

A Nov. 2 recording session for Vox, cancelled because of the strike,



SONATAS ANYONE? — Violinist Isaac Stern, right, joins in a reception honoring Vladimir Horowitz on the occasion of the pianist's 72d birthday. Party, mounted by RCA Records, also marked the release of Horowitz' first Red Seal album in 15 years.

has been reinstated, the orchestra informs. It will tape Schumann's Symphony No. 3, part of a complete edition of the Schumann Symphonies that Vox is recording here under Semkov.

The complete orchestral music of Rachmaninoff also will be taped here this season, under principal guest conductor Leonard Slatkin. That Vox project commences with a session Dec. 3.

Advent Increases Prices; Bids For Dealer Coverage

NEW YORK—Advent Corp. will raise the suggested list price of its cassettes by \$1 in November, concurrently with the release of its first product licensed from the Desmar label.

At the same time, the firm is expanding its marketing scope to make the cassette line accessible to more dealers via a network of independent distributors.

Since entry of the consumer electronics firm into the tape field two years ago, distribution has largely been handled on a direct basis to hi fi stores and selected record dealers.

The price rise will affect all product but those items previously offered at \$5.95, says Janet Shapiro, Advent manager of recorded music. Until now, price structure of the line has been pegged in part to running time and has ranged from a low of \$5.95 to \$8.95. The Desmar titles will be offered at a \$7.95 list.

Latter group includes performances by the Royal and National Philharmonic orchestras directed by Leopold Stokowski, a Soler program by harpsichordist Fernando Valenti, a lieder recital by Benita Valente, and a Richard Strauss chamber work played by the Los Angeles String Trio and pianist Irma Vallecillo.

Other titles in Advent's current catalog of 47 cassettes includes material licensed from Nonesuch and Connoisseur Society, as well as recordings produced by Advent itself.

Now in preparation at Advent is a 90-minute recital on a reconstructed Viennese fortepiano of works by Mozart, Haydn and Beethoven played by Malcolm Bilson, and a cassette of four Beethoven piano sonatas performed by Russell Sherman. Due for Advent recording sessions in December is a performance of Handel's "Messiah" by the Boston Handel and Haydn Society conducted by Thomas Dunn.

put us back in the recording business," says Tony Dechario, general manager of the RPO. The orchestra hasn't recorded regularly for more than a decade. ... Maestro Semkov, music director of the St. Louis Symphony, will now use the Polish spelling of his first name, Jerzy. It's no longer Georg. ... Sidney Rothstein named assistant conductor of the Honolulu Symphony.

World Artist Has Swedish Catalog

LONDON—The World Artist Group, a South London-based company embracing publishing, management, films and production, has formed a record label aimed at the classical market.

WAR has come to an exclusive franchise agreement with Proprius Forlag of Sweden for all world territories outside Sweden. The label is backed by a catalog of 72 albums, covering works ranging from Bach to Nielson, Grieg to Theodorakis. And there are 15 albums designed to foster classical music appreciation in younger listeners.

Colin Slater, group managing director and for several years involved in promotions and marketing connected with the James Bond movies, says negotiations are taking place for U.K. and world distribution, with copyright executive Janet Nicholson recently in the U.S. talking to American distributors.

Heading the WAR a&r department is Derek Austen, songwriter and musical director who has worked with Salena Jones, Linda Lewis, the Stylistics and Alexis Korner. He is responsible for signing local acts. Publicity, promotion and advertising is to be handled by Nigel Verbeeck.

Classical Notes

Strike by the musicians union against the New York City Opera still stalemated and now threatening to cancel entire season. Meanwhile, demands of Local 802 seen posing an impasse that may result in postponement of the New York Philharmonic's return to a rebuilt Avery Fisher Hall Oct. 19.

Following extensive recording sessions with the Berlin Philharmonic, pianist Alexis Weissenberg arrives in New York for a tour that opens at Carnegie Hall Oct. 27. Connoisseur Society will support the tour with an ad campaign and has set an album signing session at Discount Records in Minneapolis in conjunction with a Weissenberg appearance in that city.

The Rochester Philharmonic has signed a four-year contract with its musicians that includes a recording proviso in the third year of the pact without additional payment. "This will

5 TO AIR MARATHON

CINCINNATI—Five radio stations here will participate in bringing unprecedented coverage to the marathon Nov. 19-21 seeking funding support for the Cincinnati Symphony Orchestra.

Xavier Univ. station WVXU-FM will broadcast the entire 54 hours of the marathon, with stations WEBN, WLWV, WLW and WLQA each carrying substantial portions of the event.

No more than two radio stations are known to have joined in support of similar marathons in the past. This was the case last year when WGUC-FM's full coverage of a Cincinnati Symphony marathon, supplemented by several hours of duplicate coverage on WKRC, helped raise more than \$67,000 for the orchestra.

Easy Listening

Copyright 1976, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

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	1	8	FERNANDO Abba, Atlantic 3346 (Artwork, ASCAP)
2	2	8	LIKE A SAD SONG John Denver, RCA 10774 (Cherry Lane, ASCAP)
3	3	11	IF YOU LEAVE ME NOW Chicago, Columbia 3 10390 (Big Elk/Polish Prince, ASCAP)
4	6	5	MUSKRAT LOVE Captain & Tennille, A&M 1870 (Wishbone, ASCAP)
5	5	6	DON'T THINK ... FEEL Neil Diamond, Columbia 3 10405 (Stonebridge, ASCAP)
6	7	6	THIS ONE'S FOR YOU Barry Manilow, Arista 0206 (Kamikazi, BMI)
7	9	7	YOU GOTTA MAKE YOUR OWN SUNSHINE Neil Sedaka, Rocket 40614 (MCA) (Don Kirshner, BMI)
8	10	7	AFTER THE LOVIN' Engelbert Humperdinck, Epic 8-50270 (Silver Blue, ASCAP/Oceans Blue, BMI)
9	8	9	NADIA'S THEME (The Young & The Restless) Barry DeVorzon & Perry Botkins Jr., A&M 1856 (Screen Gems-Columbia, BMI)
10	11	9	YOU ARE THE WOMAN Firefall, Atlantic 3335 (Rick Roberts, BMI)
11	4	9	GOOFUS Carpenters, A&M 1859 (Leo Feist, ASCAP)
12	14	7	THINGS Anne Murray, Capitol 4329 (Hudson Bay, BMI)
13	16	8	I GOT TO KNOW Starbuck, Private Stock 45014 (Brother Bill, ASCAP)
14	18	6	THE WRECK OF THE EDMUND FITZGERALD Gordon Lightfoot, Reprise 1369 (Warner Bros.) (Moose, CAPAC)
15	21	4	BETH Kiss, Casablanca 863 (Cafe Americana/Kiss Songs, ASCAP/All By Myself, BMI)
16	31	4	LOVE ME Yvonne Elliman, RSO 858 (Polydor) (Stigwood/Unichappell, BMI)
17	20	7	YOU DON'T HAVE TO BE A STAR (To Be In My Show) Marilyn McCoo & Billy Davis Jr., ABC 12208 (Groovesville, BMI)
18	13	12	DON'T STOP BELIEVIN' Olivia Newton-John, MCA 40600 (John Farrar, BMI)
19	19	10	THAT'LL BE THE DAY Linda Ronstadt, Asylum 45340 (MPL Communications, BMI)
20	12	11	SHE'S GONE Hall & Oates, Atlantic 3332 (Unichappell, BMI)
21	17	11	WITH YOUR LOVE Jefferson Starship, Grunt 10746 (RCA) (Diamondback, BMI)
22	27	3	LOVE SO RIGHT Bee Gees, RSO 859 (Polydor) (Casseroite/Unichappell, BMI)
23	23	10	THE END IS NOT IN SIGHT (The Cowboy Tune) Amazing Rhythm Aces, ABC 12202 (Fourth Floor, ASCAP)
24	22	8	HEART ON MY SLEEVE Gallagher & Lyle, A&M 1850 (Irving, BMI)
25	26	5	HERE'S SOME LOVE Tanya Tucker, MCA 40598 (Screen Gems-Columbia, BMI)
26	32	3	CALIFORNIA DAY Starland Vocal Band, Windsong 10785 (RCA) (Cherry Lane, ASCAP)
27	29	3	YOU'RE THE ONE Blood, Sweat & Tears, Columbia 3 10400 (Lady Casey/Patra, BMI)
28	38	3	SO SAD THE SONG Gladys Knight & The Pips, Buddah 544 (Screen Gems-Columbia, BMI) (Print St., ASCAP)
29	15	11	I CAN'T HEAR YOU NO MORE Helen Reddy, Capitol 4312 (Screen Gems-Columbia, BMI)
30	37	5	MY SWEET SUMMER SUITE The Love Unlimited Orchestra, 20th Century 2301 (Sa-Yette/January, BMI)
31	25	4	MR. MELODY Natalie Cole, Capitol 4238 (Jay's Enterprises/Chappell, ASCAP)
32	34	4	DO ME WRONG Johnny Mathis, Columbia 310404 (Edwin H. Morris & Co./Zapata, ASCAP)
33	33	9	STILL THE ONE Orleans, Asylum 45336 (Siren, BMI)
34	24	7	SING MY LOVE SONG Al Martino, Capitol 4322 (Dayglow/KCM, ASCAP)
35	28	6	YOU AND ME Tammy Wynette, Epic 8-50264 (Algee, BMI)
36	36	4	I ONLY WANT TO BE WITH YOU Bay City Rollers, Arista 0205 (Chappell, ASCAP)
37	49	2	NIGHTS ARE FOREVER England Dan & John Ford Coley, Big Tree 16079 (Atlantic) (Dawnbreaker, BMI)
38	41	3	SAD COUNTRY LOVE SONG Tom Brash, Farr 009 (Screen Gems-Columbia, BMI)
39	NEW ENTRY		BREEZIN' George Benson, Warner Bros. 8268 (Unart/Tracebob, BMI)
40	48	2	STAND TALL Burton Cummings, Portrait/CBS 7001 (Shillelagh, BMI)
41	42	3	I CAN'T LIVE A DREAM Osmonds, Kolob 14348 (Polydor) (Silver Blud/Arnold Jay, ASCAP)
42	43	3	GOODNIGHT & GOOD MORNING Jim Capaldi, Island 067 (Young Ideas/Chappell, ASCAP)
43	44	4	I TAKE A LOT OF PRIDE IN WHAT I AM Paul Delicato, Artists Of America 127 (Blue Book Music, BMI)
44	30	8	WHAT I DID FOR LOVE Eddie Gorme, United Artists 852 (American Compass, ASCAP/Wren, BMI)
45	47	2	I NEVER CRY Alice Cooper, Warner Bros. 8228 (Ezra/Early Frost, BMI)
46	46	2	EVERY NOW AND THEN Mac Davis, Columbia 3 10418 (Screen Gems-Columbia/Song Painter, BMI)
47	45	3	CAST YOUR FATE TO THE WIND Roger Williams, MCA 40625 (Unichappell, BMI)
48	50	2	SING YOUR OWN SONG Mark Lindsay, Greedy 106 (Anheuser, ASCAP)
49	NEW ENTRY		GROOVY PEOPLE Lou Rawls, Philadelphia International 2604 (Epic) (Mighty Three, BMI)
50	NEW ENTRY		ANYTHING YOU WANT John Valenti, Ariola America 7625 (Capitol) (Minta, BMI)

Billboard Hot Soul Singles

Copyright 1976, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

Soul Sauce

Bridgewater Extends Her Career Goal

By JEAN WILLIAMS

LOS ANGELES — Jazz/pop singer Dee Dee Bridgewater, who won a Tony for her role in "The Wiz," is now pursuing a career in television, films and nightclubs.



Dee Dee Bridgewater: forms new club act.

"With a musical play, each note is written for you and that type of situation does not allow me the freedom to be a creative singer," she says.

On the other hand she notes she will take the discipline and the awareness of working with a large group, which she learned with "The Wiz" and apply it to her own act.

"My act will be simple. I have found that the simpler the act, the better for the audience. I don't want my audience to be bogged down with a large production.

"When there is too much going on onstage, people tend to forget what the singer is doing and concentrate on the production. When this happens, the artist may lose intimate contact with the audience," she says.

Prior to "The Wiz," which was her first stage play, Bridgewater worked as a jazz vocalist with such noted musicians as Max Roach, Stanley Clark, Roland Kirk, Roy Ayers, Thad Jones/Mel Lewis, Norman Connors and Pharoah Sanders.

Although a jazz singer, she recently recorded her first pop/disco

(Continued on page 59)

OCTOBER 23, 1976, BILLBOARD

This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))		
1	5	8	THE RUBBERBAND MAN —Spinners (L. Creed, T. Bell), Atlantic 3355 (Mighty Three, BMI)	★	59	3	HOT LINE —Sylvers (K. St. Lewis, F. Perren), Capitol 4336 (Bull Pen, BMI/Perren-Vibet, ASCAP)	★	67	73	3	LET'S GET IT TOGETHER —El Coco (M. Ross), A&J 115 (Equinox, BMI)	
2	3	8	MESSAGE IN OUR MUSIC—O'Jays (K. Gamble, L. Huff), Philadelphia International 3601 (Epic) (Mighty Three, BMI)	★	35	29	9	CHANGIN' —Brass Construction (R. Muller), United Artists 837 (Desert Moon/Jeff Mar, BMI)	★	69	72	2	LAID BACK LOVE —Major Harris (B. Eli, L. Barry), WMO 4002 (Atlantic) (Muscle Yuff, BMI)
3	1	8	JUST TO BE CLOSE TO YOU —Commodores (L. Richie, Commodores), Motown 1402 (Jobete/Commodores Entertainment, ASCAP)	★	36	35	18	THE MORE YOU DO IT (The More I Like It Done To Me) —Bunnie Dyson (M. Yancy, C. Jackson), Columbia 3-10356 (Jay's Enterprises/Chappell, ASCAP)	★	70	76	4	THE STREETS WILL LOVE YOU TO DEATH (Part 1) —Leon Haywood (L. Haywood, M. McQueen, Jr., B. Williams, Jr., J. Roberts), Columbia 3-10413 (Jimm Edd/Song Pen, BMI)
★	8	9	LOVE BALLAD —LTD (S. Scarborough), A&M 1847 (Unichappell, BMI)	★	37	45	4	DISCO DUCK (Part 1) —Rick Dees & His Cast Of Idiots (R. Dees), RSO 857 (Polydor) (Stafree, BMI)	★	71	71	7	HOME TO MYSELF —Brenda & The Tabulations (Manchester, Sager), Chocolate City 004 (Casablanca) (Rumanian Pickleworks/Little Max/ New York Times, BMI)
★	6	9	YOU ARE MY STARSHIP —Norman Connors (M. Henderson), Buddah 542 (Electrocard, ASCAP)	★	38	44	5	UNDISCO KID —Funkadelic (G. Clinton, W. Collins, B. Worrell), 20th Century/Westbound 3029 (Bridgeport, BMI)	★	72	82	3	GHETTOS OF THE MIND —Pleasure (D. Hepburn, Pleasure), Fantasy 774 (Funky P.O./At Home, ASCAP)
6	2	10	GIVE IT UP (Turn It Loose) —Tyrone Davis (L. Graham), Columbia 3-10388 (New York Times/Content/Little Bear's, BMI)	★	39	37	7	ENERGY TO BURN —B.T. Express (S. Taylor, T. Howard), Columbia 3-10399 (Triple O'/Jeff Mar/B.T. Express, BMI)	★	73	NEW ENTRY	2	CAR WASH —Rose Royce (N. Whitfield), MCA 40615 (Duchess, BMI)
7	4	16	(Shake, Shake, Shake) SHAKE YOUR BODY —K.C. & The Sunshine Band (H.W. Casey, R. Finch), TK 1019 (Sherlyt, BMI)	★	40	24	13	ONE LOVE IN MY LIFETIME —Diana Ross (T. McFadden, L. Brown, L. Perry), Motown 1398 (Jobete, ASCAP)	★	74	84	2	KEEP ME CRYIN' —Al Green (W. Mitchell, A. Green), Hi 2319 (London) (Jec/Al Green, BMI)
8	7	16	LOWDOWN —Boyz n the City (B. Scaggs, D. Panch), Columbia 3-10367 (Boyz n the City/Hudmar, ASCAP)	★	41	54	5	FUNKY MUSIC (Is A Part Of Me)/SECOND TIME AROUND —Luther (I. Vandross), Cotillion 45-442-5 (Atlantic) (Evee Deekay, ASCAP)	★	75	80	4	GET YOU SOMEBODY NEW —Labbie (J. Crane), Epic 8-50262 (Polo Grounds/Snoid, BMI)
9	9	11	GET THE FUNK OUT MA FACE —Brothers Johnson (Q. Jones, G. Johnson, L. Johnson), A&M 1851 (Kidada/Gougris, BMI)	★	42	52	5	HAPPY BEING LONELY —Chi-Lites (K. Hirsch, K. Wakefield), Mercury 73844 (Phonogram) (Stone Diamond, BMI)	★	76	NEW ENTRY	4	SHOORA SHOORA —Jenny Jackson (A. Toussaint), Farr 008 (Warner-Tamerlane/Marsaint, BMI)
10	11	8	MR. MELODY —Natalie Cole (C. Jackson, M. Yancy), Capitol 4328 (Jay's Enterprises/Chappell, ASCAP)	★	43	48	6	BECAUSE I LOVE YOU GIRL —Stylistics (Hugo & Luigi, G.D. Wess), H&L 4674 (Boca, ASCAP)	★	77	NEW ENTRY	5	I DON'T WANNA LOSE YOUR LOVE —Emotions (W. Hutchinson, J. Hawes), Columbia 3-10347 (Pamjokeen, BMI)
11	12	11	ANYTHING YOU WANT —John Valenti (J. Valenti, J. Spinzola), Ariola America 7625 (Capitol) (Minta, BMI)	★	44	33	16	FLOWERS —The Emotions (M. White, A. McKay), Columbia 3-10347 (Sagittaria, BMI/Kalimba, ASCAP)	★	78	78	5	THE BOOTY —Fatback Band (B. Curtis, Mr. Irby Jr.), Spring 168 (Polydor) (Gita, BMI)
12	13	10	THE BEST DISCO IN TOWN —Ritchie Family (J. Morali, R. Rome, H. Belala, P. Hurtt), Marlin 3306 (TK) (Can't Stop, BMI)	★	45	27	11	COME GET TO THIS —Joe Simon (G. Raeford, J. Simon), Spring 166 (Polydor) (Pee Wee, BMI)	★	79	79	4	I DON'T WANT TO BE A LONE RANGER —Hidden Strength (J.C. Watson), United Artists 847 (Jowat, BMI)
13	15	10	SHAKE YOUR RUMP TO THE FUNK —Bar-Kays (L. Dodson, J. Alexander, M. Beard, W. Stewart, L. Smith, C. Allen, H. Henderson, F. Thompson), Mercury 73833 (Phonogram) (Barkay, BMI)	★	46	47	7	DON'T TURN THE LIGHTS OFF —Margie Joseph (L. Dozier), Cotillion 44207 (Atlantic) (Doner, BMI)	★	80	NEW ENTRY	2	YOU GOTTA LET ME SHOW YOU —Esther Williams (A. Walker, E. Williams, A. Walker, Friends & Co. 129 (Dunit, BMI)
14	10	11	A FIFTH OF BEETHOVEN —Walter Murphy & The Big Apple Band (W. Murphy), Private Stock 45073 (RFT, BMI)	★	47	65	2	LIVING TOGETHER (In Sin) —Whispers (V. McCoy, J. Cobb), Soul Train 10773 (RCA) (Van McCoy/Warner-Tamerlane, BMI)	★	81	86	2	BREEZIN' —George Benson (B. Womack), Warner Bros. 8258 (Unart/Traceoh, BMI)
15	14	12	ONLY YOU BABE —Curtis Mayfield (C. Mayfield), Curtom 0118 (Warner Bros.) (Mayfield, BMI)	★	48	50	5	TEACH ME —Blue Magic (K. Barrow), Atco 45-7061 (Atlantic) (Miss Thong, BMI)	★	82	NEW ENTRY	2	KEEP SMILIN' —Gabor Szabo (B. Sigler, A. Felder), Mercury 73840 (Phonogram) (Blackwood/Golden Fleece, BMI)
16	16	10	HARVEST FOR THE WORLD —Isley Brothers (E. Isley, M. Isley, C. Jasper, R. Isley, G. Isley, R. Isley), T-Neck 2261 (Epic) (Bovina, ASCAP)	★	49	60	4	DISCO BODY (Shake It To The East, Shake It To The West) —Jackie Moore (C. Reid), Kayvette 5127 (TK) (Sherlyt, BMI)	★	83	85	2	I REFUSE TO LOSE —James Brown (D. Brown, D. Brown, Y. Brown), Polydor 14254 (Dynastee/Belinda, BMI)
17	17	17	PLAY THAT FUNKY MUSIC —Wild Cherry (R. Panozo), Epic 8-50225 (Bimar/Blaze, ASCAP)	★	50	61	4	FINGER FEVER —Dramatics (T. Hester), ABC 12220 (Groovesville, BMI)	★	84	89	2	DOIN' IT —Herbie Hancock (M. Rago, R. Parker, Jr., H. Hancock), Columbia 3-10405 (Web Watson/Hancock, BMI)
★	30	6	YOU DON'T HAVE TO BE A STAR (To Be In My Show) —Marilyn McCoo & Billy Davis Jr. (J. Dean, J. Glover), ABC 12208 (Groovesville, BMI)	★	51	51	5	FALLIN' IN LOVE (Part 1) —New Birth (D. & A. Hamilton), Warner Bros. 8256 (Spiffine, BMI)	★	85	88	2	THE BEST THING —Billy Eckstine (Dino, Sembello, Lesber, Stoller), A&M 1958 (Kasada, ASCAP)
19	20	8	LET'S BE YOUNG TONIGHT —Jermaine Jackson (M. L. Smith, D. Daniels), Motown 1401 (Jobete, ASCAP/Stone Diamond, BMI)	★	52	53	7	BLESS MY SOUL —Skip Mahoney & The Casuals (J. Purdie, S. Mahoney), Abel 9466 (Nashboro) (Excellence/Swingsong, BMI)	★	86	NEW ENTRY	2	EVERYTHING IS BEAUTIFUL TO ME —Jimmy Castor Bunch (E. Henderson Jr.), Atlantic 3362 (Impress, BMI)
20	22	9	NICE 'N NAASTY —Salsoul Orchestra (V. Montana Jr.), Salsoul 2011 (Caytronics) (Lucky Three/Anatom, BMI)	★	53	56	6	STAND UP AND SHOUT —Gary Toms (G. Toms, Biewests, Stahl), PIP 5524 (Bambur/Happy Endings, ASCAP)	★	87	NEW ENTRY	2	DON'T WALK AWAY —General Johnson (General Johnson), Arista 0303 (Music In General, BMI)
21	21	8	QUEEN OF MY SOUL —Average White Band (H. Stuart), Atlantic 3354 (Average, ASCAP)	★	54	55	8	ME AND MY GEMINI —First Class (T. Keith), All Platinum 2365 (Gambi, BMI)	★	88	NEW ENTRY	3	BUMP DE BUMP YO WOOGIE —Muscle Shoals Horns (H. Calloway), Bang 728 (Muscle Shoals Sound/CETS, BMI)
22	18	16	GETAWAY —Earth, Wind & Fire (B. Taylor, P. Cor), Columbia 3-10373 (Kalimba, ASCAP)	★	55	67	2	GROOVY PEOPLE —Lou Rawls (K. Gamble, L. Huff), Philadelphia International 3604 (Epic) (Mighty Three, BMI)	★	89	90	3	AIN'T NUTHIN' SPOOKY —Body Love & The Love Family (R. Love), Cilla 112 (ATV) (JAMF/Luv-Fam, BMI)
★	31	5	JUMP/HOOKED ON YOUR LOVE —Aretha Franklin (C. Mayfield), Atlantic 45-3358 (Warner-Tamerlane, BMI)	★	56	66	3	DO IT TO MY MIND —Johnny Bristol (J. Bristol), Atlantic 3360 (Bushka, ASCAP)	★	90	NEW ENTRY	3	EVERYMAN (Has To Carry His Own Weight) —Double Exposure (A. Felder, B. Sigler), Salsoul 2013 (Caytronics) (Lucky Three/Mighty Three/Top Bound, BMI)
★	34	8	CATFISH —Four Tops (L. Payton, F. Bridges, M. Farrow), ABC 12214 (ABC/Dunhill & Rail, BMI)	★	57	64	7	COMIN' —Chocolate Milk (D. Barad, A. Castenell, R. Dabon, S. Hughes, F. Richard, D. Richards, J. Smith, M. Tio, K. Williams), RCA 10758 (Marsaint, BMI)	★	91	91	3	FULL SPEED AHEAD —Teta Vega (D. H. Jones Jr., W. Brown Jr.), Tamala 54271 (Motown) (Jobete, ASCAP)
25	25	9	I'D RATHER BE WITH YOU —Bootsy's Rubber Band (W. Collins, G. Clinton, G. Cooper), Warner Bros. 8246 (Backstage, BMI)	★	58	77	3	DAZZ —Brick (R. Ransom, R. Hargis, E. Irons), Bang 727 (Web W) (Silver Cloud/Trolley, ASCAP)	★	92	95	3	YOU OUGHT TO BE HAVIN' FUN —Tower Of Power (H. Tubbs, E. Castillo, S. Kupka), Columbia 3-10409 (Kaphilo, ASCAP)
★	32	9	UNDERGROUND MUSIC/IT'S JUST A MATTER OF TIME —Peabo Bryson (P. Bryson), Bullet 01 (Web IV) (Web IV, BMI)	★	59	69	4	WITH YOU —Moments (TM) (K. Kocher, C. Sager), Stang 5068 (All Platinum) (Unichappell/Aschken, BMI)	★	93	94	3	DOWN TO LOVE TOWN —Originals (D. Daniels, M.B. Sutton, K. Wakefield), Soul 35119 (Motown) (Jobete, ASCAP)
27	26	8	STAR CHILD —Parliament (G. Clinton, W. Collins, Worrell), Casablanca 864 (Mabiz and Rick's, BMI)	★	60	70	4	THE DEVIL IN MRS. JONES —Jerry Butler (M. Smith), Motown 1403 (Kizzie, ASCAP)	★	94	43	9	SWEET SUMMER MUSIC —Attitudes (P. Stallworth, C. Higgins, G. Botglier), Dark Horse 10011 (A&M) (Ganga/Jungle City, ASCAP/Hardwood, BMI)
28	28	7	MY SWEET SUMMER SUITE —Love Unlimited Orchestra (B. White), 20th Century 7301 (So Vette/January, BMI)	★	61	46	12	YOU + ME = LOVE —Undisputed Truth (R. Whitfield, Whitfield 8221 (Warner Bros.) (Stone Diamond, BMI)	★	95	97	4	FULL TIME THING (Between Dusk And Dawn) —Whitwind (Mystro & Lyric), Roulette 7195 (Big Seven/Steals Bros., BMI)
29	19	14	LEAN ON ME —Melba Moore (V. McCoy), Buddah 535 (Van McCoy/Warner-Tamerlane, BMI)	★	62	62	6	GET UP '76 —Esquires (G. Moore, B. Shepard), Ju Par 104 (Big 7, BMI)	★	96	98	2	THAT'S THE WAY TO GO —The Bottom Line (D. Foster, J. Graydon, J. Conrad), Greedy 103 (Dannoc/Wayne Art/Ganga R.V./Cotaba, BMI)
★	36	6	RUN TO ME —Candi Staton (D. Crawford), Warner Bros. 8249 (DaAn, ASCAP)	★	63	74	2	GREY RAINY DAYS —Lannie Jordan (L. Jordan, S. Buckner, D. Pratt, J. Goldstein), United Artists 873 (Far Out/River Jordan, ASCAP)	★	97	83	9	MAKING LOVE AIN'T NO FUN (Without The One You Love) —Ebony (N. Harris, A. Felder), Buddah 537 (Kama Sutra/Six Strings, BMI)
★	42	3	SO SAD THE SONG —Gladys Knight & The Pips (M. Masser, G. Goffin), Buddah 544 (Screen Gems/Columbia, BMI/Print St., ASCAP)	★	64	39	14	YOU SHOULD BE DANCING —Bee Gees (B. Gibb, R. Gibb, M. Gibb), RSO 853 (Polydor) (Cassero/Unichappell, BMI)	★	98	68	5	NO WAY BACK —Dells (A. Terry, W. Morris, R. Brooks), Mercury 73842 (Phonogram) (Gambi, BMI)
32	23	12	IF I EVER DO WRONG —Betty Wright (B. Wright, W. Clarke, Aston 3722 (TK) (Sherlyt, BMI)	★	65	38	11	CHANCE WITH YOU —Brother To Brother (B. Jones, B. Randle), Turbo 048 (All Platinum) (Gambi, BMI)	★	99	99	2	FORGETTING SOMEONE —Country Boys & City Girls featuring Lee Mayo (R. Supa), Happy Fox 511 (Janus) (Glory/Colegem, ASCAP)
★	58	2	ENJOY YOURSELF —The Jacksons (K. Gamble, L. Huff), Epic 8-50285 (Mighty Three, BMI)	★	66	63	11	IF YOU CAN'T BEAT 'EM, JOIN 'EM —Mark Radice (M. Radice), United Artists 840 (Desert Rain, ASCAP)	★	100	100	2	I FEEL LOVE IN THIS ROOM TONIGHT —Bo Kirkland & Ruth Davis (B. Kirkland, C. Gentry, R.L. Kirkland, H. Powell), Claridge 421 (Claridge/Bokik, ASCAP)

FIRST CLASS

**ARMSTRONG
DONALDSON
MANAGEMENT
INC.**

"ME AND MY GEMINI"
= 54

Where budding careers blossom!
BALTIMORE, MD. (301) 727-2220

Billboard Soul LPs

Copyright 1976, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
★ 1	2	2	SONGS IN THE KEY OF LIFE Stevie Wonder, Tamla T13-340C2 (Motown)	★ 22	42	2	THE MORE YOU DO IT Ronnie Dyson, Columbia PC 34350
2	2	16	HOT ON THE TRACKS Commodores, Motown MG-867 51	33	21	23	NATALIE Natalie Cole, Capitol ST 11517
★ 10	2	2	SPIRIT Earth, Wind & Fire, Columbia PC 34241	34	22	7	SECRETS Herbie Hancock, Columbia PC 34280
★ 5	4	4	MESSAGE IN THE MUSIC O'Jays, Philadelphia International PZ 34245 (Epic)	35	40	2	THE POWER OF MUSIC Meacles, Tamla T6-34451 (Motown)
★ 8	3	3	BICENTENNIAL NIGGER Richard Pryor, Warner Bros. BS 2960	36	34	20	SKY HIGH! Tavares, Capitol ST 11533
6	3	15	SOUL SEARCHING Average White Band (AWB), Atlantic SD 18179	★ 27	47	2	CAR WASH/ORIGINAL MOTION PICTURE SOUNDTRACK Rose Royce, MCA 2-6000
7	6	16	AIN'T THAT A BITCH Johnny "Guitar" Watson, DJM DJLPA-3 (Amherst)	38	27	19	MUSIC FROM THE MOTION PICTURE SPARKLE Aretha Franklin, Atlantic SD 18176
8	7	24	YOU ARE MY STARSHIP Norman Connors, Buddah BGS 3655	★ 19	49	2	VICKI SUE ROBINSON RCA APL1 1825
9	11	13	LOVE TO THE WORLD LTD, A&M SP 4589	40	29	6	E-MAN GROOVIN' Jimmy Castor Bunch, Atlantic SD 18186
10	9	11	FLOWERS Emotions, Columbia PC 34163	41	45	12	ARABIAN NIGHTS Ritchie Family, Marlin 2201 (TK)
11	4	14	WILD CHERRY Epic PE 34195	★ 42	NEW ENTRY	7	JOY RIDE Dramatics, ABC ABCD 955
12	13	7	THE TEMPTATIONS DO THE TEMPTATIONS Gordy G6-975 51 (Motown)	43	43	3	SOUND OF THE DRUM Ralph MacDonald, Marlin 2202 (TK)
★ 16	4	4	LOVE AND TOUCH Tyrone Davis, Columbia PC 34268	44	50	2	RHYTHMS OF THE WORLD Van McCoy, H&L HL 69014
14	14	11	EVERYBODY LOVES THE SUNSHINE Roy Ayers Ubiquity, Polydor PD-1-5070	45	52	3	THIS IS NIECY Deniece Williams, Columbia PC 34242
15	15	10	SILK DEGREES Boyz n the City, Columbia PC 33920	★ 44	NEW ENTRY	4	CATFISH Four Tops, ABC ABCD 958
★ 20	4	4	I HEARD THAT! THE MUSICAL WORLD OF QUINCY JONES A&M SP-3705	47	36	20	CONTRADICTION Ohio Players, Mercury SRM 1 1088 (Phonogram)
17	19	28	BREEZIN' George Benson, Warner Bros. BS 2919	48	33	6	AIN'T NOTHIN' STOPPIN' US NOW Tower Of Power, Columbia PC 34302
★ 24	3	3	MARVIN GAYE'S GREATEST HITS Marvin Gaye, Tamla T6-348 51 (Motown)	49	46	6	DR. BUZZARD'S ORIGINAL SAVANNAH BAND RCA APL1 1504
19	17	20	ALL THINGS IN TIME Lui Rawls, Philadelphia International PZ 33957 (Epic)	50	54	4	PEABO Peabo Bryson, Buller BT 7000 (Web IV)
★ 20	NEW ENTRY	1	THE CLONES OF DR. FUNKENSTEIN Parliament, Casablanca NBLP 7034	51	35	33	LOOK OUT FOR #1 Brothers Johnson, A&M SP 4567
21	23	6	CHAMELEON Labelle, Epic PE 34789	★ 52	NEW ENTRY	1	FRIEND OF MINE Little Milton, Glades 7508 (TK)
★ 28	4	4	TALES OF KIDD FUNKADELIC Funkadelic, Westbound W 227 (20th Century)	53	53	6	I HOPE WE GET TO LOVE IN TIME Marilyn McCoo & Billy Davis, Jr., ABC ABCD 952
23	25	4	CHILDREN OF THE WORLD Bee Gees, RSO R51-3003 (Polydor)	54	44	29	STRETCHIN' OUT IN BOOTSY'S RUBBER BAND William Bootsy Collins, Warner Bros. BS 2920
24	12	5	GREATEST HITS War, United Artists UA-LA 648-G	55	57	11	DIANA ROSS' GREATEST HITS Motown M6-8951
★ 32	3	3	GOIN' UP IN SMOKE Eddie Kendricks, Tamla T6-346 51 (Motown)	56	56	15	TOGETHER AGAIN... LIVE B.B. King & Bobby Bland, ABC/Impulse ASD 9317
26	26	22	HARVEST FOR THE WORLD Isley Brothers, T-Neck PZ 33809 (Epic)	57	38	8	WINDJAMMER Freddie Hubbard, Columbia PC 34166
★ 37	4	4	FEELING GOOD Walter Jackson, Chi-Sound CH LA 656 (United Artists)	58	48	18	GOOD KING BAD George Benson, CTI 6062
28	18	13	HAPPINESS IS BEING WITH THE SPINNERS Atlantic SD 18181	59	41	8	THE GIST OF THE GEMINI Gino Vanelli, A&M SP 4596
29	30	5	MY NAME IS JERMAINE Jermaine Jackson, Motown M6-842 51	60	51	17	ACCEPT NO SUBSTITUTES Pleasure, Fantasy F 9500
30	31	6	PASS IT ON The Staples, Warner Bros. BS 2945				
★ 31	39	3	NICE 'N' NASTY Salsoul Orchestra, Salsoul SZ5 5502 (Caytronics)				

General News

'Political Funk' Album In Work

Cosby Musical Director To Set Speeches To Music

By JEAN WILLIAMS

LOS ANGELES—Stuart Gardner, musical director for Bill Cosby's television series "Cos," is developing an LP concept which he tags "political funk."

Gardner's concept is to have politicians deliver their speeches to background music. "I will take a segment of the speech or debate and set background music which emphasizes what the speakers are saying."

"The music may be country, rock, soul or classical, which ever fits the segment. There will be times when one speech will have practically every form of music incorporated in it."

"Background singers will also emphasize strong portions of the speech by repeating the politician's last paragraph in song," says Gardner.

The entire speech will be recorded for an album. "I feel that people would buy this type of LP, and while enjoying the music, learn more about the politician."

He suggests that this type of LP could be marketed best through supermarkets and stores where people tend to go daily.

"Most speeches have something that can relate to everyone. We tend



Stuart Gardner: combines music and politics.

to miss that because in some cases we may be bored by what preceded it; we may not realize the importance of the sentence until its end. Or we may just miss it altogether.

"If these important points were set to music, it would not only strengthen the point, but people would enjoy listening to it."

Gardner, who is also responsible for the background music on Cosby's first LP on Capitol Records, "Bill Cosby Is Not Himself These Days Rat On Rat On Rat On," a take off on Barry White, has completed the music for the comedian's second LP for the label. He has also formed a group called the Cosins, which

provides background vocals on Cosby's albums.

The new album is Cosby comedy reminiscent of his straight standup style. Gardner explains that Cosby will record another LP in November to be released in early 1977 which will be another take off on Barry White as well as James Brown and possibly others. He notes that the characters Cosby selects will be persons whose vocal styles are funky and familiar to most teens.

Cosby's entire "Rat On" LP was an adlib situation, done in one take.

Gardner points out that he, his partner Lawrence Farrow and Cosby have written the music for Cosby's LPs and tv show.

Cosby, Farrow and Gardner are also working on an "educational" LP project, where tunes are being recorded by Sugar and Spice, Cosby's female background singers from the tv show.

The trio is making LPs with educational messages such as "Please Say Please," "Numbers," "Alphabet Soup" and "School Work" in soulful rhythms with jazz overtones designed to educate youngsters.

Gardner feels that through these LPs, young people will learn basic educational structure and at the same time dance to the music.

Uts Rendrag, Gardner's publishing firm, is closely affiliated with Cosby's Turtle Head publishing firm. Most of the material has been written by Cosby, Farrow and Gardner.

Soul Sauce

Continued from page 58

LP on Atlantic Records. She feels the LP, "Dee Dee Bridgewater," is adequate for a first attempt, but that the album is not totally representative of her true quality as a singer.

She admits that she was not completely comfortable with the selection of tunes and for her next LP, she plans to incorporate jazz, pop and r&b tunes.

She has signed a managerial agreement with Little David Records chief Monte Kay and is presently negotiating with the William Morris Agency for representation. She is also enrolling in drama school to help in launching her film career.

KALO in Little Rock, Ark., has new owners and has changed its r&b format to a predominately disco format.

Ron Curtis, who operates a broadcasting employment service in Chicago, purchased the station several months ago and has brought in an entirely new staff, with the exception of one member.

Seldon Spurlock has joined as general manager from WXIX in Nashville; Barry Mayo comes aboard as program director from Washington, D.C.; Fred Johnson joins as sales manager from WAMO, Pittsburgh; Donnie Dee 6-10 a.m. announcer from WVOL, Nashville; Ron Jefferies 10 a.m.-3 p.m.; J.J. Harris, the only announcer from the previous regime 3-7 p.m.; Sonya Thrasher from WDAO, Dayton, 7 p.m.-midnight; and Roshon from KKDA, Dallas, midnight-6 a.m.

Blind blues pianist John Davis is releasing his first LP to be distributed in the U.S. by Alligator Records in Chicago.

The LP on Chrischaa Records, Germany, was recorded in 1973, in Bonn, Germany, during one of Davis' semi-annual European tours and is scheduled for U.S. release in January 1977.

Davis, a Chicago native, started

(Continued on page 81)

HOTTEST CHRISTMAS COMEDY LP OF ALL TIME!



HAVE AN X-RATED CHRISTMAS WITH RUDY RAY MOORE AND LIGHT UP YOUR TREE.

\$1.25 BOX LOTS

Call today for quantity discount.

HIT RECORDS, INC.

675 U.S. Hwy. 22 • Hillside, N.J. 07205 • (201) 687-4282

ASCAP Doles Out 397 Awards

By GERRY WOOD

NASHVILLE—Rory Bourke, Ray Griff and John Denver emerged as the top winners at ASCAP's country music awards banquet held at the National Guard Armory Wednesday (13).

Bourke copped six plaques, Griff won five for writing and three as a performer and Denver earned three as a writer and three as a performer. A special ASCAP award went to songwriter and western movie star Gene Autry.

Based on 10 weeks of activity on a national trade chart, the ASCAP awards go to writers, publishers, producers and artists. Among the artists winning awards were Roy Clark, Eddy Arnold, Charlie Rich, Sonny James, Buck Owens, Merle Haggard, Brenda Lee, Elvis Presley, Billy Crash Craddock, Freddy Fender, Ronnie Milsap, Lynn Anderson, Jerry Lee Lewis and Ray Price.

A capacity crowd of 570 persons attended the prestige event that saw top publisher honors go to Warner Bros. with seven awards, and Chappell and Milene with six awards each. Stanley Adams, ASCAP president, and Ed Shea, Southern director, hosted the annual awards banquet that dished out a record 397 awards to 84 hit country songs—10 more than last year's total of songs.

Other multiple winners include Milton Okun, who received three as a producer and four as publisher; Nelson Larkin, two producer awards and three publisher plaques; producer Owen Bradley with four; Ray Stevens with two as an artist and two as a producer; Bill Rice, two as a writer and a pair as producer; producer-publisher Tom Collins with four and Glenn Frey and Don Henley of the Eagles each won five—two as writers, two as publishers and one as artists.

Griff tallied the highest total with five as publisher, three as producer, five publisher awards and three as a performing artist for a total of 16 plaques.

Willie Nelson won four as an artist

and producer; three awards went to writers Earl Conley, Johnny Wilson and Bob Morrison, artist Ronnie Prophet and producers Ron Chancey, Billy Sherrill, Roy Dea and Harry Hinde. Other triple winners include publisher Bob Beckham of Music City Music, Sunbury Music, publisher-producer Bill Hall, Glenn Keener, writer-producer Jerry Foster, writer-artist Eddy Raven, writer-publisher-artist Webb Pierce, artist-writer-publisher Bernie Leadon of the Eagles and writer-producer-publisher Bob Dean. Charlie Fields and Don Riis each received two awards as producers, one as writer and one as publisher.

Among those attending were ASCAP board members Hal David, Gerald Marks, Wesley Rose and Ed Silvers, plus Sammy Fain, an Academy Award winning composer, who won another ASCAP country award. The event was staged by ASCAP Nashville executives Charlie Monk, Merlin Littlefield, Connie Hurt, Karen Scott and Judy Gregory. Also attending were Paul Marks, managing director; Paul Adler, membership director; Walter Wager, public relations director; Dave Combs, West Coast region director; and membership representatives Ted Williams, Nancy Cushman, Todd Brabec, Tad Maloney and Bruce Gold.

This is the complete list of winners:

A MANSION ON THE HILL—writers: Fred Rose/Hank Williams; publisher: Milene Music, Inc.; producer: Bob Johnston; artist: Michael Murphy, Epic.

AFTERNOON DELIGHT—writer: Bill Danoff; publisher: Cherry Lane Music Co.; producer: Ron Chancey; artist: Johnny Carver, ABC/Dot.

ALL THE KING'S HORSES—writer: Johnny Cunningham; publisher: Starship Music Inc.; producer: Glenn Sutton; artist: Lynn Anderson, Columbia.

AMAZING GRACE (Used To Be Her Favorite Song)—writer: Russell Smith; publisher: Fourth Floor Music, Inc.; producer: Barry "Byrd" Burton; artists: The Amazing Rhythm Aces, ABC.

AMERICA THE BEAUTIFUL (1976)—writer: Nermi Goell; publisher: Mint Julep Publishing Co., Inc.; producer: Billy Sherrill; artist: Charlie Rich, Epic.

ANGELS, ROSES, AND RAIN—writer: Bob Morrison; publisher: Music City Music, Inc.; producer: Roy Dea; artist: Dickey Lee, RCA.

ANOTHER WOMAN—writer: Buzz Cason; publisher:

Buzz Cason Publications; producer: Bill Browder/Jack Gilmer; artist: T.G. Sheppard, Melodyland.

ASK ANY OLD CHEATER WHO KNOWS—writers: Jerry Foster/Bill Rice; publisher: Jack and Bill Music Co.; producer: Billy Sherrill; artist: Freddy Weller, Columbia.

BACK IN THE SADDLE AGAIN—writers: Gene Autry/Ray Whitley; publisher: Western Music Publishing Co.; producer: George Richey; artist: Sonny James, Columbia.

BLUE EYES AND WALTZES—writer: Tony Austin; publisher: Full Swing Music, Inc.; producer: Don Gant; artist: Jim Mundy, ABC/Dot.

BLUE EYES CRYING IN THE RAIN—writer: Fred Rose; publisher: Milene Music, Inc.; producer: Willie Nelson; artist: Willie Nelson, Columbia.

BRIDGE FOR CRAWLING BACK—writers: Bucky Jones/Royce Porter; publishers: Ma-Ree Music, Inc./W B Music; producer: Bud Logan; artist: Roy Head, ABC/Dot.

COWBOY—writer: Harry Shannon; publisher: Welbeck Music Corp.; producer: Owen Bradley; artist: Eddy Arnold, RCA.

COWBOYS AND DADDIES—writer: Martin Cooper; publishers: Martin Cooper Music/Wilber Publishing Co.; producers: Bobby Bare/Bill Rice; artist: Bobby Bare, RCA.

EASY AS PIE—writers: Rory Bourke/Gene Dobbins/Johnny Wilson; publisher: Chappell & Co., Inc.; producer: Ron Chancey; artist: Billy "Crash" Craddock, ABC/Dot.

FIND YOURSELF ANOTHER PUPPET—writer: Jimbeau Hinson; publisher: Goldline Music, Inc.; producer: Owen Bradley; artist: Brenda Lee, MCA.

FLY AWAY—writer: John Denver; publisher: Cherry Lane Music Co.; producer: Milton Okun; artist: John Denver, RCA.

FREE TO BE—writer: Eddy Raven; publisher: Milene Music, Inc.; producer: Don Gant; artist: Eddy Raven, ABC/Dot.

HAVE A DREAM ON ME—writer: Bob Morrison; publisher: Music City Music, Inc.; producer: Johnny MacLae; artist: Mel McDaniel, Capitol.

HEART DON'T FAIL ME NOW—writer: David Lynn Jones; publisher: Pubicare Publishing Co.; producer: AV Mittelstedt for A-Ball Productions; artist: Randy Cornor, ABC/Dot.

HEART TO HEART—writer: David Gillon; publisher: Short Rose Music Publications Co.; producer: Jim Foglesong; artist: Roy Clark, ABC/Dot.

HELP YOURSELF TO ME—writers: Bucky Jones/Royce Porter; publishers: Bud Logan/Mary Reeves; artist: Roy Head, Shannon.

HERE COMES THAT GIRL AGAIN—writers: Rory Bourke/Gene Dobbins/Johnny Wilson; publisher: Chap-

(Continued on page 66)

ON CBS-TV

Country's Toppers Honored By CMA

NASHVILLE — Mel Tillis scored a surprising win as entertainer of the year, Dolly Parton won as female vocalist, Ronnie Milsap as male vocalist and country music's first queen—Kitty Wells—was inducted into the Country Music Hall of Fame along with the late Paul Cohen, highlighting the nationally televised CMA Awards Monday (11).

Tillis outpaced Parton, Milsap, Willie Nelson and an absent Waylon Jennings for the CMA's top entertainment award. "Good Hearted Woman" by Jennings and Nelson won as single of the year, and the combo teamed with Jessi Colter and Tompall Glaser for the album of the year: "Wanted—The Outlaws," "Rhinstone Cowboy" by Larry Weiss earned song of the year honors.

Parton beat four powerful candidates for female vocalist accolades—Crystal Gayle, Emmylou Harris, Barbara Mandrell, and Tammy Wynette. Milsap edged Jennings, Nelson, Conway Twitty and Don Williams for male vocalist. Jennings and Nelson were named vocal duo of the year, Roy Clark and Buck Trent as instrumental group and Hargus "Pig" Robbins, a top Nashville session musician, won instrumentalist of the year. The Statler Brothers snared an award as vocal group of the year.

The CMA's 10th annual awards presentation drew 4,400

persons to the Grand Ole Opry House and gained a national audience for the 90-minute show through CBS-TV. Johnny Cash and Roy Clark co-hosted the smooth running program that featured no major snafus or envelope burning incidents.

The absence of Jennings, who boosted his outlaw reputation by refusing to show at the last second, became a comic routine before the night was over as Willie Nelson accepted the dual awards "on behalf of me and Ol' Waylon" and the Statler Brothers accepted their award "on behalf of us and Ol' Waylon."

A poignant acceptance speech by Kitty Wells was the emotional high point of the ceremony. Minnie Pearl, herself inducted into the Hall Of Fame last year, introduced Wells, the first woman with a No. 1 record on the country charts and who has been dubbed the "Queen of Country Music." Cohen, an executive and producer, was a pioneer in the infancy of Nashville's recording industry.

Produced by Robert Precht and sponsored by Kraft, the program also featured appearances or performances by Bill Anderson, Chet Atkins, June Carter, Mac Davis, Freddy Fender, Tennessee Ernie Ford, Johnny Gimble, Merle Haggard, Loretta Lynn, C.W. McCall, Charlie McCoy, Charley Pride, Hank Snow and Red Sovine.

OCTOBER 23, 1976. BILLBOARD

BMI Toasts Its Major 94 Tunes

By SALLY HINKLE

NASHVILLE — BMI's Citations of Achievement awards have been presented to 93 writers and 74 publishers of 94 songs in recognition of popularity in the country music field, as measured by broadcast performances for the period during April 1, 1975 to March 31, 1976. The awards were given during ceremonies, Tuesday (12) Edward M. Cramer, BMI president, and by Frances Williams Preston, vice president of the Nashville office.

The Robert J. Burton award, presented annually to the songwriters and publishers of the most performed country song of the year, was given to "When Will I Be Loved," written by Phil Everly, and to Acuff-Rose Publications, Inc., publisher.

Citations marking previous awards were presented to 25 of the songs honored with BMI awards. A ninth year award went to The EMP Company for "By The Time I Get To Phoenix," written by Jim Webb.

Sixth year awards—"For The Good Times," Kris Kristofferson, Buckhorn Music Publishing Co., Inc.; "Help Me Make It Through The Night," Kris Kristofferson, Combine Music Corp. and "(I Never Promised You A) Rose Garden," Joe South, Lowery Music Co., Inc.

Fifth year awards—"My Elusive Dreams," Curly Putman and Billy Sherrill, Tree Publishing Co., Inc. Fourth year awards—"All I Have To Do Is Dream," Boudleaux Bryant, House of Bryant Publications.

Third year awards—"Behind Closed Doors," Kenny O'Dell, House of Gold Music, Inc.; "I Can't

Help It (If I'm Still In Love With You)," Hank Williams, Fred Rose Music, Inc.; "I Started Loving You Again," Merle Haggard, Bonnie Owens, Blue Book Music, Inc.; "Let Me Be There," John Rostill, Al Gallico Music Corp.; "Make The World Go Away," Hank Cochran, Tree Publishing Co., Inc.; "The Most Beautiful Girl," Billy Sherrill, Noro Wilson, Rory Bourke, Al Gallico Music Corp., Algee Music Corp. and to "Tie A Yellow Ribbon Round The Ole Oak Tree," Irwin Levine, L. Russell Brown, Levine and Brown Music, Inc.

Second year awards—"Before The Next Teardrop Falls," Vivian Keith, Ben Peters, Shelby Singleton Music, Inc.; "I Can Help," Billy Swan, Combine Music Corp.; "I Honestly Love You," Jeff Barry, Peter Allen, Broadside Music, Inc., Irving Music, Inc., Woolnough Music, Inc. and "Reconsider Me," Margaret Lewis, Myra Smith, Shelby Singleton Music, Inc.; "Ruby Baby," Jerry Leiber, Mike Stoller, Unichappell Music, Inc., Quintet Music, Inc. Freddy Bienstock Music Co.; "Sunday Sunrise," Mark James, Screen Gems-EMI Music, Inc.; "Too Late To Worry, Too Blue To Cry," Al Dexter, Unichappell Music, Inc., Elvis

Presley Music, Al Dexter Songs; "Why Don't You Love Me," Hank Williams, Fred Rose Music, Inc. and "The Window Up Above," George Jones, Glad Music Co., Fort Knox Music Co.

Also honored for 1974/75 performances: "Don't Let Go," Jesse Stone and Screen Gems-EMI Music, Inc.

Merle Haggard is the leading BMI country writer award winner with four songs, followed by Tom T. Hall, Linda Hargrove, Waylon Jennings, Ben Peters, Dolly Parton, Billy Sherrill and Billy Swan with three each. Awards winners with two songs were Jessi Colter, John Farrar, Donna Fargo, Kris Kristofferson, Kenny O'Dell, Willie Nelson, Don Reid, Conway Twitty and Hank Williams.

The 94 BMI award-winning country songs, their writers and publishers as logged by BMI for the period from April 1, 1975 to March 31, 1976 are as follows:

ALL I HAVE TO DO IS DREAM—Boudleaux Bryant, House of Bryant Publications.
 ALL OVER ME—Ben Peters; Ben Peters Music, Chazy Music.
 ALWAYS WANTING YOU—Merle Haggard, Shade Tree Music, Inc.
 ARE YOU SURE HANK DONE IT THIS WAY—Waylon Jennings; Baron Music Publishing Co.
 BANDY THE RODEO CLOWN—Whitley Shaler, Lefty Frizzell, Acuff Rose Publications.
 THE BARGAIN STORE—Dolly Parton, Owepar Publishing, Inc.
 BEFORE THE NEXT TEARDROP FALLS—Vivian Keith, Ben Peters; Shelby Singleton Music, Inc.
 BEHIND CLOSED DOORS—Kenny O'Dell, House of Gold Music, Inc.
 BLANKET ON THE GROUND—Roger Bowling, Brougham Hall Music Co., Inc.
 BLIND MAN IN THE BLEACHERS (THE LAST GAME (Continued on page 67)



MISS PERSONALITY KELLEY WARREN

"I Remember The Good Times"

b/w

"I'm Sorry Baby"

LITTLE RICHIE RECORDS

National Promotion
Little Richie Johnson Agency
Box 3
Belen, New Mexico 87002
(505) 864-7441

Dist. By
Sounds Of Music
Box 3
Belen, New Mexico 87002
(505) 864-7441

STARDAY-KING
POWER-PAK
HOLLYWOOD
FEDERAL
DELUXE



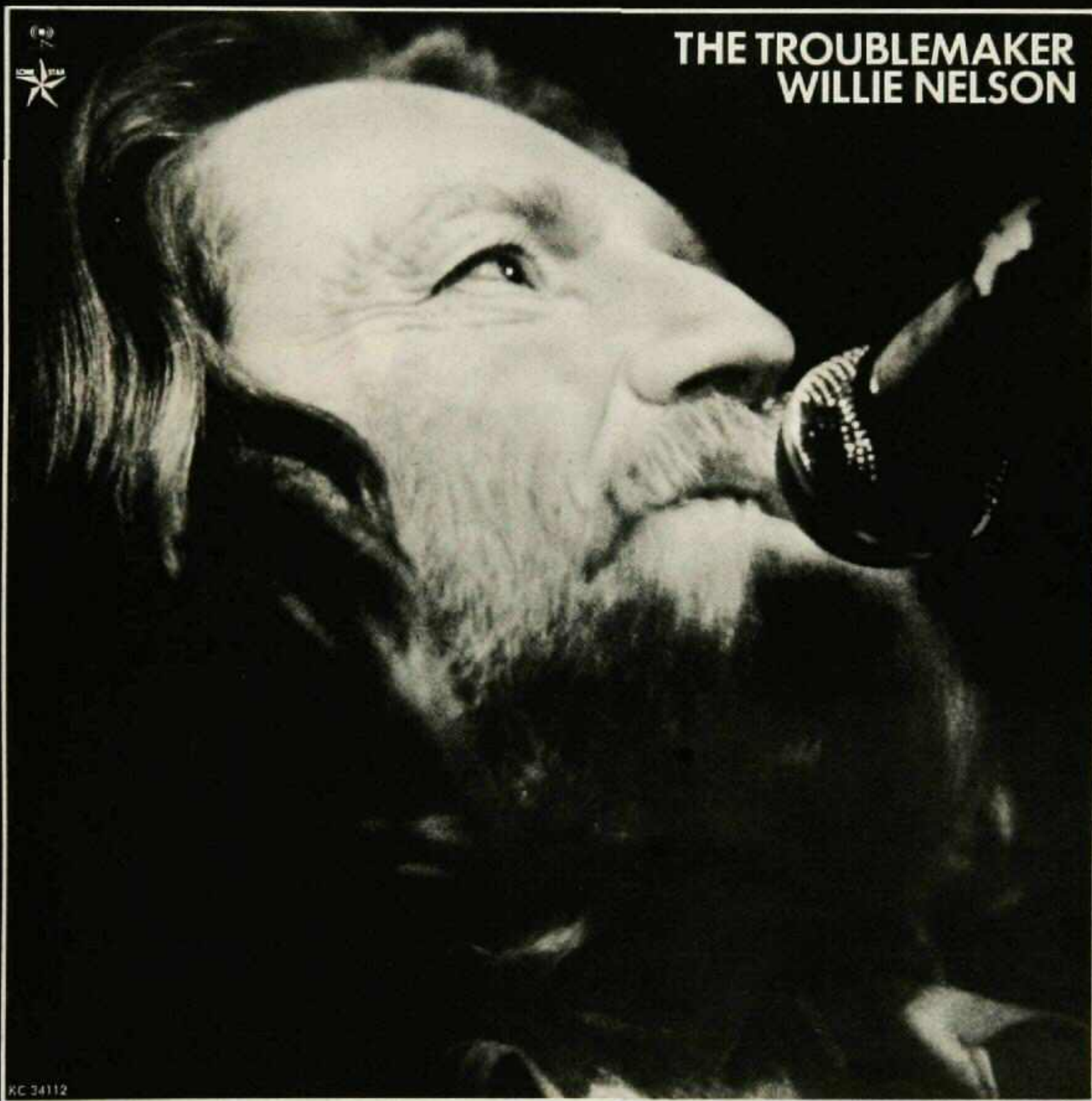
GUSTO RECORDS, INC.
220 BOSCOBEL ST.
NASHVILLE, TENN.
37213
615-256-1656

LP'S --- TAPES --- 45'S GOLDEN TREASURES (Back to Back Hits)
 TO BUY: CALL OR WRITE OUR SALES DEPARTMENT
 ALL ORDERS, LARGE OR SMALL ARE APPRECIATED.
 FREE CATALOGS AVAILABLE UPON REQUEST
 ***** NEW SINGLE RELEASES *****

SD-144 "LITTLE JOE" RED SOVINE
 SD-143 "HONEY HUNGRY" MIKE LUNSFORD

FOR PROMO COPIES: WRITE OR CALL OUR PROMO DEPT.

**“The Troublemaker.”
An album only
Willie could make.**



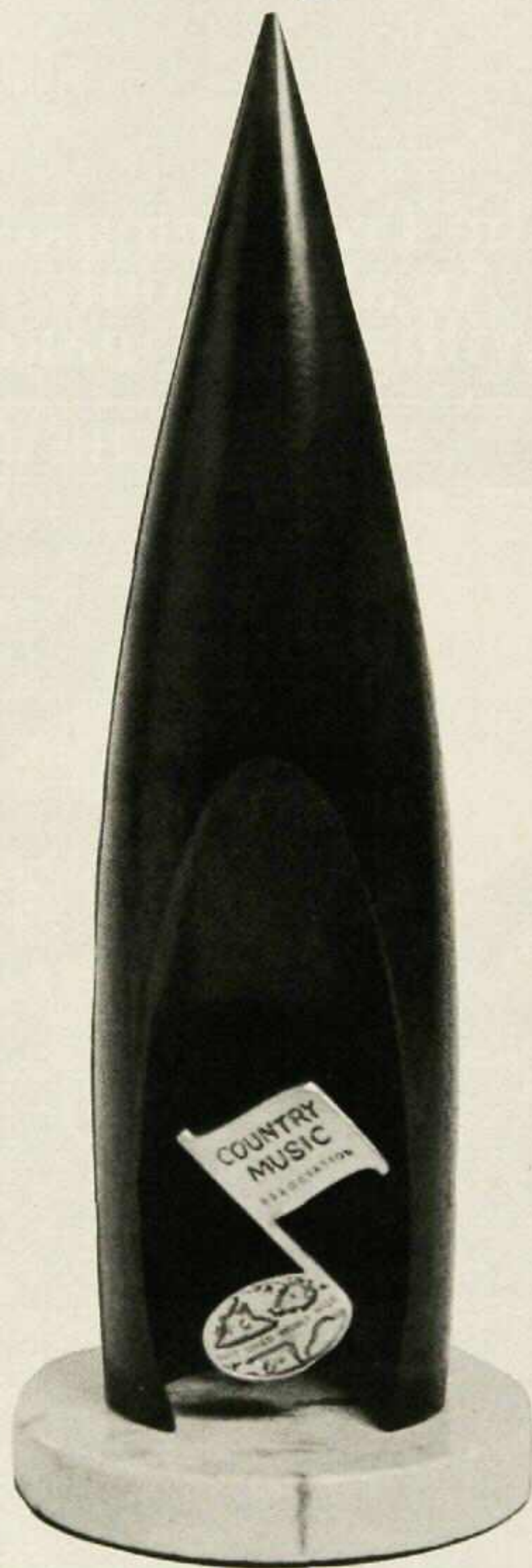
**THE TROUBLEMAKER
WILLIE NELSON**

On Columbia/Lone Star Records and Tapes.

Representation: Neil C. Reshen, New York, New York

Copyrighted material

Thanks for making it our year



Male Vocalist Of The Year • Ronnie Milsap
Female Vocalist Of The Year • Dolly Parton
Vocal Duo Of The Year • Waylon & Willie
Single Of The Year • Good Hearted Woman
Album Of The Year • Wanted: The Outlaws

RCA Records

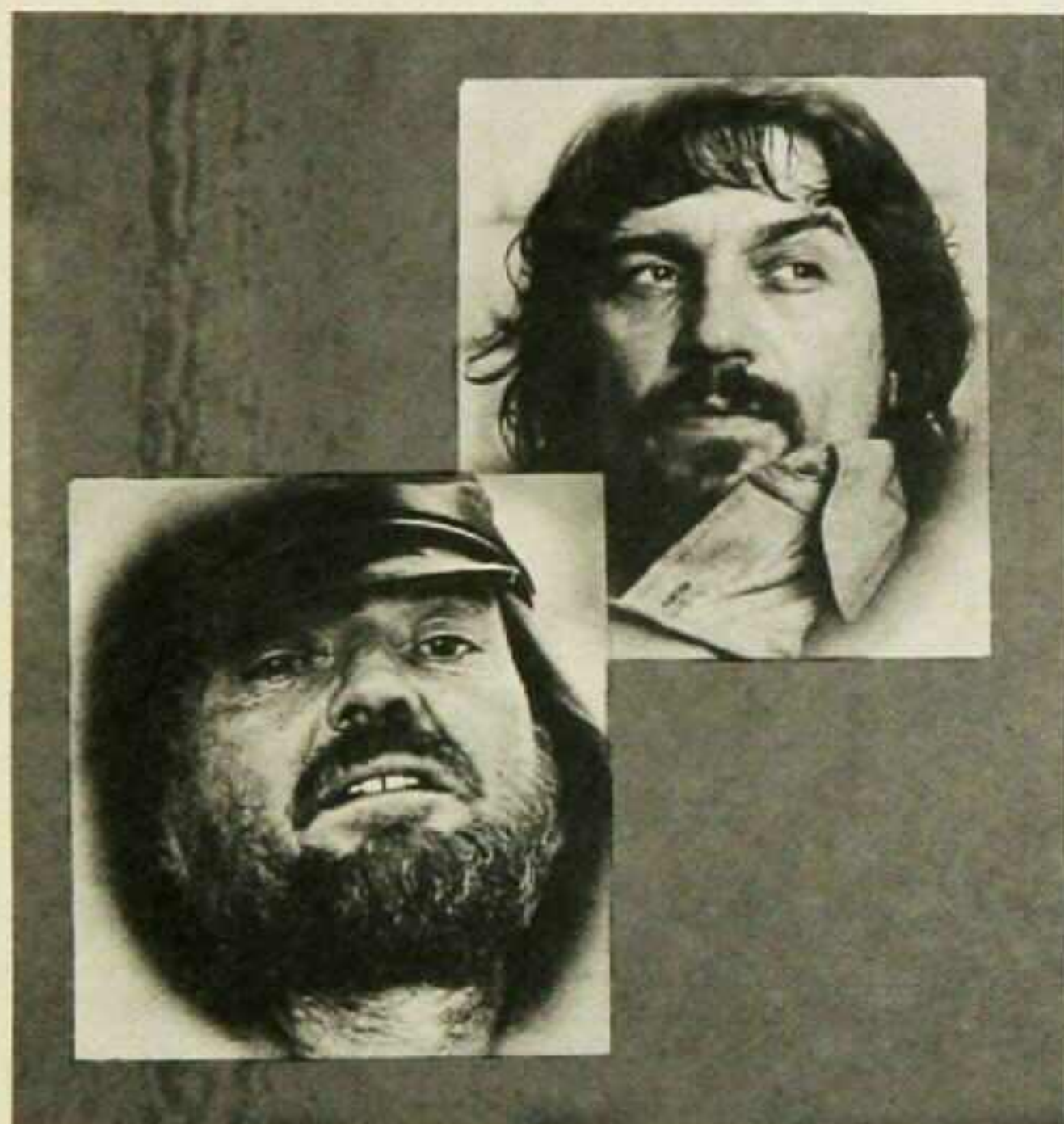
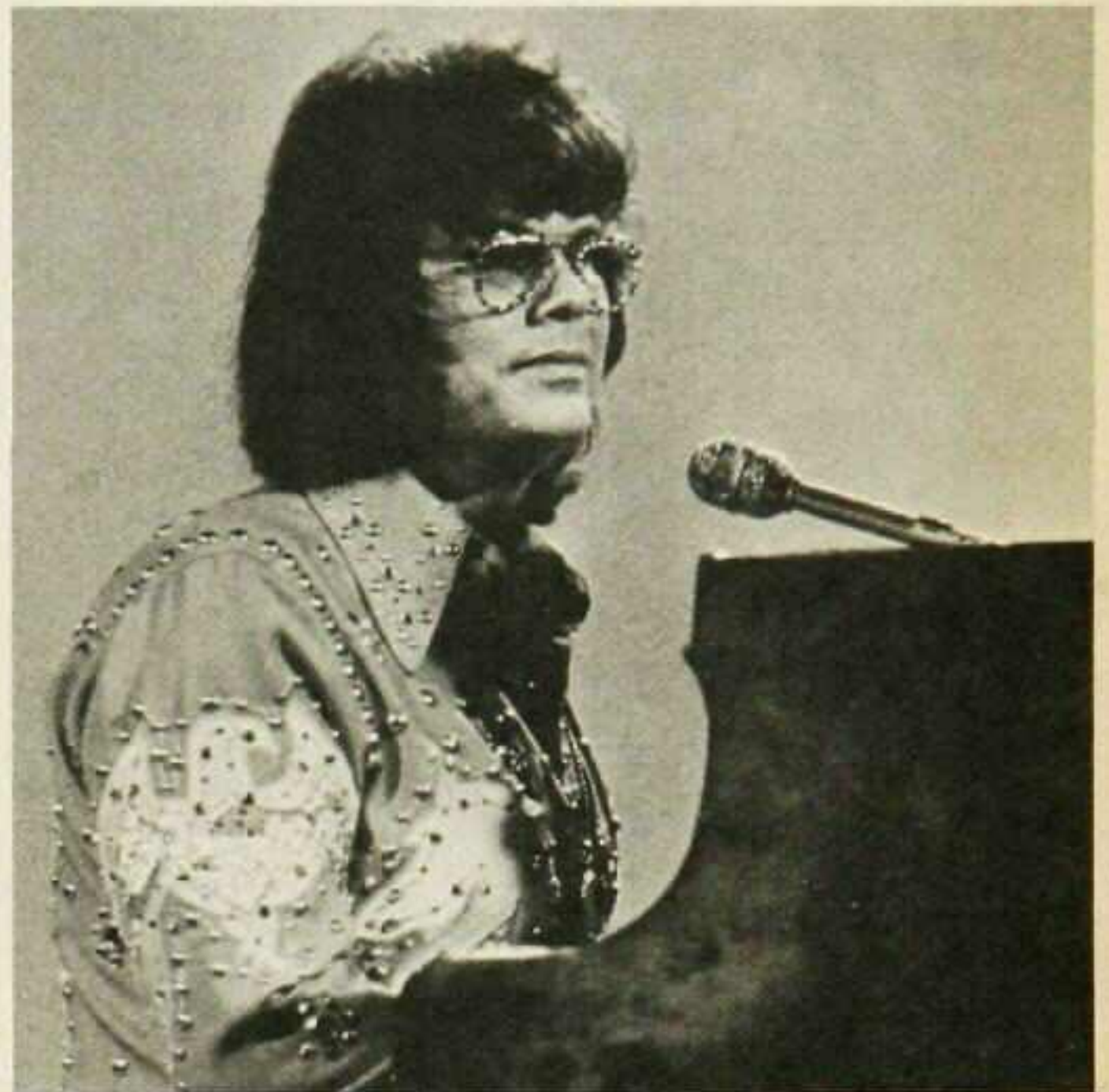
Dolly Parton

Female Vocalist Of The Year



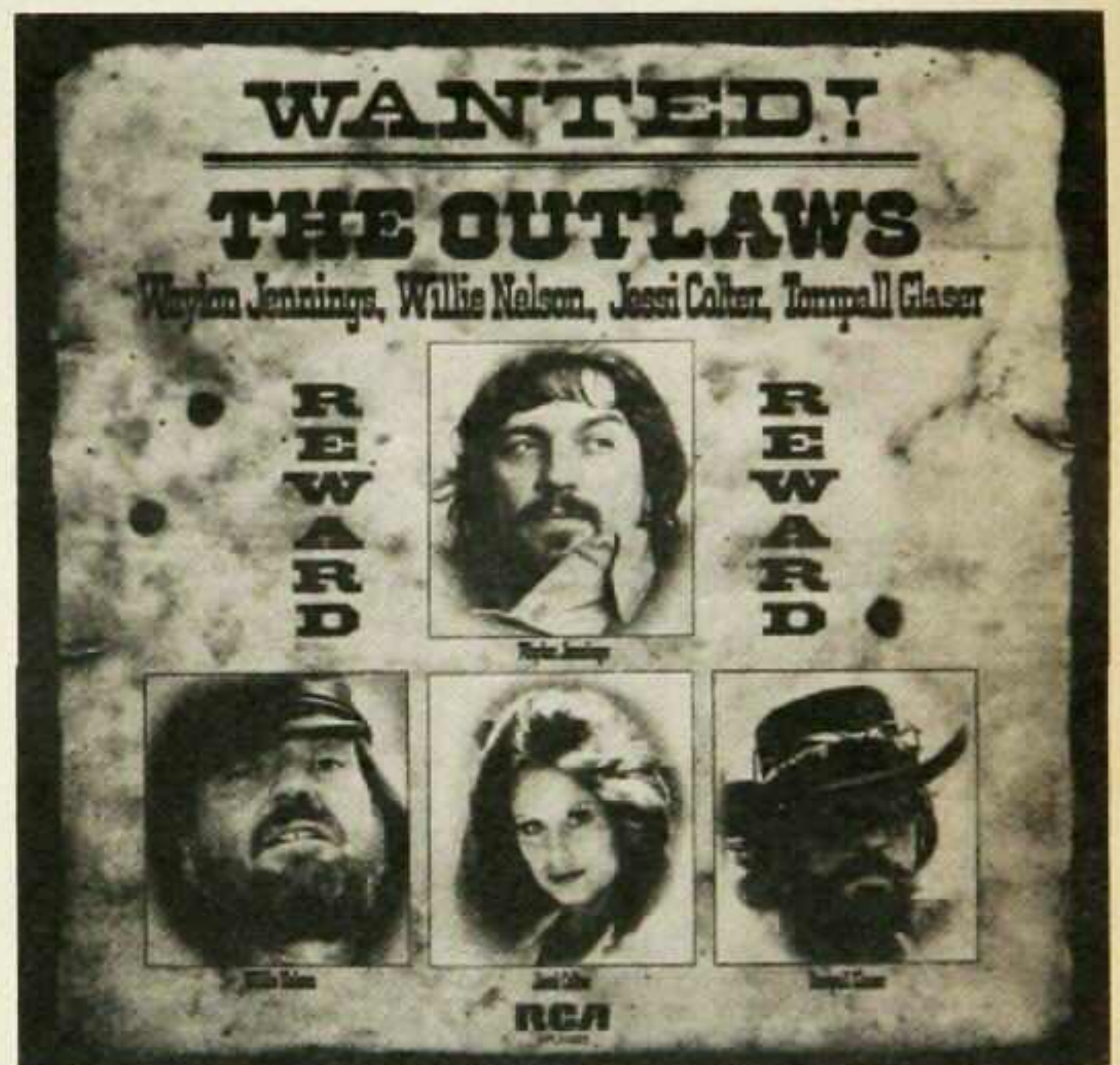
Ronnie Milsap

Male Vocalist Of The Year



Waylon & Willie

Vocal Duo Of The Year



'Wanted: The Outlaws'

Album Of The Year
Single Of The Year

Billboard Hot Country Singles

Copyright 1976, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

81 **Billboard**
• 88 **CashBox**
• 82 **Record World**

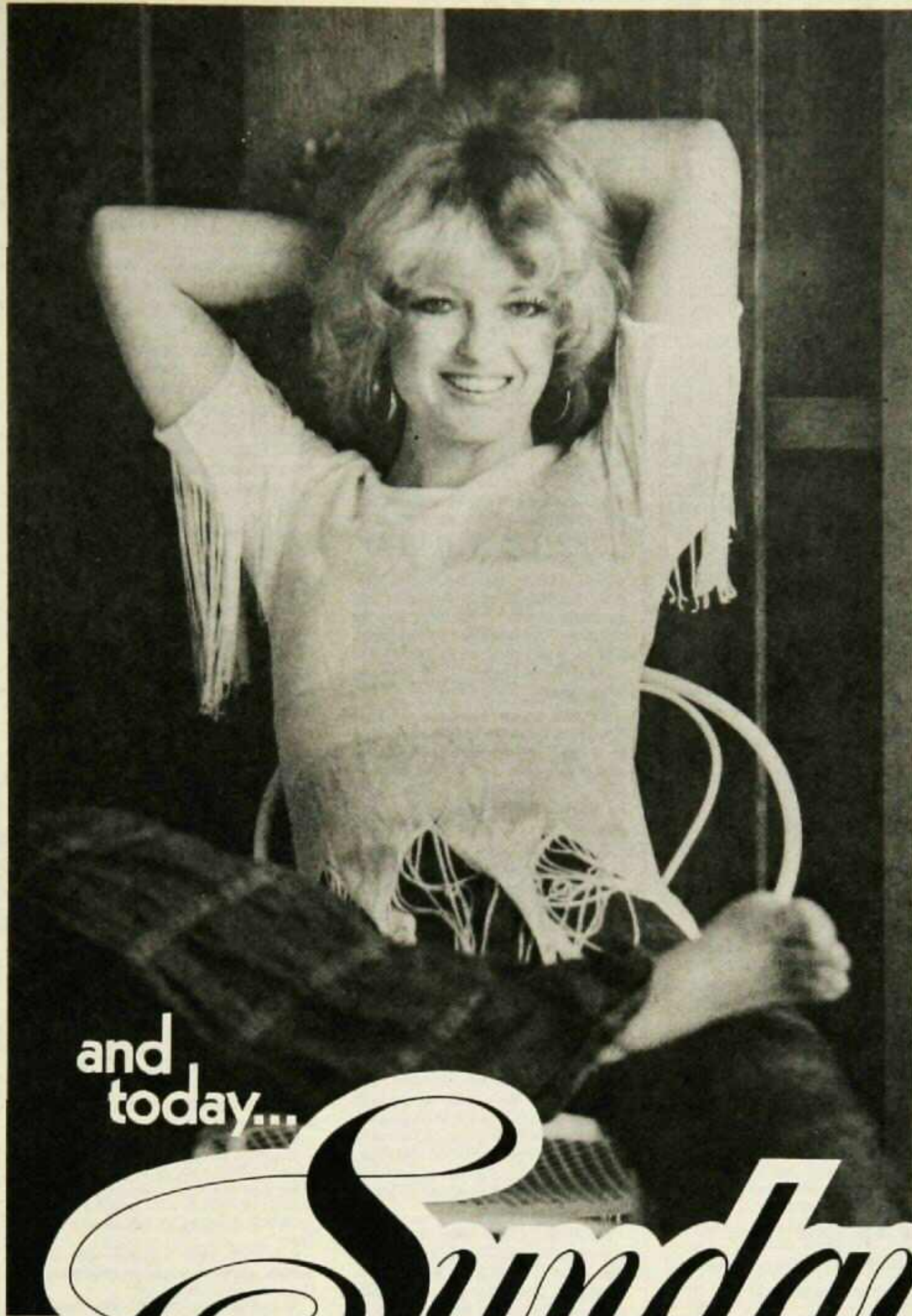
"DADDY HOW'M I DOIN'"
on
CINKAY RECORDS

RICK SMITH



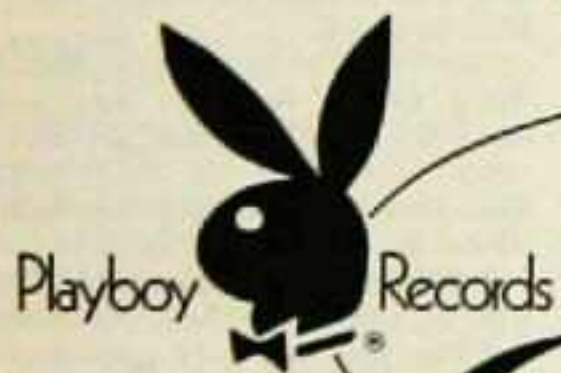
This Week			Last Week			★ STAR PERFORMER—Singles registering greatest proportionate upward progress this week.			This Week			Last Week					
This Week	Last Week	Weeks on Chart	TITLE—Artist	This Week	Last Week	Weeks on Chart	TITLE—Artist	This Week	Last Week	Weeks on Chart	TITLE—Artist	This Week	Last Week	Weeks on Chart			
			(Writer, Label & Number (Dist. Label) (Publisher, Licensee))				(Writer, Label & Number (Dist. Label) (Publisher, Licensee))				(Writer, Label & Number (Dist. Label) (Publisher, Licensee))						
1	1	10	YOU AND ME —Tammy Wynette (B. Sherrill, G. Richey, Epic 8-50264 (Algee, BMI))	34	34	6	LIKE A SAD SONG —John Denver (J. Denver, RCA 10774 (Cherry Lane, ASCAP))	67	81	3	WOMAN DON'T TRY TO SING MY SONG —Cal Smith (D. Wayne, MCA 40616 (Tree, BMI))	70	71	6			
★	3	9	A WHOLE LOTTA THINGS TO SING ABOUT —Charley Pride (B. Peters, RCA 10757 (Pi Gem, BMI))	★	43	5	WILLIE, WAYLON AND ME —David Allan Coe (D. Coe, Columbia 3-10395 (ShowFor, BMI))	70	71	6	I THANK GOD SHE ISN'T MINE —Mel McDaniels (B. Morrison, MacRae, Capitol 4324 (Music City, ASCAP))	★	84	3			
★	4	8	AMONG MY SOUVENIRS —Marty Robbins (B. Leslie, H. Nichols, Columbia 3-10396 (Chappell, ASCAP))	★	36	8	ROAD SONG —Charlie Rich (F.D. Clements, Epic 8-50268 (Double R, ASCAP))	★	84	3	THE WRECK OF THE EDMUND FITZGERALD —Gordon Lightfoot (G. Lightfoot, Reprise 1369 (Warner Bros.) (Moose, CAPAC))	★	72	4			
★	6	7	CHEROKEE MAIDEN/WHAT HAVE YOU GOT PLANNED TONIGHT DIANA —Merle Haggard (C. Walker/D. Kirby, Capitol 4326 (Chappell, ASCAP/Tree, BMI))	★	37	7	WHAT'LL I DO —La Costa (J. Crutchfield, H. Cornelius, Capitol 4327 (Duchess, BMI))	★	46	5	COME ON DOWN (To Our Favorite Fogel-About-Here Place) —David Houston (B. Sherrill, N. Wilson, Epic 8-50275 (Algee, BMI))	★	72	76	4		
★	7	7	SOMEBODY SOMEWHERE —Loretta Lynn (L.J. Dillon, MCA 40607 (Coal Miners, BMI))	★	39	22	14	IF YOU'VE GOT THE MONEY I'VE GOT THE TIME —Willie Nelson (L. Frazier, J. Beck, Lone Star 3-10383 (Columbia) (Peer International, BMI))	★	72	NEW ENTRY	BROKEN DOWN IN TINY PIECES —Billy "Crash" Craddock (J. Adrian, ABC/Dot 17659 (Pick-A-Hit, BMI))	★	74	3		
★	8	8	HER NAME IS . . . —George Jones (B. Braddock, Epic 8-50271 (Tree, BMI))	★	40	32	13	CAN'T YOU SEE/I'LL GO BACK TO HER —Waylon Jennings (T. Caldwell/W. Jennings, RCA 10721 (No Exit, BMI/Baron, BMI))	★	74	78	3	WHY DON'T YOU LOVE ME —Hank Williams (H. Williams, MGM 14819 (Fred Rose, BMI))	★	75	36	
★	7	2	10	THE GAMES THAT DADDIES PLAY —Conway Twitty (C. Twitty, MCA 40601 (Twitty Bird, BMI))	★	41	28	12	TEARDROPS IN MY HEART —Rex Allen Jr. (V. Horton, Warner Bros. 8236 (TRO Cromwell, ASCAP))	★	75	36	10	TAKE ME AS I AM (Or Let Me Go) —Mack White (E. Bryant, Commercial 1319 (Acuff-Rose, BMI))	★	74	NEW ENTRY
★	14	7	7	I'M GONNA LOVE YOU —Dave & Sugar (B. Knight, RCA 10768 (Dunbar/Westgate, BMI))	★	42	42	8	THAT'S ALL SHE EVER SAID EXCEPT GOODBYE —Nat Stuckey (N. Stuckey, MCA 40608 (Stuckey, BMI))	★	74	NEW ENTRY	NEVER DID LIKE WHISKEY —Billie Jo Spears (K. O'Dell, United Artists 880 (Hungry Mountain, BMI))	★	77	NEW ENTRY	
★	11	9	9	COME ON IN —Sonny James (S. James/C. Smith, Columbia 3-10292 (Marson, BMI))	★	43	48	5	CALIFORNIA OKIE —Buck Owens (R. Jones, Warner Bros. 8255 (Blue Book, BMI))	★	77	NEW ENTRY	IT'S ALL OVER —Johnny Cash (J. Cash, Columbia 3-10424 (House Of Cash, BMI))	★	74	88	
★	15	6	6	LIVING IT DOWN —Freddie Fender (B. Peters, ABC/Dot 17653 (Ben Peters/Crazy Cajun, BMI))	★	43	58	5	FOR LOVE'S OWN SAKE —Ed Bruce (C. Kelly, J. Dorian, United Artists 853 (Bobby Goldsboro, ASCAP))	★	74	88	2	CLEAN YOUR OWN TABLES —Vernon Oxford (C. Taylor, RCA 10787 (Blackwood/Back Road, BMI))	★	79	49
★	11	12	10	THAT LOOK IN HER EYES —Freddie Hart & The Heartbeats (B. Peters, Capitol 4313 (Ben Peters, BMI))	★	46	50	7	YOUNG GIRL —Tommy Overstreet (J. Fuller, ABC/Dot 17657 (Warner/Tamela, BMI))	★	79	49	9	KISS AND SAY GOODBYE —Billy Larkin (W. Love, Casno 076 (GRT) (Nattaham/Blackwood, BMI))	★	80	NEW ENTRY
★	16	7	7	9,999,999 TEARS —Dixie Lee (R. Bailey, RCA 10764 (Lowrey, BMI))	★	47	64	3	SOMEDAY SOON —Kathy Barnes (I. Tyson, Republic/IRDA 293 (Warner Bros., ASCAP))	★	80	NEW ENTRY	I CAN SEE ME LOVIN' YOU AGAIN —Johnny Paycheck (J. Foster, B. Rice, Epic 8-50291 (Jack & Bill, ASCAP))	★	81	NEW ENTRY	
★	13	5	12	HERE'S SOME LOVE —Tanya Tucker (J. Roberts, R. Mangera, MCA 40598 (Screen Gems Columbia, BMI))	★	47	66	2	DROPKICK ME, JESUS —Bobby Bare (F. Craft, RCA 10290 (Black Sheep, BMI))	★	81	NEW ENTRY	DADDY, HOW AM I DOING —Rick Smith (H. Coleman, Con-Kay 114 (Country Pickers/Cambria Pines, BMI))	★	82	82	
★	14	10	11	PEANUTS AND DIAMONDS —Bill Anderson (H. Braddock, MCA 40595 (Tree, BMI))	★	48	59	4	LOVE IT AWAY —Mary Lou Turner (L. Durrell, MCA 40620 (Escalator, BMI))	★	82	82	6	IT'S BAD WHEN YOU'RE CAUGHT (With The Goods) —Billy Parker (S. Throckmorton, ABC/Dot 17653 (Almond, BMI))	★	83	2
★	15	17	9	I DON'T WANNA TALK IT OVER ANYMORE —Connie Smith (E. Raven, Columbia 3-10393 (Milene, ASCAP))	★	49	59	4	SHE NEVER KNEW ME —Don Williams (B. McNeil, W. Holyfield, ABC/Dot 17658 (Hall Clement/Magnum/Vogue, BMI))	★	84	90	2	I'VE RODE WITH THE BEST —Jim Ed Brown (M. Haveland, B.S. Graham, RCA 10786 (Show Biz, BMI))	★	85	NEW ENTRY
★	16	13	12	LET'S PUT IT BACK TOGETHER AGAIN —Jerry Lee Lewis (J. Foster, B. Rice, Mercury 73822 (Phonogram) (Jack & Bill, ASCAP))	★	50	56	5	ROSIE (Do You Wanna Talk It Over) —Red Steagall (S. Throckmorton, ABC/Dot 17653 (Almond, BMI))	★	85	NEW ENTRY	WHISKEY RYE WHISKEY —Chuck Price (E. Kirby, B. Dyson, Playboy 6087 (Sangler, BMI))	★	86	91	
★	21	6	6	SHOW ME A MAN —T.G. Sheppard (S. Whipple, Hitville 5040 (Molown) (Tree, BMI))	★	51	83	2	I'VE TAKEN —Jeanne Pruett (J. Pruitt, W. Haynes, MCA 40605 (Jeanne Pruett/Weeping Willow, BMI))	★	86	91	3	BIG BIG WORLD —Bonnie Prughel (Nelson Burch West, RCA 50273 (Studio, BMI))	★	87	87
★	18	9	13	ALL I CAN DO —Dolly Parton (D. Parton, RCA 10730 (Overpat, BMI))	★	52	60	4	FOX ON THE RUN —Tom T. Hall (T. Hazzard, Mercury 73850 (Phonogram) (Dick James, BMI))	★	87	87	4	JOHNNY ONE TIME —Jessica James (D. Frazier, A.L. Owens, MCA 40613 (Acuff-Rose/Unichappell, BMI))	★	88	89
★	19	18	12	WHISKEY TALKIN' —Joe Stampley (D.D. Darst, C. Taylor, J. Stampley, Epic 8-50259 (Al Gallico/Algee, BMI))	★	53	72	2	LAURA (What's He Got That I Ain't Got?) —Kenny Rogers (L. Ashley, M. Singleton, United Artists 868 (Al Gallico, BMI))	★	88	89	3	CRAZY AGAIN —Rayburn Anthony (B. McNeil, Polydor 14346 (Hall Clement/A Division Of Vogue, BMI))	★	89	NEW ENTRY
★	20	20	12	THE END IS NOT IN SIGHT (The Cowboy Tune) —Amazing Rhythm Aces (H.R. Smith, ABC 12202 (Fourth Floor, ASCAP))	★	54	73	3	EVERY NOW AND THEN —Mac Davis (M. Davis, Columbia 3-10418 (Screen Gems/Song Painter, BMI))	★	89	NEW ENTRY	PUT ME BACK IN YOUR WORLD —Eddy Arnold (L. Mann, RCA 10794 (Baskett, ASCAP))	★	90	NEW ENTRY	
★	21	19	13	AFTER THE STORM —Wynn Stewart (D. Noel, Playboy 6080 (Bingham Hall Music, BMI))	★	55	65	3	(The Worst You Ever Gave Me Was) THE BEST I EVER HAD —Faron Young (D. Hick, S. Rice, Mercury 73847 (Mandy, ASCAP))	★	90	NEW ENTRY	LOOKING OUT MY WINDOW THROUGH THE PAIN —Mel Street (J. Swens, GRT 083 (Chess, ASCAP))	★	91	94	
★	22	33	4	GOOD WOMAN BLUES —Mel Tillis (K. McDuffie, MCA 40627 (Sawgrass, BMI))	★	56	67	3	IT HURTS TO KNOW THE FEELING'S GONE —Billy Mize (D. Owens, W. Robb, Zodiak 1011 (Belinda, BMI))	★	91	94	2	ROCKIN' MY MEMORIES —Claude Gray (V. Stovall, Granny White 10001 (Granny White, BMI))	★	92	93
★	23	26	7	THINGS —Anne Murray (B. Davin, Capitol 4329 (Hudson Bay, BMI))	★	57	69	5	HER BODY COULDN'T KEEP YOU (Off My Mind) —Gene Watson (R. Griffith, Capitol 4331 (Blue Echo, ASCAP))	★	92	93	2	OKLAHOMA SUNSHINE —Pat Boone (M. Settle, Hitville 5042 (Molown) (House Of Gold, BMI))	★	93	86
★	25	25	9	THANK GOD I'VE GOT YOU —Stetler Brothers (D. Reid, Mercury 73846 (Phonogram) (American Cowboy, BMI))	★	58	61	5	THAT LITTLE DIFFERENCE —Carmel Taylor (C. Taylor/M. Fields, Elektra 45342 (Algee/Al Gallico, BMI))	★	93	86	5	OL' MAN RIVER (I've Come To Talk Again) —Shyla (P. Scalf, D. Hogan, Columbia 3-10398 (Partner/Julen, BMI))	★	94	NEW ENTRY
★	27	30	8	THAT'S WHAT I GET (For Doin' My Own Thinkin') —Ray Gitt (Ray Gitt, Capitol 4320 (Blue Echo, ASCAP))	★	59	53	6	I LOVE US —Skeeter Davis (J. Tweed, Mercury 73818 (Phonogram) (Window, BMI))	★	94	NEW ENTRY	LAY DOWN —Charly McLain (R. Scalf, D. Hogan, Epic 8-50285 (Partner, BMI))	★	95	96	
★	28	29	8	THINKIN' OF A RENDEZVOUS —Johnny Duncan (S. Throckmorton, B. Braddock, Columbia 3-10417 (Tree, BMI))	★	60	62	6	ONE NIGHT —Roy Head (D. Bartholomew, P. King, ABC/Dot 17650 (Tavo, Elvis Presley, BMI))	★	95	96	2	OZARK MOUNTAIN LULLABY —Susan Raye (R. J. Jones, United Artists 870 (Blue Book, BMI))	★	96	98
★	28	29	8	I NEVER SAID IT WOULD BE EASY —Jacky Ward (J. Foster, B. Rice, Mercury 73826 (Phonogram) (Jack & Bill, ASCAP))	★	61	51	8	SAD COUNTRY LOVE SONG —Tom Brash (J. Beland, Fan 009 (Screen Gems Columbia, BMI))	★	96	98	2	FOUR WHEEL COWBOY —C.W. McCall (C.W. McCall, B. Fines, C. Davis, Polydor 34352 (American Gramophone, SESAC))	★	97	97
★	37	5	5	THAT'LL BE THE DAY —Linda Ronstadt (J. Allison, B. Holly, N. Petty, Asylum 45340 (MPL Communications, BMI))	★	62	23	11	FOR YOUR LOVE —Bobby Lewis (E. Richards, Record Productions of America 7603 (Beechwood, BMI))	★	97	97	2	SHOWDOWN —Brian Shaw (J. Fuller, Republic/IRDA 306 (Fullness, BMI))	★	98	NEW ENTRY
★	30	38	4	I NEVER SAID IT WOULD BE EASY —Jacky Ward (J. Foster, B. Rice, Mercury 73826 (Phonogram) (Jack & Bill, ASCAP))	★	63	52	7	REMEMBERING —Jerry Reed (J.R. Hubbard, RCA 10784 (Vector, BMI))	★	98	NEW ENTRY	IF THIS IS FREEDOM —Danny Wood (J. Abbott, C. Stewart, London 242 (Pantego, BMI))	★	99	NEW ENTRY	
★	31	35	8	SWEET TALKIN' MAN —Lynn Anderson (J. Cunningham, Columbia 3-10401 (Starship, ASCAP))	★	64	NEW ENTRY	SWEET DREAMS —Emmylou Harris (D. Gibson, Reprise 1371 (Warner Bros.) (Acuff-Rose, BMI))	★	99	NEW ENTRY	DON'T GIVE UP ON ME —Stoney Edwards (M. Haggard, Capitol 4337 (Sawdust, BMI))	★	100	NEW ENTRY		
★	32	24	11	TAKE MY BREATH AWAY —Margo Smith (M. Smith, N.D. Wilson, Warner Bros. 8261 (Jidobi/Al Gallico, BMI))	★	65	80	2	ROOM 269 —Freddie Weller (F. Weller, Columbia 3-10411 (Roadmaster, BMI))	★	99	NEW ENTRY	SAY YOU LOVE ME —Linda R. Lance (L. McNeil, G.P. PWR 057 (Gema (Gentle) (Blair) (Molown))				
★	31	35	8	I THOUGHT I HEARD YOU CALLING MY NAME —Jessi Colter (L. Emerson, Capitol 4325 (Golden West Melodies, BMI))	★	66	70	3	LOVE IS A TWO-WAY STREET —Dolly (S. Whipple, RCA 10766 (Tree, BMI))								
★	32	24	11	LOVE IS THIN ICE —Barbara Mandrell (G. Morgan, ABC/Dot 17644 (Pi Gem/Cumberland, BMI))	★	67	74	3									
★	33	54	3	HILLBILLY HEART —Johnny Rodriguez (D. Penn, J. Christopher, Mercury 471 (Dan Penn/Easy Nine, BMI))	★	68	68	5									

Every Day is Sunday on Playboy!



and
today...

*Sunday
Sharpe*



has her first
Playboy
single...

"A Little At A Time"

Playboy
Records
#6090

Produced by Eddie Kilroy

Lamar Fike Management 40 Music Square East Nashville, Tenn. 37203

Copyrighted material

Billboard Hot Country LPs

Billboard SPECIAL SURVEY
For Week Ending 10/23/76

Copyright 1976, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

This Week	Last Week	Weeks on Chart	TITLE—Artist, Label & Number (Distributing Label)
1	2	8	HASTEN DOWN THE WIND—Linda Ronstadt, Asylum 7E-1072
★	4	8	EL PASO CITY—Marty Robbins, Columbia KC 34303
3	3	8	GOLDEN RING—George Jones & Tammy Wynette, Epic KE-34291
★	6	4	HERE'S SOME LOVE—Tanya Tucker, MCA 2213
5	1	15	ARE YOU READY FOR THE COUNTRY—Waylon Jennings, RCA APL1 1816
6	5	7	ALL I CAN DO—Dolly Parton, RCA APL1 1665
7	8	7	CRYSTAL—Crystal Gayle, United Artists UA LA614-G
★	12	12	DIAMOND IN THE ROUGH—Jessi Colter, Capitol ST 11543
9	10	6	DAVE & SUGAR, RCA APL1 1818
10	9	7	SPIRIT—John Denver, RCA APL1 1694
11	7	14	TEDDY BEAR—Red Sovine, Starday SD 968 (Gusto)
12	11	21	20-20 VISION—Ronnie Milsap, RCA APL1 1666
13	13	17	UNITED TALENT—Loretta Lynn & Conway Twitty, MCA 2209
14	15	14	ALL THESE THINGS—Joe Stampley, ABC/Dot D050 2059
★	27	2	THE TROUBLEMAKER—Willie Nelson, Lone Star KC 34112 (Columbia)
16	18	4	PEANUTS AND DIAMONDS AND OTHER JEWELS—Bill Anderson, MCA 2222
17	16	8	24 GREATEST HITS—Hank Williams, Sr., MGM SE 4755 (Polydor)
18	19	20	A LITTLE BIT MORE—Dr. Hook, Capitol ST 11522
★	29	2	YOU AND ME—Tammy Wynette, Epic KE 34289
20	14	12	MY LOVE AFFAIR WITH TRAINS—Merle Haggard, Capitol ST 11544
21	17	38	WANTED: The Outlaws—Waylon Jennings, Willie Nelson, Jessi Colter, Tompall Glaser, RCA APL1 1321
22	21	20	NOW AND THEN—Conway Twitty, MCA 2206
23	22	16	THE BEST OF JOHNNY DUNCAN, Columbia KC 34243
24	24	16	CHARLIE RICH'S GREATEST HITS, Epic PE 34240
★	35	2	ALONE AGAIN—George Jones, Epic KE 34290
26	26	6	EDDY—Eddy Arnold, RCA APL1 1817
★	NEW ENTRY		REFLECTING—Johnny Rodriguez, Mercury SRM 1 1110 (Phonogram)
28	23	39	ELITE HOTEL—Emmylou Harris, Reprise 2236 (Warner Bros.)
★	39	2	WHEN SOMETHING IS WRONG WITH MY BABY—Sonny James, Columbia KC 34309
★	37	2	SOLITARY MAN—T.G. Shepard, Hitville HG 40451 (Motown)
★	44	2	HERE I AM DRUNK AGAIN—Moe Bandy, Columbia KC 34285
★	40	3	HOMEMADE LOVE—Tom Bresh, Farr FL 1000
★	NEW ENTRY		IF YOU'RE EVER IN TEXAS—Freddie Fender, ABC/Dot D050 2061
34	28	5	AFTERNOON DELIGHT—Johnny Carver, ABC/Dot D050 2042
★	NEW ENTRY		MAGNIFICENT MUSIC MACHINE—Tom T. Hall, Mercury SRM 1 1111 (Phonogram)
★	NEW ENTRY		COUNTRY CLASS—Jerry Lee Lewis, Mercury SRM 1 1109 (Phonogram)
37	33	20	TOO STUFFED TO JUMP—Amazing Rhythm Aces, ABC ABCD 940
★	NEW ENTRY		KEEPING IN TOUCH—Anne Murray, Capitol ST 11559
39	20	25	HARMONY—Don Williams, ABC/Dot D050 2048
40	25	6	A LEGENDARY PERFORMER—Jim Reeves, RCA CPL 1 1891
41	36	32	THE SOUND IN YOUR MIND—Willie Nelson, Lone Star KC 34092 (Columbia)
42	30	47	SOMEBODY LOVES YOU—Crystal Gayle, United Artists UA LA 543-G
43	31	8	RIDIN' HIGH—Rex Allen Jr., Warner Bros. BS 2958
44	38	12	WHEELIN' AND DEALIN'—Asleep At The Wheel, Capitol ST 11546
45	34	11	SURREAL THING—Kris Kristofferson, Monument PZ 34254 (Columbia)
46	32	19	ROCKY MOUNTAIN MUSIC—Eddie Rabbitt, Elektra 7E-1065
47	47	3	TURN ON TO TOMMY OVERSTREET—ABC/Dot D050 2056
48	41	7	BOTH BARRELS—Jerry Reed, RCA APL1 1861
49	42	6	SOUTH OF THE BORDER, ALL AMERICAN COWBOY—Gene Autry, Republic IRDA P-6011
50	46	3	BY REQUEST: DEL AND BILLIE JO—Del Reeves & Billie Jo Spears, United Artists UA LA649-G

OCTOBER 23, 1976, BILLBOARD

Nashville Scene

By PAT NELSON

Among the country writers receiving grants from ASCAP are John Schweers, Charlie Rich, Russell Smith of the Amazing Rhythm Aces, Richard Leigh, Gene Autry, Guy and Susanna Clark, Earl Conley, Steven Fromholz, Stephen Lemberg, Ronnie Milsap, Jim Mundy and Darrell Statler.

Capricorn artist Kitty Wells has reunited with former producer Owen Bradley. The label shipped her newest single Oct. 6 and expects good response with the reunion of the artists/producer team. The title? "Mary Hartman, Mary Hartman." Also from Macon, Marshall Tucker has started cutting a new LP scheduled for early 1977 release entitled "Desert Sky."

A contingent of Eastern States Country Music, Inc. board members and music industry representatives journeyed to the White House for a series of presentations on the lawn of the executive mansion. Doc and Chickie Williams of "Jamboree, USA" in Wheeling, Mickey Barnett, a popular Northeast entertainer and Bob Wood, the group's entertainer of the year, were among those taking part in the presentation of a plaque to the White House in recognition of its "continued support of the heritage of country music."

Linda Hargrove and Larry Ballard were among the Nashville artists on hand to help presidential candidate Jimmy Carter celebrate his birthday "Nashville style." The event was a \$250 a plate dinner held after a public rally Oct. 1 and of course everyone joined in singing "Happy Birthday" led by Brenda Lee.

Hoyt Axton appeared as guest star Oct. 10 in "The Moscow Connection," a 90-minute episode of "McCloud." The singer/composer is taping another guest shot in "The Bionic Woman" series with Lindsay Wagner. Sonny James has been set for a "Donny and Marie Osmond" show.

Capitol Records hosted a cocktail party for Dr. Hook Oct. 4 at the Pickin' Parlor. Dennis Lorraine of the group says the members plan to do more songwriting and are interested in meeting representatives of BMI, ASCAP and SESAC.

Jerry Lee Lewis is preparing for an extensive European tour that will take his troupe to France, Spain, Switzerland and Italy with appearances in outlying cities that are rarely done by major American acts. Vanderbilt Univ. Concerts held its fifth annual Bluegrass Festival Oct. 9 featuring Night Sun, Lester Flatt and John Hartford. Night Sun's show was highlighted by fiddle player Jeff Wiser and some good tunes written by Scott McElhane, rhythm guitarist and vocalist for the group. The college audience always loves the never-changing Flatt, and Hartford won the crowd with his banjo, guitar, fiddle, "Gentle On My Mind" and a little buck dancing on the side.

Writer/publisher, Ben Peters, who has three of his songs in Billboard's Hot Country Singles chart, will be looking for a label for his 18-year-old daughter, Debbie, soon after a forthcoming session with new material written especially for her.

Bluegrass Grabs Hall's Attention

NASHVILLE—Tom T. Hall has turned his career into a unique direction—at least for the duration of one album.

Hall is releasing a bluegrass album, utilizing some of Nashville's best bluegrass instrumentalists, including Donna Stoneman on mandolin, Charlie Collins on guitar and Johnny Gimble on fiddle and other instruments.

The LP project, titled "The Magnificent Music Machine," began taking form last January when Hall started writing some bluegrass tunes, researched back issues of bluegrass magazines and frequented Nashville's Old Time Pickin' Parlor where he befriended the Nashville Skyline, a local band, which he used for rehearsals and the album work.

The Mercury artist notes the LP includes a blend of bluegrass standards and original bluegrass numbers.

Country SESAC Top Honors To 11

NASHVILLE—In one of its most unusual and innovative ceremonies, SESAC presented a total of 11 separate awards for outstanding achievement in the field of country music at its annual gala held at the new Woodmont Country Club in Franklin, Tenn. Friday (15).

An audience of close to 500 key industry leaders, including top artists, writers, publishers and music business executives viewed the presentations by Eddy Arnold, Brenda Lee, C.W. McCall, Charley Pride, Jessica James and Faron Young amid a star-studded show headlined by Bert Parks and a bevy of contestants from the 1976 Miss America Pageant.

Miss America contestants Terry Alden, Miss Tennessee; Lavinia Cox, Miss South Carolina, who was first runner-up in the finals; Vicki Harned, Miss Kentucky; Pam Polk, Miss Virginia; and Bobbie Wood, Miss Mississippi, each performed in the entertainment portion of the show.

The evening's top honors were presented in the following major categories: Gene Autry—ambassador of country music; Chip Davis and Don Sears—A&R producers of the year; Gary Jackson Price—most promising country music writer of the year; Ted Harris—country music writer of the year; "Burning Bridges"—most recorded SESAC

country song; "Black Bear Road"—best country album; "From Woman To Woman"—international; "The Happiness Of Having You"—country single of the year; "Convoy"—best country song; Red O'Donnell—outstanding journalistic achievement; and "Hillbilly Heaven"—SESAC Hall of Fame.

Close to 100 additional individual award winners were listed in the evening's program and each will be mailed certificates of achievement in recognition of their outstanding contributions to country music during the past year. Recipients include:

BLACK BEAR ROAD—writers: Chip Davis/William Fries; publisher: American Gramophone; artist: C.W. McCall.

CRISPY CRITTERS—writers: Chip Davis/William Fries; publisher: American Gramophone; artist: C.W. McCall.

DEVIL IN THE BOTTLE—writer: Bobby David; publisher: Sunbar Music; artist: T.G. Sheppard.

DON'T LET SMOKY MOUNTAIN SMOKE GET IN YOUR EYES—writer: Cecil Null; publisher: Doubletree Music; artist: Osborne Brothers.

FEEL AGAIN—writer: John Virgin; publisher: Cherry Tree Publications; artist: Faron Young.

FOUR WHEEL COWBOY—writer: Chip Davis/William Fries; publisher: American Gramophone; artist: C.W. McCall.

GHOST TOWN—writer: Chip Davis/William Fries; publisher: American Gramophone; artist: C.W. McCall.

GREEN RIVER—writer: Chip Davis/William Fries; publisher: American Gramophone; artist: C.W. McCall.

I CAN'T SEE IN THE DARK—writer: Larry Mark; publisher: Contention Music; artist: Kenny Starr.

I GOT THE WANTS FOR HONEY—writer: Allen Goff/John Poznich/Jeff Strasser; publisher: Cow Creek Music; artist: Jack Barlow.

(Continued on page 78)

Present ASCAP Awards

Continued from page 60

pell & Co., Inc.; producer: Ron Chancey; artist: Tommy Overstreet, ABC/Dot.

HERE COMES THE FREEDOM TRAIN—writer: Stephen Lemberg; producers: Ken Nelson/Fuzzy Owens; artist: Merle Haggard, Capitol.

HOLLYWOOD WALTZ—writers: Glenn Frey/Dan Henley/Bernie Leadon; publishers: Cass County Music Company/Likely Story Music Company/Red Cloud Music Company/W B Music; producer: Norro Wilson; artist: Buck Owens, Warner Bros.

HONKY TONK WOMEN LOVE REDNECK MEN—writer: Bob Tucker; publisher: Bill Black Music Incorporated; producer: Larry Rogers; artist: Jerry Jaye, Hi.

HURT—writers: Jimmie Crane/Al Jacobs; publisher: Miller Music Corp.; producer: Felton Jarvis; artist: Elvis Presley, RCA.

I LOVE THE WAY THAT YOU LOVE ME—writer: Ray Griff; publisher: Blue Echo Music; producer: Ray Griff; artist: Ray Griff, Capitol.

I'D HAVE TO BE CRAZY—writer: Steve Promholz; publisher: Prophecy Publishing, Inc.; producer: Willie Nelson; artist: Willie Nelson, Columbia/Lone Star.

IF I LET HER COME IN—writer: Ray Griff; publisher: Blue Echo Music; producer: Ray Griff; artist: Ray Griff, Capitol.

IF YOU EVER CHANGE YOUR MIND—writer: Jim Weatherly; publisher: Keca Music Inc.; producer: Larry Gordon; artist: Ray Price, Columbia.

I'LL BE YOUR SAN ANTONIO ROSE—writer: Susanna Clark; publisher: Sunbury Music, Inc.; producer: Roy Dea; artist: Dottie, RCA.

I'LL GET OVER YOU—writer: Richard Leigh; publisher: Pulleybone Music Co.; producer: Allen Reynolds; artist: Crystal Gayle, United Artists.

I'M SORRY—writer: John Denver; publisher: Cherry Lane Music Co.; producer: Milton Okun; artist: John Denver, RCA.

INDIAN GIVER—writers: Earl Conley/Dick Heard; publisher: Blue Moon Music; producer: Nelson Larkin; artist: Billy Larkin, Bryan.

INDIAN LOVE CALL—writers: Rudolf Friml/Otto Harbach/Oscar Hammerstein II; publisher: Warner Bros. Music; producer: Ray Stevens; artist: Ray Stevens, Barnaby.

IT'S ENOUGH—writer: Rory Bourke; publisher: Chappell & Co., Inc.; producer: Harry Hinde; artist: Ronnie Prophet, RCA.

IT'S NOT FUNNY ANYMORE—writer: Bob Dean; publisher: Owlz Music, Inc.; producer: Bob Dean; artist: Stella Parton, Soul, Country and Blues.

LET'S PUT IT BACK TOGETHER AGAIN—writers: Jerry Foster/Bill Rice; publisher: Jack and Bill Music Co. (A division of T.B. Harms Co.); producer: Jerry Kennedy; artist: Jerry Lee Lewis, Mercury.

LOOKING FOR SPACE—writer: John Denver; publisher: Cherry Lane Music Co.; producer: Milton Okun; artist: John Denver, RCA.

LOVE LIFTED ME—writers: James Rowe/Howard Smith; publisher: John T. Benson Publishing Co.; producer: Larry Butler; artist: Kenny Rogers, United Artists.

LOVIN' SOMEBODY ON A RAINY NIGHT—writer: Dave Loggins; publishers: Antique Music/Leeds Music Corp.; producer: Jerry Crutchfield; artist: LaCosta, Capitol.

LYIN' EYES—writers: Glenn Frey/Dan Henley; publishers: Long-Run Music Co./W B Music; producer: Bill

Szymczyk for Pandora Productions; artist: The Eagles, Asylum.

MAIDEN'S PRAYER—writer: Bob Wills; producers: Joe Gibson/Lloyd Green; artist: Maury Finney, Soundwaves.

MIRROR, MIRROR—writer: Ben Reece; publisher: Music Craftshop; producer: Pete Drake; artist: Ben Reece, 20th Century.

PALOMA BLANCA—writer: Hans Bouwens; publisher: Veronica Music, Inc./W B Music; producer: Hans Bouwens; artist: George Baker Selection, Warner Bros.

PINS AND NEEDLES (In My Heart)—writer: Floyd Jenkins; publisher: Milene Music, Inc.; producers: Buddy Emmons/Darrell McCall; artist: Darrell McCall, Columbia/Lone Star.

PLEASE TELL HIM THAT I SAID HELLO—writers: Peter Dibbins/Mike Shepstone; publisher: Chrysalis Music Corp.; producer: Milton Blackford; artist: Sue Richards, ABC/Dot.

RED SAILS IN THE SUNSET—writers: Jimmy Kennedy/Hugh Williams; publishers: The Peter Maurice Music Co., Ltd./Shapiro, Bernstein & Co., Inc.; producer: Nelson Larkin; artist: Johnny Lee, GRT.

ROCKY—writer: Jay Stevens; publisher: Strawberry Hill Music; producer: Roy Dea; artist: Dickey Lee, RCA.

SANCTUARY—writer: Rory Bourke; publisher: Chappell & Co.; producer: Harry Hinde; artist: Ronnie Prophet, RCA.

SAVE YOUR KISSES FOR ME—writers: Tony Hill/Martin Lee/Lee Sheridan; publisher: Easy Listening Music Corp.; producer: Norro Wilson; artist: Margo Smith, Warner Bros.

SECRET LOVE—writers: Sammy Fain/Paul Francis Webster; publisher: Warner Bros. Music; producer: Huey Meaux; artist: Freddy Fender, ABC/Dot.

(She's Just) AN OLD LOVE TURNED MEMORY—writer: John Schweers; publisher: Chess Music Inc.; producer: Glenn Keener; artist: Nick Nixon, Mercury.

SHINE ON—writer: Rory Bourke; publisher: Chappell & Co., Inc.; producer: Harry Hinde; artist: Ronnie Prophet, RCA.

SHOW ME WHERE—writer: Ray Griff; publisher: Blue Echo Music; producers: Charlie Fields/Johnny Howard; artist: Ruby Falls, Fifty States.

SILVER WINGS AND GOLDEN RINGS—writer: Molly Ann Leikin; publisher: Almo Music Corp.; producer: Larry Butler; artist: Billie Jo Spears, United Artists.

SINCE I FELL FOR YOU—writer: Buddy Johnson; publisher: Warner Bros.; producer: Billy Sherrill; artist: Charlie Rich, Epic.

SOMEONE'S WITH YOUR WIFE TONIGHT, MISTER—writers: Rory Bourke/Johnny Wilson; publisher: Chappell & Co., Inc.; producer: Eddie Kilroy; artist: Bobby Borchers, Playboy.

SOMETIMES I TALK IN MY SLEEP—writer: Eddy Raven; publisher: Milene Music, Inc.; producer: AV Mittelstadt for A-Ball Productions; artist: Randy Connor, ABC/Dot.

SOMEWHERE THERE'S A RAINBOW OVER TEXAS—writers: Charlie Fields/Dan Ris; publishers: Music Craftshop/Sandburn Music; producers: Charlie Fields/Johnny Howard; artist: Ruby Falls, Fifty States.

STANDING ROOM ONLY—writers: Susan Manchester/Charles Silver; publisher: Sunbury Music, Inc.; producer: Tom Collins; artist: Barbara Mandrell, ABC/Dot.

SUNDAY SCHOOL TO BROADWAY—writers: Danny

(Continued on page 78)

'Cowboys' TV Special Firmed

NASHVILLE—Production is underway on the "Great American Singing Cowboys" tv special, incorporating the western singer-actors on the Republic LP of the same name: Gene Autry, Rex Allen, Eddie Dean, Roy Rogers, Jimmy Wakely and the late Tex Ritter.

Dave Burgess, vice president of Republic, and Gary Branson, promotion and marketing director, met in Los Angeles with Autry, Republic's president, and Karl Cotner, West Coast professional manager, to discuss the project.

Rock Singles Best Sellers

Copyright 1976, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

As Of 10/11/76

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

- | | |
|---|--|
| 1 PLAY THAT FUNKY MUSIC —Wild Cherry—Epic 8-50225 | 21 LOVE SO RIGHT —Bee Gees—RSO 859 |
| 2 IF YOU LEAVE ME NOW —Chicago—Columbia 3-10390 | 22 FERNANDO —Abba—Atlantic 3346 |
| 3 DISCO DUCK —Rick Dees—RSO 857 | 23 DID YOU BOOGIE (With Your Baby) —Flash Cadillac & The Continental Kids—Private Stock 45079 |
| 4 DEVIL WOMAN —Cliff Richard—Rocket 40574 | 24 DO YOU FEEL —Peter Frampton—A&M 1867 |
| 5 A FIFTH OF BEETHOVEN —Walter Murphy & The Big Apple Band—Private Stock 45073 | 25 THIS ONE'S FOR YOU —Barry Manilow—Arista 0205 |
| 6 ROCK 'N' ME —Steve Miller—Capitol 4323 | 26 LOWDOWN —Boyz n the City—Columbia 3-10367 |
| 7 A LITTLE BIT MORE —Dr. Hook—Capitol 4280 | 27 (Don't Fear) THE REAPER —Blue Oyster Cult—Columbia 3-10384 |
| 8 STILL THE ONE —Orleans—Asylum 45336 | 28 A DOSE OF ROCK & ROLL —Ringo Starr—Atlantic 3361 |
| 9 I ONLY WANT TO BE WITH YOU —Bay City Rollers—Arista 0205 | 29 YOU ARE THE WOMAN —Firefall—Atlantic 3335 |
| 10 MAGIC MAN —Heart—Mushroom 7011 | 30 MORE THAN A FEELING —Boston—Epic 8-50266 |
| 11 MUSKRAT LOVE —Captain & Tennille—A&M 1870 | 31 GETAWAY —Earth, Wind & Fire—Columbia 3-10373 |
| 12 (Shake, Shake) SHAKE YOUR BOOTY —K.C. & The Sunshine Band—TK 1019 | 32 WITH YOUR LOVE —Jefferson Starship—Grunt 10746 |
| 13 THAT'LL BE THE DAY —Linda Ronstadt—Asylum 45340 | 33 I GOT TO KNOW —Starbuck—Private Stock 45104 |
| 14 BETH —Kiss—Casablanca 863 | 34 SAY YOU LOVE ME —Fleetwood Mac—Reprise 1356 |
| 15 SHE'S GONE —Hall & Oates—Atlantic 3332 | 35 THE BEST DISCO IN TOWN —Ritchie Family—Marlin 3306 |
| 16 DON'T GO BREAKING MY HEART —Elton John & Kiki Dee—Rocket 40585 | 36 KISS AND SAY GOODBYE —Manhattans—Columbia 3-10310 |
| 17 NADIA'S THEME (The Young & The Restless) —Barry DeVorzon & Perry Botkins Jr.—A&M 1856 | 37 TONIGHT'S THE NIGHT (Gonna Be Alright) —Rod Stewart—Warner Bros. 8262 |
| 18 THE WRECK OF THE EDMUND FITZGERALD —Gordon Lightfoot—Reprise 3169 | 38 GET THE FUNK OUT MA FACE —Brothers Johnson—A&M 1851 |
| 19 WHAM BANG SHANG-A-LANG —Silver—Arista 0189 | 39 HEAVEN MUST BE MISSING AN ANGEL (Part 1) —Tavares—Capitol 4270 |
| 20 I'D REALLY LOVE TO SEE YOU TONIGHT —England Dan & John Ford Coley—Big Tree 16069 | 40 LAST CHILD —Aerosmith—Columbia 3-10359 |

Rock LP Best Sellers

Copyright 1976, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

As Of 10/11/76

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

- | | |
|--|--|
| 1 FRAMPTON COMES ALIVE —Peter Frampton—A&M SP 3703 | 21 HISTORY—AMERICA'S GREATEST HITS —America—Warner Bros. BS 2894 |
| 2 FLEETWOOD MAC —Reprise MS2225 | 22 DIANA ROSS' GREATEST HITS —Motown M6-96951 |
| 3 FLY LIKE AN EAGLE —Steve Miller Band—Capitol 11516 | 23 BREEZIN' —George Benson—Warner Bros. BS 2919 |
| 4 DREAMBOAT ANNIE —Heart—Mushroom MRS 5005 | 24 BEAUTIFUL NOISE —Neil Diamond—Columbia PC 33965 |
| 5 CHICAGO X —Columbia PC 34200 | 25 DREAMWEAVER —Gary Wright—Warner Bros. BS 2868 |
| 6 THEIR GREATEST HITS 1971-1975 —Eagles—Asylum 7E-1052 | 26 WINGS AT THE SPEED OF SOUND —Capitol SW 11525 |
| 7 SPIRIT —John Denver—RCA APL1-1694 | 27 WILD CHERRY —Epic PE 34195 |
| 8 GREATEST HITS —War—United Artists UA-LA648-G | 28 FIFTH OF BEETHOVEN —Walter Murphy Band—Private Stock PS2015 |
| 9 SONG OF JOY —Captain & Tennille—A&M SP 4570 | 29 CHICAGO IX CHICAGO'S GREATEST HITS —Columbia PC 33900 |
| 10 HASTEN DOWN THE WIND —Linda Ronstadt—Asylum 7E-1072 | 30 ONE MORE FOR THE ROAD —Lynyrd Skynyrd—CA 2-6001 |
| 11 SILK DEGREES —Boyz n the City—Columbia PC 33920 | 31 ALIVE! —Kiss—Casablanca NBLP 7020 |
| 12 SPITFIRE —Jefferson Starship—Grunt BFL1-1557 | 32 15 BIG ONES —Beach Boys—Brother/Reprise MS 223 |
| 13 ROCKS —Aerosmith—Columbia PC 34165 | 33 GREATEST HITS —Elton John—MCA 2128 |
| 14 ENDLESS SUMMER —Beach Boys—Capitol SVBO 11307 | 34 A NIGHT ON THE TOWN —Rod Stewart—Warner Bros. BS 2938 |
| 15 CHILDREN OF THE WORLD —Bee Gees—RSO RS-1-3003 | 35 ALICE COOPER GOES TO HELL —Warner Bros. BS 2896 |
| 16 LOVE WILL KEEP US TOGETHER —The Captain & Tennille—A&M SP 3405 | 36 DONNY & MARIE FEATURING SONGS FROM THEIR TELEVISION SHOW —Donny & Marie Osmond—Kolob PD 6068 |
| 17 THIS ONE'S FOR YOU —Barry Manilow—Arista AL 4090 | 37 FREE FOR ALL —Ted Nugent—Epic PF 34121 |
| 18 HARD RAIN —Bob Dylan—Columbia PC 34349 | 38 HOT ON THE TRACKS —Commodores—Motown M6-867 S1 |
| 19 SUMMERTIME DREAM —Gordon Lightfoot—Reprise MS 2249 | 39 ALL THINGS IN TIME —Lou Rawls—Philadelphia International PZ 33957 |
| 20 BEST OF B.T.O. (So Far) —Bachman-Turner Overdrive—Mercury SRM-1-1101 | 40 TOYS IN THE ATTIC —Aerosmith—Columbia PC 33479 |

RSO Label Hot With 2 Singles

LOS ANGELES—RSO Records has entered the fall season with two No. 1 singles in six weeks. They are: "Disco Duck" by Rick Dees, which was preceded by the Bee Gees "You Should Be Dancing."

In addition, Yvonne Elliman's "Love Me," "Love So Right" by the Bee Gees and "Hello Old Friend" by

Eric Clapton are showing chart action.

RSO is also showing strength on the album chart. The label's second and third releases, "Children Of The World" by the Bee Gees and "No Reason To Cry" by Clapton are in the top 30.

Country

BMI Toasts Top 94 Tunes

Continued from page 60

- OF THE SEASON)—Sterling Whipple, Tree Publishing Co., Inc.
- BRINGING IT BACK—Greg Gordon, Silverline Music, Inc.
- BURNIN' THING—Mac Davis, Screen Gems-EMI Music, Inc.
- BY THE TIME I GET TO PHOENIX—Jim Webb, The EMP Company.
- CHEVY VAN—Sammy Johns, Captain Crystal Music, Legibus Music, Chattahoochee Music.
- COUNTRY BOY (YOU GOT YOUR FEET IN L.A.)—Dennis Lambert, Brian Potter, ABC/Dunhill Music, One of a Kind Music.
- DEAL—Tom T. Hall, Hallnote Music.
- DON'T BELIEVE MY HEART CAN STAND ANOTHER YOU—Billy Ray Reynolds, Onbrow Music.
- DON'T CRY JONI—Conway Twitty, Twitty Bird Music Co.
- EVERY TIME YOU TOUCH ME (I GET HIGH)—Billy Sherrill, Algee Music Corp.
- EVERYTHING'S THE SAME (AIN'T NOTHING CHANGED)—Billy Swan, Combine Music Corp.
- FEELINS—Troy Seals, Don Goodman, Will Jennings, Danor Music.
- FIRE AND RAIN—James Taylor, Blackwood Music, Inc., Country Road Music, Inc.
- THE FIRST TIME—Jack Lebeck, Hartline Music, Inc.
- FOR THE GOOD TIMES—Kris Kristofferson, Buckhorn Music Publishing Co., Inc.
- FUNNY HOW TIME SLIPS AWAY—Willie Nelson, Tree Publishing Co., Inc.
- GOOD HEARTED WOMAN—Waylon Jennings, Willie Nelson, Baron Music Publishing Co., Willie Nelson Music, Inc.
- HAVE YOU NEVER BEEN MELLOW—John Farrar (PRS), ATY Music Corp.
- HE TURNS IT INTO LOVE AGAIN—Murry Kellum, Glenn Sutton, Larry Cheshier, Rodeo Cowboy Music, Inc.
- HELLO LITTLE BLUEBIRD—Donna Fargo, Prima-Donna Music Co.
- HELP ME MAKE IT THROUGH THE NIGHT—Kris Kristofferson, Combine Music Corp.
- HELP ME MAKE IT TO MY ROCKIN' CHAIR—Bobby Emmons, Baby Chick Music, Inc.
- (HEY WON'T YOU PLAY) ANOTHER SOMEBODY DONE SOMEBODY WRONG SONG—Chips Moman, Larry Butler, Tree Publishing Co., Inc., Screen Gems-EMI Music, Inc.
- HOPE YOU'RE FEELIN' ME LIKE I'M FEELIN' YOU—Jim Rushing, Horse Creek Music.
- I AIN'T ALL BAD—Johnny Duncan, Roz Tense Music Publishing Co.
- I CAN HELP—Billy Swan, Combine Music Corp.
- I CAN'T HELP IT (IF I'M STILL IN LOVE WITH YOU)—Hank Williams, Fred Rose Music, Inc.
- I FOUGHT THE LAW—Sonny Curtis, Acuff-Rose Publications, Inc.
- I HONESTLY LOVE YOU—Jeff Barry, Peter Allen, Braadsie Music, Inc., Irving Music, Inc., Woolnough Music, Inc.
- I LIKE BEER—Tom T. Hall, Hallnote Music.
- I STARTED LOVING YOU AGAIN—Merle Haggard, Bonnie Owens, Blue Book Music.
- IF I COULD ONLY WIN YOUR LOVE—Charlie Louvin, Ira Louvin, Acuff-Rose Publications, Inc.
- I'LL GO TO MY GRAVE LOVING YOU—Don Reid, American Cowboy Music Co.
- I'M NOT LISA—Jessi Colter, Baron Music Publishing Co.
- IT DO FEEL GOOD—Donna Fargo, Prima-Donna Music Co.
- I'VE NEVER LOVED ANYONE MORE—Linda Hargrove, Michael Nesmith, Window Music Publishing Co., Inc., Screen Gems-EMI Music, Inc.
- JUST GET UP AND CLOSE THE DOOR—Linda Hargrove, Window Music Publishing Co., Inc.
- JUST IN CASE—Hugh Moffatt, Pi-Gem Music Publishing Co., Inc.
- LET IT SHINE—Linda Hargrove, Window Music Publishing Co., Inc.
- LET ME BE THERE—John Rostill (PRS), Al Gallico Music Corp.
- LET'S SING OUR SONG—Jerry Reed, Vector Music.
- LITTLE BAND OF GOLD—James Gilreath, Beak Publishing Co., Proud Bird Music, Inc.
- LITTLE BIT SOUTH OF SASKATOON—Carole Smith, Sonny James, Marson, Inc.
- LIZZIE AND THE RAIN MAN—Kenny O'Dell, Larry Henley, House of Gold Music, Inc.
- LOVE IN THE HOT AFTERNOON—Vince Matthews, Kent Westberry, Jack Music, Inc.
- LOVE IS A ROSE—Neil Young, Silver Fiddle.
- LOVE PUT A SONG IN MY HEART—Ben Peters, Pi-Gem Music Publishing Co., Inc.
- LOVER PLEASE—Billy Swan, Lyn Lou Music, Inc.
- MAKE THE WORLD GO AWAY—Hank Cochran, Tree Publishing Co., Inc.
- THE MOST BEAUTIFUL GIRL—Rory Bourke, Billy Sherrill, Norro Wilson, Al Gallico Music Corp., Algee Music Corp.
- MOVIN' ON—Merle Haggard, Shade Tree Music, Inc., Kipeth Music Publishing Co.
- MY ELUSIVE DREAMS—Curly Putman, Billy Sherrill, Tree Publishing Co., Inc.
- QUEEN OF THE SILVER DOLLAR—Shel Silverstein, Evil Eye Music, Inc.
- RAINY DAY WOMAN—Waylon Jennings, Baron Music Publishing Co.
- RECONSIDER ME—Margaret Lewis, Myra Smith, Shelby Singleton Music, Inc.
- ROCK 'N' ROLL (I GAVE YOU THE BEST YEARS OF MY LIFE)—Kevin Johnson (APRA), Tree Publishing Co., Inc.
- ROLL ON BIG MAMA—Danny Dast, Al Gallico Music Corp., Algee Music Corp.

- (I Never Promised You A) ROSE GARDEN—Joe South, Lowery Music Co., Inc.
- RUBY BABY—Jerry Leiber, Mike Stoller, Unichappell Music, Inc., Quintet Music, Inc., Freddy Bienstock Co.
- SAN ANTONIO STROLL—Peter Noah, Unichappell Music, Inc.
- SAY FOREVER YOU'LL BE MINE—Dolly Parton, Owepar Publishing, Inc.
- SEEKER—Dolly Parton, Owepar Publishing, Inc.
- SHE'S ACTIN' SINGLE (I'M DRINKIN' DOUBLES)—Wayne Carson, Rose Bridge Music, Inc.
- SNEAKY SNAKE—Tom T. Hall, Hallnote Music.
- SOMEBODY LOVES YOU—Allen Reynolds, Jack Music, Inc.
- SOMETHING BETTER TO DO—John Farrar (PRS), ATY Music Corp.
- SOMETIMES—Bill Anderson, Stallion Music, Inc.
- SOUTH'S GONNA DO IT—Charlie Daniels, Rada Data Music, Kama Sutra Music, Inc.
- STILL THINKIN' 'BOUT YOU—Johnny Christopher, Bobby Wood, Chriswood Music, Easy Nine Music.
- SUNDAY SUNRISE—Mark James, Screen Gems-EMI Music, Inc.
- SUSAN WHEN SHE TRIED—Don Reid, American Cowboy Music Co.
- THAT'S ALL IN THE MOVIES—Merle Haggard, Kelli Haggard, Shade Tree Music, Inc.
- THE A YELLOW RIBBON ROUND THE OLE OAK TREE—Irwin Levine, L. Russell Brown, Levine & Brown Music, Inc.
- TOD LATE TO WORRY, TOO BLUE TO CRY—Al Dexter, Unichappell Music, Inc., Elvis Presley Music, Al Dexter Songs.
- TOUCH THE HAND—Conway Twitty, Twitty Bird Music Co.
- T-R-O-U-B-L-E (TROUBLE)—Jerry Chesnut, Jerry Chesnut Music, Inc.
- TURN OUT THE LIGHT AND LOVE ME TONIGHT—Bob McDill, Hall-Clement Publications.
- WASTED DAYS, WASTED NIGHTS—Freddy Fender, Wayne Duncan, Travis Music Co.
- WHAT'S HAPPENED TO BLUE EYES—Jessi Colter, Baron Music Publishing Co.
- WHEN WILL I BE LOVED—Phil Everly, Acuff-Rose Publications, Inc.
- THE WHITE KNIGHT—Jay Hugulay, Unichappell Music, Inc.
- WHY DON'T YOU LOVE ME—Hank Williams, Fred Rose Music, Inc.
- THE WINDOW UP ABOVE—George Jones, Glad Music Co., Fort Knox Music, Inc.
- WORD GAMES—Bill Graham, Show Biz Music.
- YOU'RE MY BEST FRIEND—Wayland Holyfield, Horse Creek Music.

NEW \$5 MIL U.K. CENTRE SEEKS ACTS

NASHVILLE — Jeffrey Kruger, one of Britain's top promoters, arrived in Nashville Oct. 9 with a two-fold purpose: to attend the country music convention and sign talent to present at Britain's new Brighton Centre.

The \$5 million hall, expected to open next year, will have a seating capacity of 5,000 with facilities that include an elevator which will whisk arriving headliners and their cars to the penthouse level presidential suite to relax before a performance.

The new hall should help Kruger's talent buying program with tours by Glen Campbell, Charley Pride and Faron Young already lined up.

Clark Event Big

NASHVILLE—The second annual Roy Clark Celebrity Golf Classic and Star Night Show has raised \$60,000 for the Children's Medical Center in Tulsa.

More players, more sponsors, increased ticket sales and improved efficiency in managing the two-day event resulted in proceeds four times larger than last year's amount.

A Yale Seminar

NEW YORK—Commercial music was the topic of a seminar highlighting the annual Yale School of Music Convocation at 2 p.m., Oct. 16 in New Haven, Conn. Titled "Commercial Music: The Musicians View," the discussions featured both scholars and practitioners.

A RED HOT NEW SINGLE THAT'S BREAKING ACROSS THE NATION!

Jade Stone & Lew



From the album 'MOAICS'

"GRAB HOLD"

#JR 1076



Distributed by

NRDN

NATIONAL ROCK DISTRIBUTION OF NASHVILLE
P.O. Box 23498
Nashville, Tennessee 37202
(615) 327-9287

POUNDS VS. DOLLARS

Devaluation Squeezes U.K. Firms

• Continued from page 1

lars. The financial year runs from Dec. 1 to Nov. 30, so the 1977 target is soon to be set. Robinson is confident that the parent company's understanding of the situation—"our sales are shooting up in sterling but not looking so good in dollars"—will be reflected in these target figures.

He sees the only real worry as being whether Americans will cease to invest here if the situation does not improve. But his own U.S. company has, encouragingly, not wavered on proposed major investment in warehousing facilities for WEA's own distribution here.

Robinson, along with other executives interviewed, makes the point: "Whatever the troubles are with British divisions, the Americans are getting the other side of the coin from Germany."

Ed Byrnes, RCA financial controller, looks on the last 12 months as the worst likely to be suffered, and he is determinedly optimistic about the coming year. Current RCA business plans used an exchange rate of \$2.10 to the pound. Since then the rate has dropped to \$1.65 to the pound, and one good result is greater competitiveness in Europe.

Knight In Denial Of Nems Rumor

LONDON—Peter Knight, Nems Records managing director, has denied reports that the company might become a licensed label, so terminating its sales and distribution deal with Anchor.

Four departmental managers left the company recently—press officer Lon Goddard, promotion manager Neil Ferris, marketing manager Martin Payne and field promotion manager Steve Jenkins. Lyndon Holloway remains head of promotion.

Knight says: "We are simply undergoing a series of reorganizations. This definitely does not mean the record company is closing. We have heavy product schedules to maintain until Christmas. The staff who have left will be ultimately replaced."

Vic Lewis, managing director of Nems agency, also denies reports that the agency would close. "Quite the opposite," he says. "We are currently expanding into the U.S. and having negotiations with several companies there about opening an office. We've recently bought the Alan Blackburn agency and in future weeks there will be announcements of deals with other smaller agencies as well as with a publishing house."

He says: "Our position is understood by our American people. Liaison between financial groups is terrific and they have shown their understanding in the matter of setting targets."

Facts such as that of top chart albums now selling more than in 1974 helps Byrnes feel the market is "still pretty healthy."

British companies with U.S. label license deals face the problem of fulfilling promises made in dollars while earning royalties in sterling. Clearly they cannot look for the sort of sympathy U.S. companies are giving their British divisions.

Walter Woyda, Pye managing director, says: "We are just having to sell more records to earn sufficient royalties against advances. A deal done three years ago for 100,000 pounds when the rate was around \$2.40, is quite a fish now. We have to consider carefully whether, when entering new contracts, we should put in something co-related to the value of the pound."

The other possibility, that of going for shorter deals during the economic crisis, is not likely to be considered by Pye or any other licensee. First, all existing contracts are long-term and second, no company will work to build a new act and then face losing it to another company after a year or so.

Woyda looks to a difficult year ahead as does Colin Burn, licensed label division manager of EMI. He says his company is having to look seriously at a way to peg advances.

"There is absolutely nothing you can do with deals already done. You can't ask the Americans for your money back. So far we've been all right on paying for our advances, but the pound could go down to a one-for-one situation with the dollar. Before doing new deals we must do our homework carefully."

Sunny Damley, Anchor financial controller, says his company's aim is to find home grown talent, which would lead to no exchange rate problems. As contracts are usually made with ABC, the economic situation hits Anchor only when a deal is done directly with a U.S. artist. But then it affects the company as seriously as it does any other licensee and Anchor looks to exports, plus British hits abroad, to offset the pound's drop in value.

Maurice Oberstein, CBS managing director, says the company's attitude is molded by the U.K. company's view of itself as "a U.K. talent source, also selling repertoire from our companies in other countries. CBS has records from abroad on sale here and British product on sale worldwide."

"CBS International is made up of wholly owned subsidiaries and eventually all profit worldwide is translated into U.S. dollars. We've had a very good year and made our dollar target. We anticipate the situation will improve further."

"After all, if the British market improves by 20% over the next two years our share of that will make up for the fall of the pound against the dollar. I do foresee such expansion."

EMI Italiana Nets Motown

ROME—All distribution and promotion of Motown Records in Italy has been taken over by EMI Italiana. This follows a deal fixed after Motown's previous contract with RiFi records ended in reciprocal lawsuits.

According to Giancarlo Soffiatti, RiFi's promotion manager in Rome: "Motown had undertaken to supply us with a certain number of records and they did not fulfill this agreement in our view. Consequently the matter has been turned over to the lawyers."

The matter has not yet gone to court and exact details are far from clear, but a possibility remains that legal proceedings could interfere with EMI's release of Motown records and tapes. Many Rome record industry executives feel the EMI release pattern may be blocked until

the matter between Motown and RiFi is finally settled.

For its part, EMI has announced a whole series of Motown releases including Marvin Gaye, Diana Ross, the Commodores, the Supremes and Stevie Wonder's long-awaited double album "Songs In The Key Of Life." Previous EMI Italiana had virtually nothing to offer in the way of soul or r&b and is consequently making special efforts to promote fully the Motown label.

Freddie Cannon, EMI label manager for Motown, says: "We're studying a special campaign on behalf of Stevie Wonder and we'll have a separate catalog for Motown alone. And there is to be a special branch of EMI Italiana dealing with Motown product, with its own distribution and sales force."

From The Music Capitals Of The World

LONDON

Promoter Derek Block has taken over Rock Artists Management's agency and concert promotion division and Jel Hanlon, RAM director, is joining the Block organization to administer the department. RAM in recent years has toured the Bay City Rollers, Gary Glitter and the G-Band. ... Neil Bogart, Casablanca boss, visiting Europe to seek new licensing deals following end of EMI contract.

Phil Symes, former pop journalist and Motown label manager, joining music department of the international division of Rogers and Cowan. ... Sunday trad jazz concerts coming for the Belgrade Theatre in Coventry, featuring Kenny Ball, Acker Bilk and Humphrey Lyttelton. ... Recent all star football match organized by Rick Wakeman pulled 4,000 fans and raised \$1,700. ... Liverpool group Our Kids' first tv

series is for all ITV regions early next year and is directed by Daily Mirror writer Clifford Davis.

New Showaddywaddy single further reflects nostalgia influences, a re-working of "Under The Moon Of Love," a hit for Curtis Lee in 1961. ... Nominations for top country songwriter of the year through the Country Music Association (Gt. Britain) Ltd. are Tom T. Hall, Harlan Howard, Dolly Parton and Don Williams, result announced November 2.

First Gary Glitter record since his retirement from the business is an EP featuring four tracks from his early career, such as "Do You Wanna Touch Me" and "Rock and Roll Part Two." ... Sponsorship of a football match, Birmingham City versus Biddlesbrough, a First Division game, is part of DJM promotion for Jasper Carrott's new album "Carrott in Notts" and the art-

(Continued on page 74)

LOVER OR PIRATE?

Swedish Jazz Buff Deals In Old Masters

STOCKHOLM—A strong liking for old jazz recordings and dissatisfaction with established record companies' policy of re-issues led Carl Hallstrom to set up Panorama Records here four years ago.

He says now: "We are not in business to create big business. It is essentially a labor of love."

Others might suggest that Hallstrom's affection for old jazz has led him to embrace piracy and bootlegging, at least according to the laws of some of the countries he exports record to.

As a keen collector with many personal contacts in Europe and the U.S., he realized that many people had similar taste. Rare jazz recordings were available from some collectors and others had rare tapes or masters. Hallstrom built up a network of collectors through whom he could borrow recordings or tapes.

Scrap Hold On Foreign Funds

• Continued from page 3

and also tied up companies capital.

Cautious approval of the gradual reduction has already been expressed by representatives of the industry, though there is some questioning of this cautious procedure. Record importers, badly hit by the deposit law, would have preferred an immediate ending of the regulation.

A spokesman for Hi-Fi, one of Italy's leading record import-export companies, says: "We do realize, however, that because of the difficult situation of Italy's balance of payments, the measure could not be immediately revoked. In the long run, we fear the costs resulting from this extension will be higher than expected, but at least we hope the lire will be helped to maintain its rate of exchange."

But the signs are that Italian currency is again losing exchange rate value against the dollar while the Bank of Italy's reserve funds are getting dangerously low.

TV Splurge On Valli Set

LONDON—Less than a year after Private Stock issued "the Four Seasons Story," featuring sought-after vintage material by the U.S. group, K-Tel is launching a nationwide tv campaign for a similar package, "The Greatest Hits Of Frankie Valli And The Four Seasons."

Both are double-albums, but the 40-track K-Tel release has a recommended retail price \$1.55 below that of the 28-track Private Stock set.

There is, however, no animosity between the two companies, for Private Stock was never granted U.K. rights to advertise the Seasons' repertoire on tv and radio. "We accept that K-Tel is better equipped to handle this sort of promotion," says Private Stock general manager Mike Beaton, but he confesses his company would have liked the tv rights this time last year.

The TV campaign features Valli and it is to screen in 30-second and 45-second spots. Ian Howard, K-Tel U.K. managing director, believes the set will be the company's prime performer this Christmas season and is looking for minimum sales of 750,000 units.

Then he re-mastered them and cut records for a total current catalog of 60 titles. It has been distributed through various European countries, in the U.K. through Jazz Service in Manchester, and now it is available for the U.S. market through Ram's Horn.

Hallstrom says: "My plan is to release six or seven albums every year. For some I could wait years before collecting all the necessary tracks."

The recordings are available on three different labels, each with its own logo—Classic Jazz Master, Taz and Jazz Society. Recordings on Classic Jazz Master are mainly made up from old 78s and includes jazz from the 1920s. Most have been re-mastered by John Davis, of the U.K.

Taz includes jazz from the 1930s, leading into the swing era. Some are made up from tapes including alternative takes, but most of the product on this label has as its origin albums taken from U.S. Columbia, Brunswick, Vocalion and Okeh.

Jazz Society includes jazz from the 1940s and is based on tapes from the U.S. Armed Forces Radio Service broadcasts during World War II. Old V-discs are also on the label, records specially made for U.S. troops based in Europe during the war.

Each catalog item is given a pressing run of around 1,000-2,000.

And Hallstrom maintains his operation is not illegal. "I follow the copyright laws as stated in the Rome Convention. Thus, all the original recordings are 25 years old. Further, I pay all mechanical license fees to the NCB and to the composers' organization STIM."

Records imported into the U.S. are marked "Made In Sweden" to comply with American import laws, he says.

International Turntable

Clive Stanhope has left B&C/Trojan, having been general manager of the London-based companies for the past nine months. He plans to launch two new record labels in the New Year. He says: "I originally joined the company for about three months only, in order to steer it through an extremely difficult period. The company set-up now is in a healthy turnover situation from which it can expand."

Arthur Cookson, international manager at Bronze Records for the past three months, has joined Chrysalis as international manager. He was European promotion manager at Island prior to joining Bronze.

Irving Titelbaum has joined the Bron Organization as director of business and creative services. Apart from Bron Records, he will be involved in all organization areas at an executive management level, including Roundhouse Studios and Executive Express air charter. He has been involved with the Bron Organization for ten years as a lawyer. Robert Lemon, previously international product co-ordinator, is promoted to international manager of Bronze Records. He will have overall responsibility for all international liaison and co-ordination. Roger Bolton continues as promotion manager and Simon Porter as press and field promotion manager.

(Continued on page 75)

FOR EXPORT ONLY
All Labels,
Records & Tapes

New Releases
Rock & Pop
Disco & Jazz
Afro Cuban
Nostalgia
Classical
Cutouts
Always in Stock
Lowest Export Prices
Fastest Delivery

Free Catalogue on Request

DAVID ESKIN, INC.

400 Riverside Drive
New York 10025 USA
Telex 237460 ESKINUR • Tel (212) 749-4257

Kultura 25th



1. Pal Kornis, president of the Kultura Foreign Trading Company, Budapest, Hungary, sole export agency for Hungaroton, Qualiton and Papita Records.
2. Joseph Meszaros, managing director of the music department of the Kultura Foreign Trading Company, Budapest, Hungary.
3. The Durog plant, while under construction, of the Hungarian Gramophone Record Manufacturing Company, a new organization center some 20 miles from Budapest.

Manufacturing Evolution

Before World War II, there were only four or five small companies in Hungary manufacturing phonograph records—and they operated in primitive circumstances.

In fact there were only two firms with any international links or standing. One was a factory for electrical appliances, representing the German Odeon label and recording product in Germany; and the other was a general agency of the U.K.-recorded His Master's Voice and Columbia labels. The rest operated mostly in small and unassuming ways.

The Felten and Guillaume plant in Budapest became the Electrical Coating and Plastics Factory after nationalization and continued record production as a sideline until this year's opening of the Hungarian Record Manufacturing Company's new plant in Dorug, some 20 miles from Budapest.

In pre-war days, sales of 1,000 copies of a dance-tune record was considered a success. The recording of serious music was regarded as being out of the question.

Since then the record manufacturing possibilities in Hungary have changed dramatically and the Hungaroton, Qualiton and Pepita labels are known the world over. As long as plating, processing and pressing was just a sideline of a big factory, there was a shortage of records in Hungary and of Hungarian product abroad.

For years the existing situation was enlarged and developed but on a minor scale. When, however, it became clear that sooner or later the record company had to get the green light to go ahead with the construction of its own plant even this tiny rate of progress ended. Conditions in the industry for awhile remained static.

The launching of the new plant as a birthday present to commemorate the record company's 25th anniversary changed conditions drastically.

Artistic manager Laszlo Beck, a two-diploma graduate in organ and professor of the Budapest Music Academy, talked of the company's hopes and ambitions for its fifth five-year plan. He stressed that the new plant has the most modern equipment in all respects, imported after careful investigation, comparison and analysis from several Western countries.

The capacity of the factory at present is 4 million LPs a year, plus a reasonable quantity of singles and cassettes. The latter configuration is a new development as far as the company is concerned. The equipment guarantees impeccable and inter-

nationally acceptable high standards of both records and cassettes. And the construction of the plant took into consideration through all planning stages, the future needs of expansion.

The target of each day's production is obviously to meet all daily requirements for home trade and export, with equal importance given to both aspects. But it is also to meet emergency calls for increased pressing for fast-moving hit records. Because of the primitive circumstances of the industry in past years, this had always been an impossibility.

Beck said the aim was to provide an equally strong service for serious music as well as pop recordings. It was hoped that finished serious music product would be on the market within six months but in the case of operas, or other recordings involving artists of worldwide reputation—a recent development within the Hungarian industry—things would not be so fast. One of the big problems is the cross-checking of times available for the multi-national participants.

He said there are some top artists and performers who have their schedules filled completely for one or two years ahead and this had to be taken into consideration when planning some of the bigger classical productions. In some cases it is impossible to cope with the usual "race" between the buyers' and sellers' market.

Looking to the five-year plan, Beck said that the best-known Hungarian conductor Janos Ferencsik is celebrating his 70th birthday as the company completes his recordings of all the Beethoven symphonies which will be made available for sale either as a complete set or individually.

Another venture is the recording of all the symphonic works of Ferenc Liszt, also conducted by Ferencsik. And the company is making efforts to record cyclical works of the lives of other important composers: an example being the four orchestral suites or the six Brandenburg concertos by Johann Sebastian Bach, or the 12 symphonies for string by Mendelssohn, or the complete piano sonatas by Mozart. Recently the complete violin-piano sonatas have been put on the market with Denes Kovacs and Mihaly Bacher as soloists.

Another project is the recording of all the Joseph Haydn operas, mostly composed and produced in the Fertod Castle of Prince Eszterhazy when Haydn was there as court composer and conductor.

An important factor in planning will be a number of recordings by contemporary young composers offering ultra-modern works, including electronically experimental items, all to be considered for production by the advisory commission delegated by the Association of Hungarian Music Artists. Membership of the commission comprises Zsolr Durko, composers and musicologists Janos Karpati, Gyorgy Kroo, Laszlo Somfai and piano professor Peter Solymos, who recently taught in one of the Japanese music academies.

In the production of pop and light music there are major plans. For singles in the dance-music and pop field the company generally uses recordings by the Hungarian Radio. These are of high quality and, in general terms, the pressings are of the highest standard and can legitimately be compared with top foreign recordings.

Albums of groups in both the pop and rock fields, or LPs of top Hungarian pop singers, are complete productions made in the company's own studios. It is planned to provide increased opportunities for new pop artists and groups as yet not well known but deserving the support and recording chances to help them further their careers.

Additionally, production of foreign international hit recordings, under license, will go ahead on a larger scale than ever before, coming mainly from tapes provided by Decca, EMI, Polydor and Polygram.

Light symphonic music, basically neglected in Hungary, will also figure on future recording programs, as will the production of singing groups of various sizes and styles. Jazz is also included and it has made his gains in popularity through the support of Hungarian Radio and TV. There will be two or three LPs a year of local jazz product.

The planning on the musicassette front allows around 50 titles a year, on 2 x 30-minute units and featuring classical, pop, modern contemporary music and operettas.

Laszlo Beck said that all raw material used by the company is of outstanding quality and imported from sources in several different countries.

He added that he was convinced the Hungarian Record Co., under the skilled management of Jenő Bors, the general manager, will reach its aimed-for goals both on the Hungarian and international markets.

HUNGARY'S INTERNATIONAL CONCERT MANAGEMENT REPRESENTS GREAT ARTISTS AND FORMATIONS OF A SMALL COUNTRY



1 Szerecs Zsolt has captivated pop fans in Europe, as well as in North and Latin America. A celebrated star at international songfests, also appeared on BBC TV programmes and in world-famed pop clubs. Great many LPs, three "Gold Disks."

2 János Kócs, one of the most popular male pop singers in Central and Eastern Europe, with records hitting the top of Hungary's Pop Charts. Guest performances all over Europe, extremely popular in the Soviet Union.

3 Klári Katona won top awards at three international songfests in three successive years: Gottwaldow '73, Bratislavská Lyra '74, Golden Orpheus '75.

4 Omega Group plays heavy rock with an individual use of elements drawn from Hungarian folk music. It guest-performed throughout Europe, participated in major international festivals including the Tokyo Songfest, appeared on BBC 2 Colour TV Programme and in the studios of a host of radio companies. Huge record sales in Hungary have earned them three "Gold Disks."

5 Zsuzsa Kocs, one of the most beautiful girls having ever burst onto the international showbiz scene has enthralled with her voice audiences from Cuba to Tokyo. Participated with signal success in every major international songfest. Nine "Gold Disks," sales of her records have reached an all-time high in Hungary.

6 Középi Rhythm and Brass Co., one of the finest jazz groups of Hungary, is well-known and coveted all over Europe.

7 Fenyőréf Group is basically a vocal formation with a special musical accompaniment of Hungarian country and rock played on different instruments. The songs composed by members of the group make up for 25% of record sales in Hungary, earning nine "Gold Disks."

8 Aladár Poga, is widely known as the "Paganini of the contra-bass." Both as a soloist or as a member of any jazz grouping he is the number one hit, and was the star and prize-winner at numerous international festivals.

9 Viktória Vicsze is almost invariably at the top of the Hungarian Pop Charts. Her guest performances extend from Cuba to Japan, was prize-winner at the Castlebar Songfest '73 and the Tokyo Songfest '74.

10 Locomotive GT play contemporary rock, hard-driving rock 'n' roll. "Sensational... all hard driving, all exploding with musical energy that's been long missing on these shores," said the "Los Angeles Voice" about their coast-to-coast tour of the U.S. Participated in major international rock festivals and performed to several million fans from San Francisco to Tokyo, from the Scandinavian countries to the Mediterranean countries. Nine "Gold Disks" attest to their fine artistry and great popularity.

11 Kati Kovács, one of the most versatile stars in the Hungarian and international showbiz world, equally excels as a pop and jazz songstress and as a film star as well. For her acting in the film, "The Girl," she clinched "The Best Actress" title, won prizes at various international songfests and was awarded the top prize at the Dresden International Song Festival '74. Host of brilliant recordings, three "Gold Disks."

12 Ez Antiqua Group, led by virtuoso whistler Tamás Hecki, transcribes Renaissance, Baroque, classical and modern compositions and performs them in modern rhythm. "Tamás Hecki is to whistling what Menuhin is to the violin," wrote the Australian paper "The Advertiser." The Group performed at the Adelaide Festival, Pan Pacific Festival, made joint shows with Marlene Dietrich, Tito Gobbi, and Acker Bilk. Josephine Baker, Tom Jones, Engelbert Humperdinck and Paul Anka, gave gala concerts in New York, too.

13 Sebő Ensemble plays genuine, late medieval and early modern folk music of Central and Eastern Europe, using a good many instruments long sunk into oblivion or used only by peasants.

14 Benke Dávid was acclaimed at the jazz festivals of Holland, Spain, Zurich and Prague, and two of their latest LPs were sold out in a jiffy.



INTERKONCERT
H-1368 Budapest,
Vörösmarty tér 1,
Hungary.

Kornis Interview

Interview with Pal Kornis, president of Kultura Hungarian Foreign Trading Co., sole export agent for Hungarian Gramophone Record Manufacturing Co.

Question: How do you view Hungarian record exports during the past five-year plan?

Answer: In the period of 1971-75 gramophone records were among the most prolific of Kultura's exports. While we exported 521,000 LPs in 1971, the figure for 1975 was substantially higher at 820,000. In the past five years, only one third of the production was allocated for export in order not to deprive the ever-growing domestic market.

This is why we achieved only a part of our total export potential. During the last five years we could easily have exported 500,000 more records if we had had the manufacturing capacity.

One major development of the last five years has been the substantial expansion of our repertoire—especially in the classical and serious music field. A unique project was the production of the complete works of Bela Bartok on the Hungaroton label. In addition, a string of very important and previously unrecorded compositions were produced by Hungaroton.

Outstanding among these were the oratorios "Il Ritorno Di Tobia," by Josef Haydn and "Christus" and "Legend of Saint Elisabeth," by Ferenc Liszt, which achieved worldwide success.

The repertoire was also enriched by new productions of works by Zoltan Kodaly. The complete recording of his "Székely Spinning Room" was received with equal enthusiasm by the international trade press and by record buyers.

We also did much to promote the sale of Hungarian contemporary music. Among the many important productions, the opera "Blood Marriage" by Sandor Szokolay had the best international reception. This album won a number of foreign record prizes. Parallel with the expansion of the repertoire, the quality of the recordings was improved considerably.

The exceptional quality of the music productions, which are linked with the names of Hungarian orchestras, conductors and soloists, is a great help in our ambition to compete successfully in the world market with the biggest, world-renowned record companies.

In general, the trade press received new Hungarian recordings with enthusiasm—in some cases with exceptional acclaim. There have been, for example, some high appreciative reviews published in periodicals like Britain's "Gramophone" and "Records And Recordings" and in the French "Harmonie" and "Diapason" or in the West German publication "Fono-Forum." In the past five years Grand Prix awards have been made to more than 25 Hungaroton recordings by France, Spain, West Germany and Japan.

Our catalog was also considerably enriched by recordings of

various forms of popular music. In addition to the Hungarian folk and gypsy recordings, of which more than 250,000 have been exported during the last five years, pop recordings by the best Hungarian groups and artists have won increasing acceptance, especially in Hungary's neighbor countries.

Among our pop and rock groups Omega, Locomotiv GT, Bergendy and, more recently, Fonograf and Skorpion have been the most successful in terms of record sales. An album by the Omega group sold more than 100,000 copies. Among the singers, recordings of Zsuzsa (Jana) Koncz, Kati Kovacs, Sarolta Zalatney (Charlotte) and Levente Szorenyi were the biggest sellers. Girl singer Zsuzsa Koncz was the first Hungarian pop artist to sell more than a million records.

To sum up, I consider that the last five years' export results are significant and we have all reasons to look forward with optimism to the future development of our business projects.

Question: In view of the Hungarian Record Co.'s newly built, thoroughly up-to-date pressing plant in Dorog, 20 miles from Budapest, what are your export expectations for the next five-year plan—the fifth?

Answer: I hope that the new plant will solve our delivery difficulties. This new plant is already producing considerably more than the old ones. The range of product on the Hungarian market will increase. But what is of utmost importance for Kultura is the possibility of boosting the LP exports in 1976 to around the one million mark. The increase in production capacity enables us to plan a considerable increase of our exports over the next five years with a target of approximately two million LPs by 1980.

The record company's new factory has also begun the manufacture of musicassettes. Shortly, Hungarian-made Hungaroton cassettes will appear on foreign markets. The increase in pressing capacity opens up more possibilities of acquiring foreign recordings for pressing and distribution in Hungary, beginning with those firms with which we have already established export relations. During the coming years we might even accept pressing orders for export from foreign firms.

Question: What were your personal business experiences on your first visit to MIDEM?

Answer: I am convinced that MIDEM is the most important record fair where the record trade and representatives of all spheres of show business can meet each other from year to year. For us, MIDEM offers good opportunity to develop new business connections and to strengthen and deepen our existing ones. MIDEM has the great advantage of enabling us to meet many business associates who either never come to Hungary or come very seldom, and whom we are not able to visit, certainly every year.

It is specially advantageous for us that MIDEM is held in France where, at present, our classical LP turnover is the highest. The organization of the event is, in general, very good but it is deplorable that in the recent galas, Hungarian performers have rarely been featured—although Zsuzsa Koncz, Sarolta Zalatnay, Tamas Hacky and the Ex-Antiquis group and others performed at earlier gala performances.

Question: In which countries do you consider expansion of business adequate and which are those where you consider a vigorous expansion necessary?

Answer: Between 1971 and 1973 we delivered one-third of our Western exports to the United States. In the following years our exports to France developed dramatically. The Paris firm DISC'AZ introduced the Hungaroton label in a very dynamic way so that France is the first country to achieve an annual import level of 100,000 LPs, primarily classical recordings. The U.S. has remained an important market with Qualiton Records, New York, expanding its business activities continuously. One of our rising markets is the U.K. where Selecta, London, represents Hungarian records.

In Scandinavia, distribution is in the hands of EMI, to our entire satisfaction. The agreement we concluded in 1974 with Hispavox in Madrid gives this company the opportunity to open up the Spanish market for us and in Mexico we are represented by GAMMA S.A.

In Holland, Sound Products of Holland and in Switzerland S.A.D.E. of Geneva do their best to secure a steadily increasing market for our products. In recent years, business has also developed considerably in Italy through the Milan company Carisch.

I personally think there is great scope for development of sales in West Germany and we also count on further improvement in the U.S. market. We plan increased exports to Canada and Australia and we have great expectations of increased success in Japan where we are represented by King Records, of Tokyo. Japan is a growing market where the complete edition of Bartok works aroused much interest. This is, of course, of special importance to us.

We make every effort to develop our commercial contacts. Recently we signed a new contract with Music Box in Athens and we are looking for further business partners in Latin America and the Near and Far East. At present we buy records from India and we are hoping also to develop exports to this country.

Czechoslovakia, Poland and the German Democratic Republic and Soviet Union are big outlets for our product and business with Romania, Bulgaria and Yugoslavia is also increasing well.

Congratulations



on your
25th
Anniversary

Otto Quittner,
President

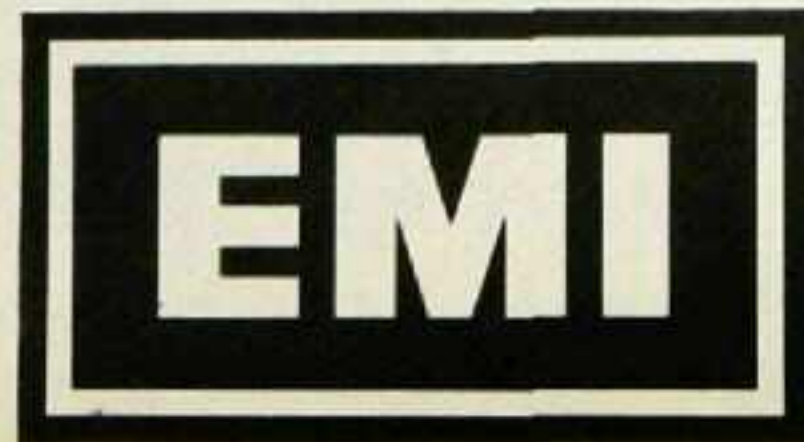
**QUALITON
RECORDS, LTD.**

65-37 Austin St.
Rego Park, N.Y. 11374
(212) 897-1820

U.S.A. Distributors of Supraphon, Panton, Qualiton, Hungaroton, Muza and Pearl Records.

**WE ARE
PROUD TO BE
ASSOCIATED WITH
THE BEST OF
HUNGARIAN
MUSIC**

**EMI SWEDEN
EMI DENMARK
EMI FINLAND
EMI NORWAY**



Kedves egészségére!

Sound-Products Holland b.v.
congratulates Hungaroton with their
anniversary and hopes to continue
the splendid cooperation with their
friends from Hungaroton and Kultura
for a long time to come, creating still
more interest and demand for
Hungarian performers and music.

Gerald Vandermeent
Sound-Products Holland b.v.
P.O. Box 88 - Loosdrecht, Holland

QUICK ACTION

Oord Deals Bolster RCA Repertoire Stance In U.K.

LONDON—Just a month after he took over as head of RCA U.K., Gerry Oord has completed his first deals aimed at boosting the company's repertoire strength.

In New York he completed a licensing agreement for the U.K. with Joe Cayre for the Salsoul label, a front-runner in the race to popu-

larize Salsa music, with first releases due in Britain in November.

One release is likely to be "You're Nasty" by Double Exposure, the record which set the fashion of supplying disk jockeys, especially in discotheques, with sleeved 12-inch singles, offering a better quality of sound reproduction than 7-inch versions.

Oord has also been in discussion with Neil Bogart, head of Casablanca, regarding the label's U.K. representation and is negotiating to bring the Florida soul label TK into RCA here, so completing the company's worldwide representation. In the U.K., TK has been, and still is, channeled through President.

For some time RCA U.K. has been releasing two TK acts, Betty Wright and Jimmy BoHorne on the RCA label and hopes to add the best-selling KC and the Sunshine Band to the roster. The group's "Part 3" album is due for imminent release on the TK label.

Oord's first move in the U.K. market has resulted in a deal for RCA to handle under license Larry Page's Penny Farthing label. First releases are expected in November. Penny Farthing was previously with Pye and Phonogram, but this is the first occasion on which Page has entered into a licensing agreement.

Taiwan Licensee Signed By WEA

TAIPAI—WEA International has concluded a deal naming 4 Seas Records licensee for WEA product in Taiwan. Initial releases will consist of some 100 top sellers on the WEA associated labels. Contract was negotiated between Nesuhi Ertegün, president of WEA international, and C.Y. Liao, owner of 4 Seas.

Phil Rose, executive vice president of WEA International, views the agreement as an important step in combatting piracy in Taiwan. "The unlicensed market is totally pirate," he says, "and the best defense against pirates is quality product."

International Briefs

HAMBURG—A major promotional campaign, including 98 television commercials and 341 radio spots, is being used to back Deutsche Grammophon Gesellschaft's release of "Das Grosse Wunschkonzert," retailing here at \$4.

The artists involved in this "great request concert" include Herbert von Karajan, Hermann Prey, Karl Boshm, Wilhelm Kempff and Leonard Bernstein, presenting special selections from symphonies, concerts and operas.

PARIS—Barclay Records has announced a nationwide advertising campaign on behalf of German rock band Tangerine Dream.

One thousand record shops are being supplied with display material containing the group's full nine-album discography. Cassettes and albums are presented together under the title "Machine To Explore The Times" and the advertising banner will be "Embark On The Machine To Explore The Times with Tangerine Dream."

PARIS—A young French composer, Jean Claude Risset, has been invited to direct the computer operations of the recently-formed Institute for Research and Co-operation of Musical Acoustics.

New ways of making sounds will be examined as well as "automatic composition," which will employ computers. Results will be known as "kilometric music."

BUCHAREST—The Fourth Romanian Music Festival was held in the town of Iasi and featured pianist Ninuca Osanu; the Romanian television old-music orchestra, conducted by Ludovic Bacu, who also performed the "Codex Caioni" during the festival, and the Musica Viva, a local aggregation. Also involved were the chamber music departments (led by George Hamza) and the composition division (fronted by Vasile Spatarelu) of the Iasi Music Academy.

PARIS—French jazz should benefit from a two-part television program devoted to New Orleans music. Called "Beloved New Orleans," the double feature was put out through the third network and received high critical acclaim.

Jean Christopher Averty, tv jazz specialist here, says he waited 20

(Continued on page 76)



ZEPPELIN FLIES—Led Zeppelin fans queue up for advance tickets for the group's first feature film, "The Song Remains The Same," at London's Warner West End Two cinema. The movie, which opens Nov. 4, incorporates live footage from Zeppelin's 1973 Madison Square Garden concert. Sound-track album, through Swan Swan, had an Oct. 18 release date in the U.K.

From The Music Capitals Of The World

Continued from page 68

ist will make a half-time appearance at the game.

EMI here to spend more on its next television campaign for the album "Glen Campbell's 20 Golden Greats" than for the recent Beach Boys' compilation, which sold more than 800,000 copies. It is believed the campaign will run to some \$400,000. Guests of honor at the Music Week dinner at the MW Broadcasting Forum were the 19 commercial radio station managing directors. Ronnie Leahy has taken over keyboard duties on tour with David Essex.

Tina Charles, one of the biggest selling European girl singers, on her first U.K. tour. Scottish comedian/recording artist Billy Connolly had his first major straight dramatic role in tv play "The Elephants' Graveyard." Strong chart action for Elvis Presley revival "Girl Of My Best Friend" here. Andy Williams' season at the London Palladium his first at this theater. First tour by Rod Stewart since he left the Faces finalized with a Norwegian opening (Oct. 30), then through Europe with U.K. dates starting Nov. 27. A double "live" album by Status Quo to be recorded at two special dates in Glasgow.

Carpenters' show at Drury Lane theater here to be taped for BBC tv screening. Success of Abba and Pussycat gives two Continental vocal groups number one and two positions in U.K. singles chart. Group Can, charting with "I Want More," had to call off British tour because of accident to keyboard player. PETER JONES

STOCKHOLM

One of the top songs here is "Let Your Love

Flow," published by AIR Music and recorded in some 15 local versions. Another much-recorded number is "Mississippi," original hit by Pussycat, and published in Sweden by Imudico.

Soon to be opened: the new Glen-Studio, run by Bruno Glenmark, with 24-track equipment and believed to be the most modern in the country. EMI soon to release Harpo's new album "Smile," the title track being his upcoming single and the old Charlie Chaplin song, but meanwhile the singer's new single "Horoscope" is released throughout Europe and he moves (Oct. 27) to East Berlin for tv shows.

Swedish guitarist Janne Schaffer having his "Katharsis" album (CBS) released in the U.S. after Christmas. Fairground Grona Lund, with its own outdoor arena, now closed for a season, but the biggest crowds in 1976 were drawn by Chuck Berry, Kiss, Status Quo and Bob Marley and the Wailers. Poco here recently for three Scandinavian concerts.

Russian record company Melodiya now represented in Sweden by Gramofon AB Electra. Phonogram singer Rosa representing Sweden in the October European Pop Jury with the song "Papertown." She has a solo album due within a few weeks, produced by AIR Music, and her single will be released in Australia with a German-language version by her produced by Gunter Henne. LEIF SCHULMAN

PARIS

The Centre for Musical Information has started jazz classes at the American Center in Paris, teaching including Roger Guerin (trumpet), Michel Roques (sax and flute), Pierre Cu-

(Continued on page 75)

Commercial Radio Tallies Gains In U.K.

Music Week Forum Spotlights Directions For Continued Growth

Continued from page 4

the U.K. are not really given the choice or chance to hear what they want."

The future of commercial radio in the country depends on increased stations, output and choice. That was frequently underlined. Harold Lind, an economist from the Advertising Assn., said: "Independent local radio will almost certainly do well for four or five years to come, and that irrespective of the state of the economy in Britain.

"They won't be, as was said of commercial television here, licenses to print money but it will be a profitable operation. But a lot will depend on the hold the trade unions might get on them, as they have got a hold on other media."

Discussions ranged a wide area, including repeated assertions that there were few professional people involved in writing top-class advertising material for radio commercials. This stemmed from complaints that big advertising agencies were not spending sufficient money on commercial radio promotions.

Payton said: "Not a whole lot of people in the agency world know how to write advertising jingles for radio. But does nobody worry about the consumers? We know the record companies want to sell records, and you have union troubles, but what about the consumers?"

Anthony Smith, writer and broadcaster, said: "The audience is not geometrical and there are people in advertising and at spending levels with cynical views of the audience. I'm not saying there should not be commercial radio, just that the problem is getting the two sides together. You have to have broadcasters who constantly appeal to the more imaginative aspects of the audience and this in turn stimulates a more imaginative view from advertisers."

Delegates learned that there was constant plugging for at least 60 extra stations in the near future, building on the 120 at a later date.

Lind stressed: "In the U.S. there are an infinite number of stations which are completely viable. Here we have a political straight-jacket

which demands certain things, in terms of improvement or democratic needs, or whatever, before a station is licensed—but the one question that should apply is simply: is it viable?"

But there was considerable disappointment, and some cynicism, among independent local radio representatives that there were no representatives from the governing Independent Broadcasting Authority present to clear up policy points on which there were obvious doubts.

Time was given to sometimes angry debates about the relationship between record company promotion men and local stations. Radio representatives constantly stressed that their job is to entertain, not sell records for the record companies.

Unveiled at the forum was a document called "I'm A Record—Play Me," a review of the influences on programming in commercial radio. It was prepared for Music Week by CUE, of the British Market Research Bureau Ltd., the organization which computes the British national chart as used by Music Week and the BBC.

The document stressed: all independent stations are seeking an individual identity; the stations are extremely sensitive to brash, overt promotion by record companies and that a more subtle approach is necessary if promo-

tion is to be profitable; most stations prefer to be associated with broadcasting rather than the music industry as such; and that, despite the search for individuality, music programming in independent stations is based on playlists which means it is broadly similar.

Pressure from record companies was emphasized in the report. Payola did take place, some interviewees felt, but not on their own stations. Record companies did place, sometimes, advertising contracts for records only where the record was being played.

One programmer felt the only way this could be cut out was by the Independent Broadcasting Authority forcing a ban on all record company advertising. But this would be a serious blow. Some \$2.4 million is expected to be spent by record companies on commercial radio in the upcoming year.

The forum included a celebratory dinner given by Music Week to independent station managing directors to mark the third anniversary, and Mort Nasatir, managing director of Music Week and Billboard vice president of international operations, said he was impressed by the approach and debating vitality shown by the young men of radio.

A plea for more live music on radio came from John Morton, general secretary of the Musicians Union, and from veteran British blues musician Alexis Korner.

EMI In Shift To 'Selective' Policy On DeeJay Service

By BRIAN MULLIGAN

LONDON—As part of revamped and expanded regional promotion activities, EMI here is transferring the emphasis of its supply of promotional disks from a policy of servicing all disk jockeys to one of selectivity.

But, it is stressed, the company is not planning a cutback on the amount of money being spent on regional radio promotion which, in promotional disks, costs about \$170,000 a year, but rather it is keen to see it used more effectively.

The new policy means that all commercial and local BBC stations are being supplied with repertoire which fits the music mix featured by the presenting staff. The promotion service is being refined to the point that each disk jockey on the EMI

promotion list will have his own file listing his personal tastes.

Peter Hulm, manager of marketing services, says EMI has taken its lead from some of the more effective radio stations like Capitol, Beacon, Clyde and Piccadilly. "The old system of plugging is now being superseded by a servicing element. The reason is that there are people who know their music as well as we do and when putting their programs together know exactly what they want to play.

"So we have decided to attend to the quality of the product in servicing back-catalog material and also new bands. Instead of blitzing every station with thousands of copies of every single and album, we will work on a two-tier system covering MOR and Top 40 stations."

From The Music Capitals Of The World

• Continued from page 74

laz (guitar), **Kenny Clarke** (drums) and progressively the best pupils will be integrated into French groups, with similar classes being held in the provinces.

Philips has released the classic "Lili Marlene" song, created by **Marlene Dietrich**, and now sung by **Eva**. . . British-born **Jim Scott** has cut his first disk, "My Love," in France for Decca. . . The **Chieftains**, Irish folk group, made a debut appearance at the Champs Elysees Theatre for one show, playing extracts from "Bonaparte's Retreat," new Polydor album, the show featuring ancient Irish instrument the bodhran, played by **Peadar Mercier**. . . Greek musician **George Moustaki** celebrates 25 years of "exile" in France on November 12.

George Chakiris, in France for four months and planning to stay permanently, has cut his first French disk "Le Soleil Italien" (Polydor).

The Paris fall season opened with five concerts in the Galliera Museum by little-known free-jazzman **Bill Dixon**. . . U.S. pianist **Byron Janis** to star in a French tv-film devoted to the life of Chopin, the production being shot partly in Poland and partly in France.

The **Boswell Sisters** included in a new Black and White RCA series devoted to New Orleans. . . Club owner **Isabella Conto** organizing a special charter flight for French trad-jazz fans next February for the New Orleans Jazz Festival. . . U.S. organist **Rhoda Scott** currently entertaining at Isabelle Conto's Paris Bilboquet Club, which is fast becoming a new jazz center here.

HENRY KAHN

ATHENS

The second non-classical concert given at the Herod Atticus ancient theater pulled an audience of 5,000 for a performance directed by **Yiannis Markopoulos**, organized by the National Tourist Organization of Greece and featuring **Nikos Ksilouris**, **Lakis Halkias**, **H. Gargantourakis**, and **L. Nikolaou**. . . Just two weeks earlier composer **Stavros Ksarhakis** directed his own and **Mikis Theodorakis**' works in the same venue, situated on the hill of Acropolis, formerly used only for classical concerts and ancient plays.

Lyra composer-singer **Dionysis Savopoulos** won the prize for the best score at the Greek Film Festival in Thessaloniki, for his music written for the film "Happy Day." . . Composer **Manos Hadjidakis** and actress-singer **Melina Mercouri** are among 40 Greek personalities starting a crusade in order to form a progressive culture movement against the "invasion of sub-products" in all forms of art forms in Greece. . . Phonogram, in on the wide interest in Brazilian music, much imparted from France for disco play, released successfully "Para Ouvir No Radio," a **Jorge Ben** album; "Dingue Li Banguê" (**Wilson Simonal**) and the "Orfeo Negro" original soundtrack.

Lyra artist **Yorgos Kinousis** back in Athens after a 20-day stint in Montreal night-clubs and concerts in other Canadian cities. . . **Maria Farantouri** and guitarist **John Williams** gave a concert together at the Elizabeth Hall in London. . . During the winter season, artists **Tolis Vosko-**

poulos and **Stratos Dionisiou** appearing at the Dilina night-club while **Manolis Mitsias** and **Mariza Koch** performing at the Themelio. . . Emial released the third album by **Kostis Christou**, "Hilies Phores," named after his first prize-winning tune at the recent Greek Song Festival, where he was voted "most popular artist" in a public poll.

Minos act **Eleni Roda** did a spell at the Ne-raida club in Montreal. . . CBS promoting the **Ray Conniff** and **Caravelli** albums as an answer to Emial's **Franck Pourcel**, Music Box's **Mantovani** and **Fausto Papetti** and Phonogram's **Paul Mauriat**. . . Emial artist **Dimitra Galani**, whose latest album is "Lefkoma," along with **Vicky Moskoliou**, both performing the music of composer **Yorgos Hadjinisios**, in London to record for EMI's EAR label with **George Petsilas**, now production manager for Emial in Greece, as producer.

LEFTY KONGALIDES

LISBON

The Festival of Social Song, promoted by the weekly **Avante** at Belem's Fil Pavilion was a tremendous success, with 300 artists from 22 countries performing on seven stages over the three-day event, audiences passing the half-million mark. Shows included **Archie Shepp** (U.S.), **Area** (Italy), **Oktoberklub** (East Germany), **Jose Barata Moura** (Portugal), **Ludmila Sientchina** (U.S.S.R.), **Franca Solleville** (France), **the Reel Union** (U.K.), **Carlos Parades** (Portugal), **Jasenska** (Czechoslovakia), **Pi de la Serra** (Spain), **Coro da Academia de Amadores de Musica** (Portugal), and **Los Canas** (Cuba).

Jose Barata Moura (Sasseti) was dismissed from "Fungaga da Bicharada," a tv show for children for "no apparent reason," and now performs free for children, drawing thousands to each show. He is also a songwriter-singer in the social-song scene. . . Orfeu label has bought the rights for some material of Dutch label **Negram**, first releases including **Pussycat's** "Mississippi," "I Never Loved a Woman," by **John Russel**; "Spanish Sailor," by the **Next One**; the **Cats** "Romance," and **Hank the Knife's** "Only One Promise." **FERNANDO TENENTE**

HAMBURG

Phonogram artist **Marianne Rosenberg** is asking a one-year contract guarantee of \$200,000. . . **Peter, Sue and Marc** from Switzerland now signed to Phonogram. . . **Joerg Troska** new press-chief of WEA in Hamburg.

Phonogram producing oldie-series under the title "Yesterday" . . . Swedish singer **Lill Lindfors** has her own show on Bavarian tv. . . **Freddy Quinn** getting big push for his new single "Solang die Sonne Scheint" through the tv show "Dalli Dalli" . . . Orchestra leader **Frank Valdor** producing new singer **Annette** for RCA.

Album "Ever Young Michael Jary" (Phonogram) celebrates the artist's 20th anniversary. . . **Gilbert Becaud** in for concert dates. . . RCA started new classical series "Gold Seal" in the mid-price area. . . Second German Television produced a "Sunday Concert" with **James Last** and singer/entertainer **Guenther Willumeit**. . . **Rene Carol** celebrating his 30th anniversary as an entertainer. **WOLFGANG SPAHR**

French Levy On Tape Recorders Mullied By Govt.

PARIS—It is now known here that French prime minister **Raymond Barre** has received a full report on the prospect of imposing a 4% tax on tape recorders at the retail stage.

The report stresses the problems created by tape recorders which make it possible for the public to record music and avoid the usual copyright protection and royalty payments made for music usage.

But it is thought that an extra public tax on tape recorders would be bitterly opposed. It has been suggested that a better way would be to have the tax paid by manufacturers, or importers, of the equipment when it is delivered to the distributors.

Again, though, there is opposition. It would lead to higher product prices with the tax passed on as a straight price increase and therefore not recognized for what it really is, an imposed tax.

Any law would have to be passed by Parliament and these problems can be debated. Since it would not be possible to distribute the tax to the creators of the music involved, the proceeds would be paid to the National Music Centre.

The tax is considered a just move since tape recorders are generally thought to have contributed to piracy of music here and greatly reduced the money available to copyright collection agencies **SACEM** and **SRDM**.

International Turntable

• Continued from page 68

Clive Banks, **Terry O'Neil** and **Ju-Lian Spear** have resigned from their respective posts with various record companies in London to form **Red Shadow Music**, a company specializing in promotional and public relations services. It has already signed a one-year deal with **Island Records** to represent **Jim Capaldi**, **Sparks**, **Murray Head** and the **Dodgers** on a promotional basis.

Banks was previously head of promotions for **Island** and prior to that with **Rocket**, **DJM** and **President**. **O'Neil** was head of artist development at **A&M** and has held positions with **EMI** and **Polydor**. **Spear** has recently been working for **Polydor** in an independent capacity, after two years in the U.S. working with **Sid Luft** and has also worked for **Epic**, **Atlantic** and **Decca**.

Focus Inks New Pact With EMI

HAARLEM—Focus, one of the most popular Dutch groups, has signed a new deal with **EMI**, lasting three years with a two-year option, for the world except the U.S. and Canada, where the band's distribution is through **Atlantic**.

As a start under the new pact, Focus is recording a single and an album in the Dutch **Relight Studio**. Both feature new drummer, **Ritchie James** from the U.S., previously working with Dutch-American group **American Gypsy**, and Belgian guitarist **Philippe Catherine**.

Group manager **Yde de Jong** says a new U.K. tour for Focus is set for February. But U.S. tour plans depend on the reception given the new Focus album, due for release around the end of January.

Audio Mart Stronger

• Continued from page 30

been a statute in Canada; it's not a new law. We have seen some enforcement in the audio industry which has characteristically been a small industry in which the distributor encouraged retailers to set pricing levels.

"With retail price maintenance, it has generated a price war among retailers here in Toronto," he observes. Whether this is good for the consumer is difficult to say, and whether the retailer is doing well, or the distributor is being 'burned' by that image that the situation gives their product isn't too clear.

"I must admit to the feeling, however, that this stimulates the buyers to the point where more audio equipment moves, and consequently it has an expanding effect on the entire market."

One of the most visible areas of growth pointed out by **Masters** is auto stereo. "It's growing not only in terms of new lines but also in equipment, with a trend to heavy hi fi stuff."

It's closely tied to the boom in CB radio, he believes, with the emergence of combination units that offer AM/FM radio, 8-track or cassette tape, and 23-channel CB in the same in-dash package, selling at retail for about \$400.

TOP CANADA TOUR

Nazareth 'Crusade' Clicks

TORONTO—Nazareth's recent 12-day tour of Canada, dubbed "The crusade of the loud and proud" and promoted by **Donald K. Donald Productions** of Montreal and **Concert Productions International**, has set new standards for a tour by a rock group in Canada.

With heavy promotional support from **A&M Records** across the country, the tour grossed a reported \$625,000 with a total attendance of 100,000.

"On a per-day basis, there hasn't been an act that can match the success of this tour," claims **Michael Cohl**, of **CPI**.

Adds **Donald Tarlton** of **Donald K. Donald Productions**: "Contrary to some of the opinions of promoters expressed in the past concerning the difficulty of working with Nazareth, I have to say that the band was one of the easiest attractions I have ever worked with. If you get yourself organized and you follow the contract

CBC To Debut New Disk Show

WINNIPEG—A new national radio show over the CBC network, entitled "90 Minutes with a Bullet" with host **Jim Mullican**, will debut on Nov. 3. It is expected to prove a major promotional aid for record companies in Canada.

As well as simply playing music, the show will have "thought pieces," comments, reviews, a year end wrap-up on the record industry and news on international musical events. There will also be short documentary features on the record business, and radio.

Each week there will be an interview profile which will run anywhere from 15 to 20 minutes. Each profile will contain at least three records.

Currently a select group of correspondents from the major cities across Canada is being put together who will take part in most of the segments of the program.

Also of significance in the audio market was a move about a year ago to have a Canadian set of power standards equivalent to those of the **FTC**, incorporated in **CANTAG**—short for Canadian Tag that was to be placed on every piece of equipment advising consumers on standards.

The **CANTAG** idea subsequently was dropped by the **DCCA**, but the committee set up to institute the program was established as part of the **Canadian Standards Assn.** It will carry on the development of acceptable standards, although **CANTAG** itself has been "put on the shelf" as far as the **DCCA** is concerned.

"The basis of **CANTAG** was to start with the **FTC** ratings in the U.S. and improve on them," notes **Welling**. "There are a lot of flaws in that system, we believe, and we were going to come up with one that was compatible but improved for amplifier power ratings."

They both say that the majority of the industry here has agreed to put 4-channel on the back burner for the time being, although **Masters** notes that it's ironic this is happening just when **Columbia** goes to single inventory **SQ**. "Most people agree that nothing much will happen with quad until the **FM** problem is resolved," **Welling** observes.

Quality Abandons Target Operation

TORONTO—Quality Records Ltd. officially closed down its **Target Tape** retail operation on Sept. 25 with the closing of its downtown Toronto store.

All stock at the outlet was cleared at discount prices and no fresh orders have been placed for new stock. **George Struth**, the president of **Quality Records**, explained the phasing out of the **Target Tape** operation.

"The amount of time, effort, and dollars spent was a little too much for the return. We thought we could rechannel our efforts in other areas with greater yield. We initially went into this thing with a concept of setting up a franchise chain but there are a lot of other people out there doing the same thing."

The **Target Tape** chain was previously owned by **Sam Bornstein** and the inventory of the operation was bought late last year by **Quality Records**. The corporate name **Target Tape Ltd.** is still owned by **Bornstein**.

ASCAP Meet Set

NEW YORK—ASCAP has scheduled its semiannual East Coast membership meeting for Oct. 26 at the **New York Hilton Hotel**.

ASCAP president **Stanley Adams** and members of several committees of the board of directors will report to members on recent activities, including 1976 income and copyright revision.

Latin Scene

LOS ANGELES

A major signing appears imminent between a veteran, internationally known singer/film star (with career roots in this area) and a major New York-based recording company. . . . The plot thickens in the Julio Iglesias/CBS affair. Sources in Mexico City report that Iglesias, apparently unhappy with his scattered licensing agreements around the world, made initial overtures to the Paris office of Columbia Records International in July. But apparently CBS has balked at the artist's \$3 million asking price partly because the company could only exploit the deal in three areas: Brazil, Colombia and Central America (CBS is already licensed to distribute Iglesias in Argentina).

Part of the problem is that Brazil, although an enormous market, is limited for a Spanish-language artist. And Mexico, a huge market where Iglesias would not have a language problem, is left out of the deal since Polydor currently holds long-term licensing rights to Iglesias product there. Luis Baston Talamantes, Polydor's managing director in Mexico, declined comment on the matter, but CBS Mexican president Jose Manuel Villareal believes the deal may hinge on the potential of recording Iglesias in English for the U.S. market, but that his acceptance here is an "unknown factor."

In the meantime, Allen Davis, a&r/marketing vice president for CBS Records International in New York (which is reportedly at the center of negotiations) would not directly confirm any information but declared, in understatement, that Iglesias is "a highly valuable artist and I wouldn't mind having him."

Jose-Jose (Caytronics) is in a career revival with his hit "El Triste" and an appearance slated

for Friday (22) at Puerto Rico's Hotel Caribe Hilton. . . . Rinel Sousa, Caytronics vice president, reports that Roberto Carlos was recently in New York with his musical director, Evandro Ribeiro, selecting material for Carlos' upcoming English-language LP to be recorded in Los Angeles. Sousa and Caytronics president Joe Cayre, in association with Hugo Lopez of Arti-Mexico, are backing a Madison Square Garden show with both Carlos and Iglesias on the bill, scheduled for Nov. 21.

The song nominated from the U.S. for competition in the OTI international song festival in Acapulco is "Sangre Antigua" to be performed by its composer Carmen Moreno, a native of East Los Angeles and daughter of Mexican performing couple El Dusto de los Moreno. The tune has been arranged by Jimmy Haskell (with hit credits like "Ode to Billy Joe" and "Bridge Over Troubled Waters") who will also conduct the OTI orchestra during Moreno's performance.

The process for selection of the nominee from the U.S. has been a mystery to many Latin record company executives here. Apparently the U.S. Spanish television network, SIN, is sponsoring this year's nominee.

SIN will broadcast the show live via satellite from Acapulco to nine of its 14 affiliates, including Channel 34 here Saturday (30). Other cities to carry the event are New York, Miami, Chicago, San Antonio, Houston, Fresno, Sacramento and San Francisco. Channel 23 of Albuquerque will broadcast on a one-week tape delay.

Coco Records will be looking to California as a major testing ground for new releases by Juan Bau and Mocedades. A concentrated promotional drive, headed by Coco's rep here Bill Marin, is in the works for two singles on the newly-

acquired Zafiro label. Bau's "Penas" b/w "De Fin De Nuestro Amor" and "La Otra Espana" b/w "La Viejerita" by Mocedades. Coco is also releasing "Nosotros," a single by Joe Quijano popular almost 10 years ago and a recent break-out from his "Greatest Hits" LP. The tune has been a radio hit in San Francisco.

Th Fania All-Stars completed their 1976 tour with shows here and in San Francisco, playing to a combined audience of more than 10,000 fans. The concert's success, due in large part to highly effective promotion handled by Bill Marin, has spurred optimism for the continued growth of salsa in this area. AGUSTIN GURZA

Confusion Aplenty With Latin Groups

LOS ANGELES—The local office of Mexican manufacturer Melody Records has been cautioning retailers and distributors in the area not to mistake product of its group Los Bukis with that of another group on a local label with a name pronounced identically but spelled differently by one letter.

The second group goes by the spelling Los Bukies and is recorded on the Eclipse label, based in Santa Ana. This group originates in Ensenada while the Melody Records group is from Mexico City.

Melody's Bukis had a recent international hit single entitled "Falso Amor." The group on Eclipse has recorded two or three singles and one LP but has not had more than limited local impact.

International Briefs

• Continued from page 74

years before being able to film the show. The bicentennial celebration at last made it possible.

AMSTERDAM—About 400 professional disk-jockeys from Holland and Belgium have entered the Golden Microphone '77 competition which started Oct. 10 and runs for the next six months.

More than \$40,000 has been invested in the contest, sponsored by the U.S. company Pepsi Cola, the Danish chewing gum company Stimorol, and Dutch tobacco organization Samson.

LONDON—Jeff Griffin, BBC radio producer, is meeting with BBC-TV's Mike Appleton to discuss the format of "In Concert" simulcasts in the New Year—the first series of music shows ever to feature the television/radio link-up.

The 13-week series, transmitted Saturdays at 6 p.m. is expected to start January 1.

The artist line-up is still to be decided, though Appleton says the series is expected to follow Radio One's established pattern of using rock acts. The majority of shows will be studio-based, particularly in the first weeks when technicians become accustomed to the work.

Tom Savarese

• Continued from page 37

sound and lighting equipment puts the deejay at a disadvantage. "We have just a pair of turntables and a mixer to worry about," he explains. "And the lights are all on an easily manipulated console."

Savarese concludes that the professional deejay becomes such an integral part of a club's operation, that if for some reason he leaves or is let go, the club undergoes what he calls "an environmental shock," resulting in greater suffering through loss of patronage to the club owner than to the deejay.

U.S. ACTS TOO COSTLY

Mexican Promoter Seeks a Compromise

By MARV FISHER

MEXICO CITY—There have been many attempts at bringing about a steadier flow of American talent into the Latin American territory, but none have succeeded to any real degree, says Hugo Lopez, boss of the growing agency and concert promotions organization, Arti-mexico.

"But I feel something beyond a hit and miss can be attained if there was some sort of compromise reached by both sides of the fence," the lanky Argentinian talent executive declares. "We have to try to consider prices a little less."

Lopez, who has imported numerous foreign artists to this country over the past five years, is emphatic over the possibility of reaching a "new deal," especially in this country whereas the devaluation of the peso (since Sept. 1) has plagued the market for any immediate future dealings.

"I'm not saying we're going to stop under the present conditions," he qualifies, "but you can rest assured that negotiations are going to be considerably more difficult from here on." Lopez feels the personal appearance business for foreign acts and groups will be somewhat stymied for the next six months. But he also adds that the market is not going to dry up entirely.

One indication is his personal contribution to presenting outside artists in these environs in October and November. Based on a pending contract from last summer, and one which was on-again and off-again, Deodato is finally being fulfilled.

The rock-jazz musician and his aggregation arrived in Mexico Sept. 27 and was immediately swept out on a series of one-nighters starting Oct. 1 right on into his scheduled appearance at the Hotel Fiesta Palace Oct. 7-16. The first week of bookings included: Acapulco, Jalapa (Teatro Del Estado), Guadalajara (Teatro Degollado), Club Lebanese and Club Skyros, latter two exclusive private establishments.

The balance of the Deodato tour, which is expected to help make some profit for Lopez and his partners, included a television special here Oct. 17, followed by back-to-back dates in Tijuana and Mexicali.

Stamped Logos To Foil Pirates?

NEW YORK—In an effort to combat tape piracy of Latin music in the U.S., Miami Tape Inc., manufacturer of tape cartridges for many Latin labels, is now stamping its logo on the plastic cartridge box.

Since pirates often counterfeit paper labels on the cartridges, the stamped logo is designed to enable distributors and retailers to check if they are handling legitimate product.

Miami Tape, in Hialeah Gardens, Fla., manufactures cartridges for Velvet Records, Microphone, Parnaso, PH Records, Jaquar, Broinque, EEMA, and some for TK Records.

It is reported that 25% of all Latin music sold on tape in the U.S. is pirated product.

It is pointed out by Lopez that record companies are just as enthusiastic now as before the devaluation, offering as much support as budgets will allow. Deodato's pre-promos were carried out by Musart with sufficient success, although their planning of the campaign was a little premature. The fault of not reaching maximum impact was due solely to the uncertainty as to when the actual engagements were to take place.

In his recent negotiations with agencies and managers in the U.S., Lopez feels it is difficult to bargain. "They just don't care to drop the high asking prices," he says. "So, for the time being, I'll just have to live with the Latins."

Lopez contends it is much more economical and realistic dealing with Latins than with Americans. He sizes it up that what you pay a latter for to appear for a few days basically totals out to what it costs for two weeks with a Latin.

'Te Quiero' Winner Of OTI Prize

MEXICO CITY—Despite wide controversy over the voting, "De Que Te Quiero. . . Te Quiero" won the Mexican national OTI (Organizacion Television Iberoamericana) V song festival Oct. 3. The ranchera-styled melody, written by Ruben Fuentes, Eduardo Magallanes and Mario Molina Montes and sung by Gilberto Valenzuela, amassed 140 points to triumph over eight other selections in the final round.

The International OTI Festival will be held in Acapulco on Oct. 30 with 20 other Latin republics participating. It will be the largest number of countries ever to enter the event, which will be transmitted live via satellite throughout the Western hemisphere.

One of the main objections by dissenting members of the Mexican musical community was that there was not enough youth on the judge's panel. However, Raul Lozano, producer of the show, flatly states, "There will always be unhappy comments—but it is still one of our strongest promotions for our songs and singers."

Twenty Latin countries have already confirmed their participation in the upcoming OTI International finals at the Juan Ruiz de Alarcon Convention Center, a 3,000-plus capacity facility in Acapulco. The countries are: Argentina, Brazil, Bolivia, Colombia, Costa Rica, Chile, Ecuador, El Salvador, United States (Latin field), Spain (considered in the Latin American bloc), Guatemala, Honduras, Panama, Peru, Puerto Rico, Uruguay, Venezuela, The Antilles, Nicaragua and the Dominican Republic.

It is estimated that the international finals will be viewed by a television audience of between 250 million and 300 million persons. Voting will be carried out through long distance phone communication with each of the judge's panels in the participating nations.

Billboard SPECIAL SURVEY For Week Ending 10/23/76

Billboard Special Survey Hot Latin LPs

© Copyright 1976, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

IN NEW YORK

POP LPs		SALSA LPs	
This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	JULIO IGLESIAS El Amor, Alhambra 23	1	ROBERTO ROENA Y SU APOLLO SOUND Lucky 7, International 907
2	YOLANDITA MONGE Floreciendo, Coco 123	2	HARLOW & ISMAEL MIRANDA Con Mi Viejo Amigo, Fania 495
3	LOS ANGELES NEGRO Los Angeles Negro, International 902	3	FANIA ALL STARS A Tribute to Tito Rodriguez, Fania 493
4	CAMILO SESTO Amor Libre, Pronto 1013	4	CHEO FELICIANO The Singer, Vaya 48
5	GILBERTO MONROIG Salud Garino, XMS-141	5	PACHECO El Maestro, Fania 00485
6	DANNY RIVERA Danny Rivera, Velvet 1509	6	EL GRAN COMBO Mejor Que Nunca, EGC 013
7	EYDIE GORME La Gorme, Gala 2001	7	EDDIE PALMIERI Unfinished Masterpiece, Coco 120
8	CECLIO GONZALES Ceclio Gonzalez, Orfeon-12-380-30	8	CHARANGA 76 Charanga 76, TR-119X
9	RAUL MARRERO Apt. #2, Mericana 135	9	PETE EL CONDE Pete El Conde, Fania 498
10	LOS TRES GRANDE Los Tres Grande, Ansonio-01549	10	LOS KIMBOS Los Kimbos, Cotique 1083

IN MIAMI

POP LPs		SALSA LPs	
This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	YOLANDITA MONGE Floreciendo, Coco 123	1	CELIA CRUZ/JOHNNY PACHECO Tremenda Cache, Vaya 37
2	JULIO IGLESIAS El Amor, Alhambra 23	2	PUPI LEGARRETA Pupi Y Su Charanga, Vaya XVS-40
3	CAMILO SESTO Amor Libre, Pronto 1013	3	EL GRAN COMBO Mejor Que Nunca, EGC 013
4	EYDIE GORME La Gorme, Gala 2001	4	CONJUNTO UNIVERSAL Vol. #7, Velvet 1510
5	THE JUDGES NEPHEWS Los Sobrinos del Juez, Audio Latino Als-5000	5	JOHNNY PACHECO El Maestro, Fania 698
6	LOS ANGELES NEGRO Los Angeles Negro, International 902	6	CHEO FELICIANO The Singer, Vaya 48
7	SOPHY Sentimientos, Velvet 1494	7	ROBERTO ROENA Lucky 7, International 907
8	MORRIS ALBERT Memories, Audio Latino Als-5010	8	TIPICA IDEAL Vamamos Pa Senegal, Artol 6004
9	ALVARES GEDES Alvares Gedes, Gema 5037	9	PETE EL CONDE Pete El Conde, Fania 498
10	ROBERTO CARLOS Roberto Carlos, Caytronics, Cys 1473	10	FAJARDO Charanga Roots, Coco 124

OCTOBER 23, 1976 BILLBOARD

© Copyright 1976, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

BRITAIN

(Courtesy Music Week)
*Denotes local origin
SINGLES

This Week	Last Week	Song
1	2	MISSISSIPPI—Pussycat (Sonet)—Noon/Britico (Eddie Hilberts)
2	1	DANCING QUEEN—Abba (Epic)—Bouc (B. Anderson/B. Ulvanus)
3	4	SAILING—Rod Stewart (Warner Bros.)—Island (Tom Dowd)
4	14	HOWZAT—Sherbet (Epic)—Razze/Heath Levy (Sherbet/Richard Lush)
5	15	WHEN FOREVER HAS GONE—Demis Roussos (Philips)—Barry Mason (Peter Sullivan)
6	6	DISCO DUCK—Rick Dees & His Cast of Idiots (RSO)—Stafree Bobby Manuel
7	3	CAN'T GET BY WITHOUT YOU—Real Thing (Pye)—Screen Gems/Columbia (Ken Gold)
8	8	DANCE LITTLE LADY DANCE—Tina Charles (CBS)—Subbidu/Chappells/Rondor/Geronimo (Biddu)
9	11	GIRL OF MY BEST FRIEND—Elvis Presley (RCA)—Carlin
10	12	THE BEST DISCO IN TOWN—Ritchie Family (Polydor)—Zomba (Zomba Corp.)
11	20	HURT—Manhattan (CBS)—Big Three (B. Martin/Manhattans)
12	7	I ONLY WANNA BE WITH YOU—Bay City Rollers (Bell)—Springfield (Jimmy Ienner)
13	39	SUMMER OF MY LIFE—Simon May (Pye)—ATV (Barry Lang)
14	38	IF YOU LEAVE ME NOW—Chicago (CBS)—Island (James William Guericco)
15	13	LOVING & FREE/AMOUREUSE—Kiki Dee (Rocket)—Rocket/Warner Bros. (Elton John/Clive Franks)
16	5	I AM A CIDER DRINKER—Wurzels (EMI)—Noon (Bob Barrett)
17	10	ARIA—Acker Bilk (Pye)—Fresh Air (Terry Brown)
18	23	DON'T TAKE AWAY THE MUSIC—Tavares (Capitol)—Ballpen (Freddie Perren)
19	18	I'LL MEET YOU AT MIDNIGHT—Smokie (RAK)—Chinnichap/RAK (M. Chapman/N. Chinn)
20	9	BLINDED BY THE LIGHT—Manfred Mann's Earthband (Bronze)—Intersong (Manfred Mann's Earthband)
21	25	DISCO MUSIC—J.A.L.N. Band (Magnet)—Magnet (Sinesilver/Whitehouse)
22	24	RUBBERBAND MAN—Detroit Spinners (Atlantic)—Carlin (T. Bell)
23	34	PLAY THAT FUNKY MUSIC—Wild Cherry (Epic)—Carlin (Robert Parissi)
24	49	DANCING WITH THE CAPTAIN—Paul Nicholas (RSO)—April/Rio Cartel (Christopher Neil)
25	28	UPTOWN UPTempo WOMAN—Randy Edelman (20th Century)—United Artists (Bill Schnee)
26	30	I'D REALLY LOVE TO SEE YOU TONIGHT—England Dan/John Ford Coley (Atlantic)—Dawnbreaker/Carlin (Kyle Lehning)
27	16	THE KILLING OF GEORGIE—Rod Stewart (Riva)—Copyright Control (Tom Dowd)
28	47	COULDN'T GET IT RIGHT—Climax Blues Band (BTM)—Air/Blue Disque (Climax Blues Band)
29	26	I WANT MORE—Can (Virgin)—Virgin (Can)
30	19	HERE I GO AGAIN—Twiggy (Mercury)—Chrysalis (Tony Ayres)
31	22	GET UP OFF THAT THING—James Brown (Polydor)—Intersong (James Brown)
32	50	QUEEN OF MY SOUL—Average White Band (Atlantic)—Island (Arl Mardin)
33	31	NICE AND SLOW—Jessie Green (EMI)—Redbus Int. Ltd. (Ken Gibson/Dave Hawman)
34	44	SOUL DRACULA—Hot Blood (Creole)—Creole (Blood)
35	41	TEARS OF A CLOWN—Smokey Robinson & The Miracles (Tama Motown)—Jobete London (Henry Cosby/S. Robinson)
36	46	JAWR—Lalo Schifrin (CTI)—Leads (Lalo Schifrin)

37	17	(LIGHT OF EXPERIENCE) DOINA DE JALE—Gheorghe Zamfir (Epic)—Public domain (Gheorghe Zamfir)
38	33	LOVING ON THE LOSING SIDE—Tommy Hunt (Spark)—Southern (Barry Kingston)
39	—	LOVE & AFTERNOON—Joan Armatrading (A&M)—Rondor (Glyn Johns)
40	29	EVERY NIGHT'S A SATURDAY NIGHT WITH YOU—Drifters (Bell)—DJM/Tic Toc (Roger Greenaway)
41	42	LASER LOVE—T. Rex (EMI)—Wizard (Delaware) (Marc Bolan)
42	—	COMING HOME—David Essex (CBS)—April (Jeff Wayne)
43	—	FUNNY HOW TIME SLIPS AWAY—Dorothy Moore (Contempo)—Acuff Rose (T. Couch/J. Stroud/W. Stevenson)
44	37	BENNY AND THE JETS—Elton John (DJM)—DJM (Gus Dudgeon)
45	—	WITHOUT YOU—Nilsson (RCA)—Apple (Richard Perry)
46	—	HOLD TIGHT—Liverpool Express (Warner Bros.)—Moggie/Warner Bros. (Hal Carter)
47	—	FAIRY TALE—Dana (GTO)—Tincabell/Heath Levy (Barry Blue)
48	—	SHE'S GONE—Hall & Oates (Atlantic)—Chappell (Arl Mardin)
49	—	I'M STILL WAITING—Diana Ross (Tama Motown)—Jobete London (Deke Richards)
50	—	REMEMBER YESTERDAY—John Miles (Decca)—RAK (Rupert Holmes)

This Week	Last Week	Song
1	2	GREATEST HITS—Abba (Epic)
2	3	THE BEST OF THE STYLISTICS, Vol. 2 (H&L)
3	16	HARD RAIN—Bob Dylan (CNS)
4	6	A NIGHT ON THE TOWN—Rod Stewart (Riva)
5	1	STUPIDITY—Dr. Feelgood (United Artists)
6	26	THE STORY OF THE WHO—(Polydor)
7	9	ATLANTIC CROSSING—Rod Stewart (Warner Bros.)
8	4	DEDICATION—Bay City Rollers (Bell)
9	5	20 GOLDEN GREATS—Beach Boys (Capitol)
10	7	GREATEST HITS 2—Diana Ross (Tama Motown)
11	—	L—Steve Hillage (Virgin)
12	15	LONG MAY YOU RUN—Stills-Young Band (Reprise)
13	8	LAUGHTER & TEARS—Neil Sedaka (Polydor)
14	14	FOREVER & EVER—Demis Roussos (Philips)
15	21	JOAN ARMATRADING (A&M)
16	11	WINGS AT THE SPEED OF SOUND (Parlophone)
17	17	GREAT ITALIAN LOVE SONGS—Various Artists (K-Tel)
18	—	SONGS IN THE KEY OF LIFE—Stevie Wonder (Motown)
19	13	FRAMPTON COMES ALIVE—Peter Frampton (A&M)
20	10	THE ROARING SILENCE—Manfred Mann's Earth Band (Bronze)
21	18	SPIRIT—John Denver (RCA)
22	22	DEREK & CLIVE LIVE—Peter Cook & Dudley Moore (Island)
23	30	ALBEDO 0.39—Vangelis (RCA Victor)
24	24	THEIR GREATEST HITS 1971-1975—Eagles (Asylum)
25	32	THE DARK SIDE OF THE MOON—Pink Floyd (Harvest)
26	—	COUNTRY COMFORT—Various Artists (K-Tel)
27	—	SOUL MOTION—Various Artists (K-Tel)
28	23	THE BEST OF GLADYS KNIGHT & THE PIPS Buddah
29	34	BEAUTIFUL NOISE—Neil Diamond (CBS)
30	37	LIVE IN LONDON—John Denver (RCA)
31	19	LET'S STICK TOGETHER—Bryan Ferry (Island)
32	33	BREAKAWAY—Gallagher & Lyle (A&M)
33	27	WISH YOU WERE HERE—Pink Floyd (Harvest)
34	40	HAPPY TO BE—Demis Roussos (Philips)
35	12	MODERN MUSIC—Be-Bop Deluxe (Harvest)
36	39	HIS 20 GREATEST HITS—Gene Pitney (Arcade)
37	28	COMBINE HARVESTER—Wurzels (One-Up)
38	29	CHANGESONEBOWIE—David Bowie (RCA)
39	36	A LITTLE BIT MORE—D. Hook (Capitol)
40	20	JAIL BREAK—Thin Lizzy (Vertigo)
41	42	TUBULAR BELLS—Mike Oldfield (Virgin)
42	—	ARMCHAIR MELODIES—Various Artists (K-Tel)
43	44	A NIGHT AT THE OPERA—Queen (EMI)
44	50	VIVA ROXY MUSIC (Island)
45	—	RAINBOW RISING—Ritchie Blackmore (Polydor)
46	—	HASTEN DOWN THE WIND—Linda Ronstadt (Asylum)
47	43	BIGGER THAN BOTH OF US—Daryl Hall & John Oates (RCA)
48	25	PASSPORT—Nana Mouskouri (Philips)

49	35	SIMON & GARFUNKEL'S GREATEST HITS (CBS)
50	31	NO REASON TO CRY—Eric Clapton (RSO)

HOLLAND

(Courtesy Stichting Nederlandse)
SINGLES

This Week	Last Week	Song
1	—	MON AMOUR—BZN (Negram)
2	—	HEAVEN MUST BE MISSING AN ANGEL—Tavares (Bovema)
3	—	IN ZAIRE—Johnny Wakelin (Pye)
4	—	DANCING QUEEN—Abba (Polydor)
5	—	DADDY COOL—Boney M (Hansa)
6	—	AUNT DINAH HAS BLOWED DE HORN—Gunter Choir and Orch (DGM)
7	—	TEDDY BEAR—Gerard de Vries (Elprovincieen)
8	—	MY LOVE—Rosy and Andres (CNR)
9	—	BLUE BROWNEVED LADY—Jack Jersey (Bovema)
10	—	PLAY THAT FUNKY MUSIC—Wild Cherry (Epic)

This Week	Last Week	Song
1	—	THE BEST OF ABBA—Abba (Polydor)
2	—	LET'S STICK TOGETHER—Bryan Ferry (Island)
3	—	RIVERSONG—George Baker Selection (Negram)
4	—	THE BEST OF JACK JERSEY—Jack Jersey (Bovema)
5	—	THE BEST OF ROY ORBINSON—Roy Orbison (Arcade)
6	—	LONG MAY YOU RUN—The Stills-Young Band (Reprise)
7	—	HIT EXPLOSION 6—Various Artists (Bovema)
8	—	BEAUTIFUL NOISE—Neil Diamond (CBS)
9	—	ZO WIL IK LEVEN—Conny Vandebos (Park)
10	—	ONCE UPON A TIME IN THE WEST—Ennio Morricone (RCA)

SWEDEN

(Courtesy GLF)
*Denotes local origin
SINGLES

This Week	Last Week	Song
1	—	DANCING QUEEN—Abba (Polar)
2	—	LET YOUR LOVE FLOW—Bellamy Brothers (Warners)
3	—	DON'T GO BREAKING MY HEART—Elton John/Kiki Dee (Rocket)
4	—	DANCE LITTLE LADY DANCE—Tina Charles (CBS)
5	—	FIREFLY—Bjorn Skifs (EMI)
6	—	LADY BUMP—Penny McLean (Ariola)
7	—	I LOVE TO LOVE—Tina Charles (CBS)
8	—	MOVIESTAR—Harpo (EMI)
9	—	MISSISSIPPI—Pussycat (EMI)
10	—	AIN'T THAT JUST THE WAY—Barbi Benton (Playboy)

This Week	Last Week	Song
1	—	KRAMGOA LATAR 3—Vikingarna (Mariann)
2	—	LET YOUR LOVE FLOW—Bellamy Brothers (Warners)
3	—	FLAMINGOKVINTETTEN 7—Flamingokvintetten (Flam)
4	—	A LITTLE RE—Dr. Hook (Capitol)
5	—	A NIGHT ON THE TOWN—Rod Stewart (Warners)
6	—	I LOVE TO LOVE—Tina Charles (CBS)
7	—	LET'S STICK TOGETHER—Bryan Ferry (Island)
8	—	SAXPARTY3—Ingemar Norstroms (Frituna)
9	—	THE HARDER THEY COME—Jimmy Cliff (Island)
10	—	BELLA BELLA—Sten and Stanley (Decca)

SWITZERLAND

(Courtesy Musikmarkt)
SINGLES

This Week	Last Week	Song
1	—	VERDE—Ricky King (BASF)
2	—	DANCING QUEEN—Abba (Polydor)
3	—	KIOSK—Rumpelstilz (Schnoutz/Phonogram)
4	—	DIE KLEINE KNEIPE—Peter Alexander (Ariola)
5	—	SCHMIDTCHEN SCHLEICHER—Nico Haak (Philips/Phonogram)
6	—	DON'T GO BREAKING MY HEART—Elton John/Kiki Dee (Rocket/EMI)
7	—	LET YOUR LOVE FLOW—Bellamy Brothers (Warners)
8	—	LIKE A SEAGULL—Peter, Sue and Marc (PSM)
9	—	KISS AND SAY GOODBYE—The Manhattans (CBS)
10	—	EIN BETT IM KORNFELD—Jurgen Drews (Warners)

This Week	Last Week	Song
1	—	STARPARADE—Various Artists (K-Tel)
2	—	BEAUTIFULNOISE—Neil Diamond (CBS)
3	—	REBEL—John Miles (Decca)
4	—	THE BEST OF ABBA—Abba (polydor)
5	—	AMIGOS—Santana (CBS)
6	—	THE ROARING SILENCE—Manfred Mann Earth Band (Bronze)
7	—	PETER, SUE and MARC—Peter, Sue and Marc (PSM)
8	—	VERY BEST OF ABBA'S GREATEST HITS—Abba (Polydor)
9	—	THE BEST OF ROGER WHITTAKER—Roger Whittaker (Aves)
10	—	FREE FOR ALL—Ted Nugent (CBS)



BONNIE'S CHOICE—Bonnie Bramlett, left, discusses her new Capricorn LP "Lady's Choice" at Sam Goody's 51st Street store in New York with Bernie Boorstein, store manager. Gail Giddens of Capricorn looks on.

EUROPE 'LAND OF RICHES'

London Music Exec Says U.S. Acts Missing Boat

LOS ANGELES—Swinging into Los Angeles to "make a few deals" after similar stopovers in various other American cities, Jan Oloffson of London paused for a moment to commiserate with songwriters and record acts who are ignorant of the riches involved in covering the European market.

"It's wide open for U.S. talent," says Oloffson, of Swedish descent, who like an American singer is called "Blue Eyes" in the U.K. "But few writers, singers and musicians are aware of the money to be made from foreign markets."

He quickly set up a representation binder with R. Dean Taylor, a versatile composer-singer who runs his own California production firm and his own studio. "Taylor," says Oloffson, "wrote 'Love Child' for the Supremes and had two big hits, 'Gotta See Jane' and 'Indiana Wants Me' under his own name for Tama-Motown. He also has his own Jane label. From now on I'll be representing all of Taylor's enterprises in Europe."

"There are," says Oloffson, "about four or five independent producers in the U.S. I want to represent abroad. Taylor is one of them."

Oloffson, who visited David Mook, Chelsea Records and ABC

McCarty To Retire As AMC President

NEW YORK—Theodore M. McCarty is retiring as president and chief administrator of the American Music Conference (AMC) after a 20-year association with the public service organization.

In a letter to AMC board chairman Vito Pascucci, McCarty stated that he intended his retirement to be effective Dec. 21, but he is willing to serve until a successor is found.

A search committee is now in the process of considering candidates for the AMC post. AMC is a national non-profit public service organization founded in 1947 to further interest in all forms of musical activity.

5 Background LPs

NEW YORK—The Musicues Corp. is releasing five new LPs in the Chappell Background Music Library series. Musicues released 11 disks earlier this year in the series, expanding the total library to 380 albums.

The latest releases consist of light atmosphere music, two albums of children's music, and band and comedy music.

Records in a fast visit here, is associated in France with Claude Carrere. They jointly operate their own publishing firm, Catalogue Blue Eyes. Oloffson also recently set up Oloffsong in Germany in conjunction with Intersong. "I'd like to find an aggressive young American publisher to tie up a link deal along the same lines as I have with Germany's Intersong," he says.

Oloffson, originally from Sweden, is a friend of King Carl Gustaf and also operates Olga Records in the U.K. **DAVE DEXTER JR.**

Stigwood Ups Budget

NEW YORK—Long-term expansion for Stigwood Group Ltd. in the U.S. is contemplated under a new agreement entered into with Polygram.

One aspect covered under the new partnership is the administration of Stigwood's worldwide music publishing catalog by Chappell Music.

Although the Stigwood Group invests approximately \$2 million a year in acquiring properties for film development, this new partnership will increase the amount to \$5 million per year over the next five years.

Films currently on the Stigwood production slate are: "Saturday Night" starring John Travolta, "Grease," "Sgt. Pepper's Lonely Hearts Club Band" and "The Geller Effect."

The "Sgt. Pepper" film will reportedly be done in the same manner as Stigwood's "Jesus Christ Superstar" and "Tommy" in which rock artists are utilized.

Fredric B. Gershon has been named president of the Stigwood Group of companies (see Executive Turntable).

Bob Ehlert Dead

LOS ANGELES—Bob Ehlert, 61, long-time one-night big band and later rock act booker, died Oct. 8 in Chicago.

Ehlert suffered a stroke the previous day while at work in the William Morris agency office there. Ehlert started with the Morris office as a band booker in the early forties. He left the Morris agency in 1947 and worked in one-night skedging at the MCA, GAC and Associated offices in Chicago, returning to Morris in 1962.

He is survived by his widow, Mae, and a son, Bing. Copyrighted material

International Briefs

HELSINKI—Finnlevy, leading record company in Finland, celebrates its 10th anniversary this fall with a pop concert featuring the organization's current and past big-selling names. The company was created in 1966 to act as manufacturer, representative and distributor of labels formerly handled by Musikki Fazer.

U.K.'s Country Assn. Sets Awards Ceremony Nov. 2

NASHVILLE—Great Britain's Country Music Assn. has drawn up its final list of nominations for its annual awards to be held Nov. 2 at the Grosvenor House Hotel in London.

For the first time the awards are completely geared towards the trade, and the various categories represent all aspects of the industry and coverage by the media.

The nominations for each category are: album of the year—"Best Of Tammy Wynette," Tammy Wynette (CBS); "Don Williams Vol. I," Don Williams (ABC); "Elite Hotel," Emmylou Harris (Reprise); "Heart Like A Wheel," Linda Ronstadt (Asylum); "Happiness Of Having You," Charley Pride (RCA); "Live In London," John Denver (RCA); "40 Golden Greats," Jim Reeves (Arcade); "Very Best Of Slim Whitman," Slim Whitman (United Artists); and "Wanted: The Outlaws," Waylon Jennings, Willie Nelson, Jessi Colter, Tompall Glaser (RCA).

Single of the year—"Convoy," C.W. McCall (MGM); "I Don't Wanna Play House," Tammy Wynette (Epic); "I Recall A Gypsy Woman," Don Williams (ABC); "Jolene," Dolly Parton (RCA); "No Charge," J.J. Barrie (Power Exchange); and "What I've Got In Mind," Billie Jo Spears (United Artists). Country music disc jockey of the year—Tony Adamson, "Country Pie" (BBC Radio Oxford); David Allan, "Country Club" (BBC Radio 2); Joe Butler, "Country Style" (Radio City); Gerry Ford, "Forth Coun-

try Special" (Radio Forth); Bob Powel, "London Country" (Radio London); and Mike Taylor, "Country Jamboree" (Metro Radio).

Songwriter of the year—Tom T. Hall (Valentine Music); Harlan Howard (London Tree/Leeds); Dolly Parton (Carlin Music); and Don Williams (Mervyn Music). Country music journalist of the year—Tony Byworth, Bryan Chalker and Bob Powel. Journalist of the year—Peter Elliott (the Times); James Green (Evening News); Bob Hart (the Sun); Philip Norman (Sunday Times); and David Robson (Radio Times).

Marketing campaign of the year by a major record company—Anchor Records for Don Williams; RCA Records for John Denver; RCA Records for Dolly Parton; RCA Records for overall country music promotion; and United Artists Records for Slim Whitman.

Promoter of the year—Mervyn Conn (Mervyn Conn Organization) and Jeffrey S. Kruger (Ember Concert Division).

Country music venue of the year—the Ponderosa, Hampshire and the Tennessee Centre, Wimbledon.

Founder chairman's award for outstanding services to country music—The British Broadcasting Corp., Tony Byworth, Capitol Radio, Gordon Davies, Andy Gray, Douglas Hesse and Bob Powel.

For further information, contact Ann Dex, La Montagu Mews North, London W1H 1AJ.

No Info On Mystery 45

NASHVILLE—Deejays and programmers are likely to receive a shock when receiving a new Capitol Records release now being mailed.

The label carries nothing except "Capitol," "Mono... Side C" and "Stereo... Side D." No writer, publisher, artist, performance organization, title or length information is carried on the mainly blank label.

The mystery single is a relatively new release that was shipped about two months ago, received play on only a few stations and then trailed off. Believing in the product, Capitol officials sent out a new batch with the eye-grabbing blank labels, hoping the ploy will draw attention to the song and singer.

The mystery artist is Colleen Peterson. And the mystery song is "Don't It Make You Wanna Dance." Her new Capitol LP, also being released this week, removes more of the mystery. It includes the resurrected single and nine other songs, along with a photo of the Canadian singer.

SESAC's Gospel Event Draws 250

NASHVILLE—More than 250 music writers, publishers and industry leaders witnessed the presentation of six awards at SESAC's annual gospel music luncheon at Nashville's Hyatt Regency Oct. 7.

Awards were presented to Derric Johnson, bicentennial ambassador, Otis Skillings, youth achievement; Mosie Lister, humanists; Marian Easterling, broadcast media; Lanny Wolfe of Dimension Music, songwriter of the year; and Jim Wood and Beth Glass for "Here They Come," published by Sword and Shield Music Co., most popular song of the year.

Entertainment for the luncheon was provided by Cotton Ivy, humorist, and Higher Ground, a contemporary gospel group headed by Wayne Hilliard.

A \$5,000 Bequest To Gospel Building

CINCINNATI—Edward R. Bosken, president of QCA Records, has contributed \$5,000 to the building fund of the Gospel Music Hall of Fame which is being constructed in Nashville at a cost of \$1,600,000. Ground was broken for the Hall of Fame building during the run of the National Quartet Convention in Nashville last week.

News of Bosken's contribution in the name of QCA was made during the recent visit here of Don Butler, chairman of the Gospel Music Hall of Fame Building Fund.

QCA's Bosken also contributed the grand prize in the National Quartet Convention Talent Contest held in Nashville, Oct. 9. Winner received 500 full-color record albums plus six hours of 16-track studio time, with recording to be done at the QCA Records studio here. The winning artist is to furnish the musicians for the session.

Heart To Arista

NEW YORK—Arista Records will handle international distribution of Mushroom Records' artists Heart. The agreement provides for Arista to distribute product by Heart in U.K., France, Italy, Germany, Ireland, Belgium, Holland and Scandinavia.



TEDDY BARED—Finding a Hartselle, Ala., youth whose life somewhat parallels the "Teddy Bear" story that became a No. 1 country hit, Red Sovine, sporting a recently broken leg, presents the boy with a CB radio donated by Kris, Inc. Left to right are Bryan Mason, president of the Alabama CB Assn.; Jonathan Blair, Paul Hayden of Kris, Inc.; and Sovine. Blair also receives a copy of the Sovine "Teddy Bear" LP and his FCC temporary permit.

MEET JESSECA JAMES

What's In a Name? Twitty And MCA Seek An Answer

By ED HARRISON

LOS ANGELES—How does the youngest daughter of a famous country singer establish an identity of her own, without being constantly referred to as "the daughter of"? MCA Records is attempting to break the family stigma attached to Jessuca James, also known as Cathy Twitty, 17-year-old daughter of Conway.

According to John Brown, MCA national country promotion director, serious attention is not being paid to James because of her name, which is one reason Conway and her decided to change it.

"Just as it could help being kin to someone famous, it can also be detrimental," says Brown. "There is a tendency not to listen to what's on the record."

Her first single, "Johnny One Time," a remake of the Brenda Lee hit, was released six weeks ago, and surprisingly placed on the country chart. To help familiarize James with the public, MCA has scheduled a six-week promotional tour

throughout the U.S. with stops at radio stations, one-stops and local press.

"There's always that 'so what' attitude," says Brown. "Sooner or later the conversation always shifts to Conway with a captive amount of politeness for Jessuca."

Brown first heard James sing at a CMA show in Nashville with Twitty. She has toured with her dad for five years and the current single is her first solo attempt. The success of the single will determine whether MCA will go ahead with an album.

"We're just taking a stab at it with Jessuca so I know where we stand," says Brown. "If we weren't serious we wouldn't be putting money behind her."

Two other Twitty offspring are tending to their own careers. Joni Lee (her married name), also an MCA artist, took advantage of a duet recorded with Conway to help launch her career, while brother Michael records for Capitol.

Present ASCAP Awards

Continued from page 66

HICE/RUBY HICE—writer: Mandy Music; producer: Jim Malloy; artist: Sammi Smith, Elektra

TEXAS 1947—writer: Guy Clark; publisher: Sunbury Music, Inc.; producer: Johnny Cash; artist: Johnny Cash, Columbia

THANKS—writers: Phil Coulter/Bill Martin; publisher: Famous Music Corp.; producer: Owen Bradley; artist: Bill Anderson, MCA

THE GOOD LORD GIVETH (And Uncle Sam Taketh Away)—writers: Sylvia Fisher/Webb Pierce; publisher: Brandywine Music, Inc.; producer: Shelby S. Singleton, Jr.; artist: Webb Pierce, Plantation

THE PRISONER'S SONG—writer: Guy Massay; publisher: Shapiro, Bernstein & Co., Inc.; producer: George Richey; artist: Sonny James, Columbia

THE SONG WE FELL IN LOVE TO—writer: Tupper Saussy; publisher: Milene Music, Inc.; producer: Ray Baker; artist: Connie Smith, Columbia

THE TRACKS OF MY TEARS—writers: Warren Moore/William Robinson/Marvin Tarplin; publisher: Jobete Music Co., Inc.; producer: Peter Asher; artist: Linda Ronstadt, Asylum

THINK SUMMER—writers: Paul Evans/Paul Barnes; publisher: September Music Corp.; producer: Jim Foglesong; artist: Roy Clark, ABC/Dot

THIS AIN'T JUST ANOTHER LUST AFFAIR—writer: Earl Conley; publisher: Blue Moon Music; producer: Dick Heard; artist: Mel Street, GRT

THIS TIME I'VE HURT HER MORE THAN SHE LOVES ME—writers: Earl Conley/Mary Larkin; publisher: Blue Moon Music; producer: Owen Bradley; artist: Conway Twitty, MCA

TONIGHT I'LL FACE THE MAN WHO MADE IT HAPPEN—writer: Bob Morrison; publisher: Music City Music, Inc.; producer: Snuffy Miller; artist: Kenny Starr, MCA

TOWER OF STRENGTH—writers: Burt Bacharach/Bob Hilliard; publisher: Famous Music Corp.; producer: Milton Blackford; artist: Sue Richards, ABC/Dot

TRY A LITTLE TENDERNESS—writers: Jimmy Campbell/Reg Connelly/Harry Woods; publishers: Campbell Connelly, Inc./Robbins Music Corp.; producer: FARAH Productions; artists: Billy Thunderkloud and the Cheltones, Polydor

VAYA CON DIOS—writers: Inez James/Buddy Pepper/Larry Russell; publisher: Morley Music Co.; producer: Huey Meaux; artist: Freddy Fender, ABC/Dot

WHAT GOES ON WHEN THE SUN GOES DOWN—writer: John Schweers; publisher: Chess Music Inc.; producer: Tom Collins and Jack D. Johnson for Gemini Productions; artist: Ronnie Milsap, RCA

WHERE LOVE BEGINS—writer: Ray Griff; publisher: Blue Echo Music; producers: Russ Reeder/Bob Webster; artist: Gene Watson, Capitol

WHO WANTS A SLIGHTLY USED WOMAN—writers: Tommy Boyce/Melvin Powers; publishers: Adventure Music, Inc./Tommy Boyce and Melvin Powers Music Enterprises; producer: Audie Ashworth; artist: Connie Cato, Capitol

WITHOUT YOUR LOVE (Mr. Jordan)—writers: Perry Como/Paul Vance; publisher: Music of the Times Publishing Corp.; producer: Paul Vance Productions; artist: Charlie Ross, Big Tree

YOU ARE SO BEAUTIFUL—writer: Bruce Fisher; publishers: Almo Music Corp./Preston Songs; producer: Ray Stevens; artist: Ray Stevens, Warner Bros.

YOU COULD KNOW AS MUCH ABOUT A STRANGER—writer: Nadine Bryant; publisher: Hotei Publishing Co.; producer: Russ Reeder; artist: Gene Watson, Capitol

YOU RING MY BELL—writer: Ray Griff; publisher: Blue Echo Music; producer: Ray Griff; artist: Ray Griff, Capitol

YOU'VE GOT ME TO HOLD ON TO—writer: Dave Loggins; publishers: Antique Music/Leeds Music Corp.; producer: Tanya Tucker, MCA

SESAC Top Honors To 11

Continued from page 66

I JUST CAME HOME TO COUNT THE MEMORIES—writer: Glen Ray; publisher: Contention Music; artist: Bobby Wright

I'M GOIN' CRAZY (AND SHE'S JUST GOIN')—writer: Joe E. Lewis; publisher: Hello Darlin' Music; artist: Conway Twitty

IT SURE LOOKS GOOD ON YOU—writer: Bobby Fisher; publisher: Ricci Mareno Music; artist: Roy Clark

LEWIS & CLARK—writers: Chip Davis/William Fries; publisher: American Gramophone; artist: C.W. McCall

LONG LONESOME ROAD—writer: Chip Davis/William Fries; publisher: American Gramophone; artist: C.W. McCall

LOVIN' ON BACK STREETS—writer: Hugh King; publisher: Contention Music; artist: Mel Street

LYIN' IN HER ARMS AGAIN—writer: Gary Branson; publisher: Contention Music; artist: Dorsey Burnette

MOUNTAINS ON MY MIND—writer: Chip Davis/William Fries; publisher: American Gramophone; artist: C.W. McCall

MY WIFE'S HOUSE—writer: Lorene Mann/B. Jen-

nings; publisher: Ace Music/Burlo Music; artist: Jerry Wallace

OREGON TRAIL—writer: Chip Davis/William Fries; publisher: American Gramophone; publisher: C.W. McCall

THAT'S WHEN MY WOMAN BEGINS—writer: Jerry Gillespie; publisher: Ricci Mareno Music; artist: Tommy Overstreet

THE FOOL I'VE BEEN TODAY—writer: Ted Harris; publisher: Contention Music; artist: Jerry Wallace

THE LITTLEST COWBOY RIDES AGAIN—writer: Della & Glenn Ray; publisher: Contention Music; artist: Ed Bruce

THE SILVERTONE—writer: Chip Davis/William Fries; publisher: American Gramophone; artist: C.W. McCall

THE WAY HE'S TREATED YOU—writer: Gary Jackson Price; publisher: Contention Music; artist: Nat Stucky

THERE WON'T BE NO COUNTRY MUSIC—writer: Chip Davis/William Fries; publisher: American Gramophone; artist: C.W. McCall

WRITE ME A SONG—writer: Chip Davis/William Fries; publisher: American Gramophone; artist: C.W. McCall

Country Music Cruising

Continued from page 3

O'Lunney plans to use the successful Maiden voyage of his idea as a prototype for the 1977 sailing, possibly in May. He's shooting in terms of a 1,400-capacity vessel which could boost the gross beyond \$17,500.

And a six-hour dinner concert cruise aboard the Tom Sawyer, originating out of Tampa Bay, tucked in some 300 at \$75 apiece or \$125 a couple to hear Jonathan Round, the J. Randolph Edwards Band and Jimmy Buffett and his Coral Reefer band.

The stunt on the Tom Sawyer was quite a switch for Buffett. "I started out and played the Holiday Inn circuit and small clubs. This was a good feeling for us. I'll probably never do it again, but we did some tunes we hadn't done in a long time."

On the basis of usual charter fares from the Tom Sawyer, the boat cost about \$500. At least 100 of the \$125 a couple tickets were sold, grossing \$12,500.

PHOTO BY BILLY BOB BROWN

**Lonnie Jordan's last single
went #1 MOR.**

**Lonnie Jordan's last single
was "Summer" by WAR.**

**Lonnie Jordan's new single
is "Grey Rainy Days."**

UAXW-873-Y

The first single from his new
solo-album entitled "The Different Moods Of Me."

**"Grey Rainy Days" by
Lonnie WAR Jordan.**

65 CASHBOX Top 100 R & B

63 BILLBOARD Hot Soul Singles

Produced by Lonnie Jordan for Far Out Productions.

A Far Out Production On United Artists Records.



© 1978 UNITED ARTISTS MUSIC AND RECORDS GROUP, INC.

Copyrighted material

MARKETPLACE

CHECK TYPE OF AD YOU WANT:

REGULAR CLASSIFIED—75¢ a word. Minimum \$15.00. First line set all caps. Name, address and phone number to be included in word count.

DISPLAY CLASSIFIED AD—One inch, \$35.00, 4-times \$32.00 each, 26-times \$30.00 each, 52-times \$25.00 each. Box rule around all ads.

Box Number, c/o BILLBOARD, figure 10 additional words and include 50¢ service charge for box number and address.

DEADLINE—Closes 4:30 p.m. Monday, 12 days prior to date of issue.

CASH WITH ORDER, Classified Adv. Dept., Billboard.

ADDRESS ALL ADS—BILLBOARD, Classified Ad Dept., 1515 Broadway, New York, N.Y. 10036 or telephone (212) 764-7433.

Check heading under which ad is to appear (Type & Cartridge category classified ad is not accepted.)

- | | |
|---|---|
| <input type="checkbox"/> Distribution Services | <input type="checkbox"/> Business Opportunities |
| <input type="checkbox"/> Record Mfg. Services, Supplies & Equipment | <input type="checkbox"/> Professional Services |
| <input type="checkbox"/> Help Wanted | <input type="checkbox"/> For Sale |
| <input type="checkbox"/> Used Coin Machine Equipment | <input type="checkbox"/> Wanted to Buy |
| <input type="checkbox"/> Promotional Services | <input type="checkbox"/> Publishing Services |
| | <input type="checkbox"/> Miscellaneous |

Enclosed is \$ _____ Check Money Order.

PAYMENT MUST ACCOMPANY ORDER

Or you may pay for your classified advertising on your credit card.

Credit Card No. _____ American Express
 Card Expires _____ Diners Club
 Signature _____ BankAmericard
 _____ Master Charge
 NAME _____ Bank # (Required)

ADDRESS _____
 CITY _____ STATE _____ ZIP CODE _____

Telephone No. _____

FOR SALE

GAROLINE EXPORTS



BRITISH PRODUCT SPECIAL DEAL

Caroline Sales Co. PLATINUM

VIRGIN material our speciality
 9-11 Woodfield Road London W9 2BA England
 Telephone 01-266 6090 Telex 22154

FANTASTIC VALUES

100 ASSORTED 45's ONLY \$6.00
 Soul-Pop—C & W or Mix
 3000 ASS'T 45's OR MORE ONLY \$4.00 PER 100
 ASSORTED MIXED LP's MINIMUM 500 ONLY 20¢ EACH

WE EXPORT

B B RECORDS
 Quarry & Hamilton Sts.
 Darby, Pa. 19023
 (215) LE2-4473 no13

FLOCKED POSTERS LIGHTS—INCENSE SPRAY

Posters—22"x35", \$1.25 ea.; 16"x21", 75¢ ea. Mother Nature's Incense, \$5.40 doz. Money House Indian Spray, \$11.20 a case of 12 cans. 75 watt black light bulbs, 25 for \$15.00. Globe Strobe Light, \$9.00 ea. 18" Black Light \$8.00 ea. New line of heat transfers, Rock Stars and TV Personalities—Carter and Mondale.
 TRI-CITY PRODUCTS
 99 B Gussz St., Greenville, S.C. 29605
 Phone (803) 233-9962
 POSTER DISTRIBUTORS WANTED oc30

8 TRACK BLANKS Low Noise, High Output Tape GUARDED TO LAST, last, last

20 Min to 55 Min. 65¢
 56 Min to 70 Min. 70¢
 71 Min to 90 Min. 85¢
 40 Tape Minimum Orders C.O.D. Only
 Andol Audio Products, Inc.
 4212 14th Ave., Brooklyn, N.Y. 11219
 (212) 435-7322 de25

WHILE OTHER PEOPLE ARE RAISING their prices, we are lowering ours. Major label LP's are low as 50¢. Your choice. Write for free listing. Scorpio Music Distributors, 2833 River Rd., Croydon, Pa. 19020. Dealers only. tfn

RECORDS FROM ENGLAND! INDIVIDUAL customers serviced for over 15 years. Send \$1.00 for our catalogue. Heonor Records, 41 Derby Road, Heonor, Derbyshire. no13

PREMIUM 8-TRACK BLANKS

Lear Jet style cartridge with rubber roller Professional duplicating tape. 90 lengths in 1 min. increments. Private labeling available.
 1 min. to 45 min. any quantity 63¢
 46 min. to 65 min. any quantity 68¢
 65 min. to 80 min. any quantity 73¢
 81 min. to 90 min. any quantity 78¢
 Head cleaners 45¢ ea.
 \$25.00 minimum orders, C.O.D. only.
 PROFESSIONAL 8-TRACK DUPLICATORS—\$995.
 PROFESSIONAL 8-TRACK CALIBRATORS & ERASERS
 Studio quality high speed operation. Complete warranty. Write for literature.
 BAZZY ELECTRONICS CORPORATION
 P.O. Box 142, Fraser, Mich. 48026
 Phone: (313) 463-2592 tfn

GOLDIES OLDIES 2512 North Broad Street Philadelphia, PA 19132 USA Tel. (215) 221-0990

The following album packs consist of at least 100 different titles. The records are all new and sealed.
 100 LP's 30¢ each
 5000 LP's 20¢ each
 1000 LP's 25¢ each
 10000 LP's 15¢ each
 The freight and duty charges (where applicable) are payable by yourself.
 DON'T DELAY... SEND YOUR ORDER TODAY.
 Also, write to the above address for our "OLDIES" list. eow

VELVET POSTERS INCENSE—HEAD GOODS

Call or write for a free color brochure and a sample incense package.
 Largest selection of velvet posters anywhere. Posters 22" x 35"—\$1.25 ea. Incense—\$5 a dozen.
 Black Light Bulbs 50¢ each.
 18" Black light fixture \$6 ea. min. dz.
 FUNKY ENTERPRISES, INC.
 139 - 19 Jamaica Ave.
 Jamaica, N.Y. 11435
 (212) 658-0076 se17

ATTENTION RACK JOBBERS

Surplus 8-track-for sale we can supply ALL your 8-track needs Call to-day Jim Adams (314) 343-7100
 RECORD WIDE-DISTRIBUTORS
 1755 Chase Drive
 Fenton (St. Louis), Mo. 63026
 (314) 343-7100 tfn

JAZZ-ROCK-SOUL—IT'S ALL IN OUR LATEST catalogue of major label cutouts. LP's are priced at 50¢ & up. Call or write to-day for free catalogue. Hit Records, Inc., 675 US Highway 22, Hillside, N.J. 07035. (201) 687-4282. no6

PLASTIC SHRINK WRAPPING EQUIPMENT for record and tape retailers, distributors, manufacturers. Free catalogue. M. Latter Mfg., 5050 Venice Blvd., Los Angeles, Calif. 90019. (213) 933-7646 no27

OLDER JAZZ, SWING LP's, lowest prices. Soundtracks. Lists Records, Box 1138B, Whittier, Calif. 90609. RETAIL: Turntable, 729 Harbor, Fullerton, Calif. tfn

DISCOGRAPH — THE MAGAZINE FOR serious record collectors. Published monthly. Free Sample copy upon request. 3123 Weaver Ave., Baltimore, Maryland 21214. oc23

REELS AND BOXES 5" AND 7" LARGE and small hubs; heavy duty white boxes. W.M. Sales, 1118 Dula Circle, Duncanville, Texas 75116. (214) 296-2773. oc30

HELP WANTED

NATIONAL PROMOTION

Major, independent record company seeking fast pace promotion executive to develop marketing and air-play on Pop, Jazz, R & B, Disco and MOR product.
 Salary commensurate with experience. Send salary requirements and resumé in confidence to Box 7090, Billboard, 1515 Broadway, New York, N.Y. 10036. oc23

RECORD BUYER: MUST HAVE WIDE knowledge of music & records, esp. Rock & Jazz. Very good pay. Full or Part time. Call or Write: DEJA VU RECORDS—1105 Mass Ave., Camb., Mass. 02138 / (617) 661-7869. oc23

SITUATION WANTED

BACHELOR'S DEGREE IN MUSIC Merchandising seeks music industry position, willing to relocate. Richard Snyder, 6340 N. 16th St., #96, Phx., Ariz. 85016. (602) 265-8625 oc23

SCHOOLS & INSTRUCTIONS

FCC EXAM STUDY GUIDE
 Pass FCC Exams! With two-week memory course. Memorize, study tests—answers to Newly revised multiple choice questions and diagrams. For FCC First Class or FCC Second Class License. Exact words and format used on FCC exam. \$9.95 each or both for \$18.95.
 MONEY BACK GUARANTEE. FAST SERVICE!
 SLJ Publications, Communications Dept.
 P.O. Box 12069
 Chicago, Ill. 60612 tfn

REI FIVE WEEK COURSE FOR FCC 1ST phone license. Six week course for Radio Announcing. Student rooms at the school. Call or write: REI, 61 N. Pineapple Ave., Sarasota, FL 33577 and 2402 Tidewater Trail, Fredericksburg, VA 22401. tfn

PROFESSIONAL SERVICES

MUSICIANS PROFESSIONAL MUSICIANS REFERRAL
 (A subsidiary of Boyd Hunt Enterprises) is the LARGEST national registry of individual musicians seeking groups and groups seeking new members.
 CALL TODAY! (612) 825-6848 or Toll Free—(800) 328-8660 (void where prohibited by law) tfn

PRODUCTION • PROMOTION • DISTRIBUTION

Top Studio Musicians, Top Producers, Top Studios. Regional, National and World-Wide Promotion and Distribution.
 "WHEN YOU WANT RESULTS—NOT REGRETS"
 KING OF MUSIC
 4501 Packard, Suite H-8
 Nashville, Tennessee 37211
 (615) 833-2822 oc23

RECORDING STUDIOS

RECORDING STUDIO—ON WHEELS THE Enactron Truck, c/o Gelfand, Macnow, 1890 Century Park East, L.A., CA. 90067. tfn

RECORD MFG. SERVICES, SUPPLIES & EQUIPMENT

8 TRACK DUPLICATOR
 Asking \$17,500
 4 type 3200 slaves • Ferroxcube Heads
 Bin Loader • Spare Bin • 16-1
 Professionally maintained
 8 TRACK MASTER RECORDER
 Asking \$4500
 New I.E.M. Step Head—
 Console Mounted
 Ampex Electronics
 PONY LABEL-DRI
 Asking \$6000
 Cassette Labeler—
 Convertible to 8-Track
 RECORDING SPECIALTIES INCORPORATED
 2971 Corvin Drive
 Santa Clara, California 95051
 (408) 739-7201 oc30

RECORD PRESSING IN LOUISIANA
 Quality 45 & LP pressings. Dependable FAST Personal Service! Send us your tape and let us do the rest!
 VILLE PLATTE RECORD MFG. CO.
 120 E. Cypress St., Ville Platte, La. 70586
 (318) 363-2104 de4

USED RECORD PRESSING EQUIPMENT. Will mail detailed list to you. Walter Gale, 732 Roselawn, Apt. 204, Pittsburgh, Pa. (412) 661-1578. oc23

PROMOTIONAL SERVICES

RECORD PROMOTION
 Career Builders—Promotion—Distribution. Specializing in services for New Labels and New Artists.
 Roger Ricker Promotions
 26 Music Square East—B
 Nashville, Tenn. 37203
 (615) 254-5074—Day
 (615) 822-3583—Day/Night

COMEDY MATERIAL

FREE WLS 30 MIN. AIRCHECK INCL. "SUPERJOCK" LARRY LUJACK, PLUS WOHF, ETC.
 Is yours if you subscribe to "DAVE SPECTOR COMEDY" the ONLY sophisticated, original, 100% usable service. Others are waste of money. Make listeners think you actually finished high school. Lotsa features! No "Rip and Read One-liners." ALSO—Every month you'll receive a WLS Top 40 Survey. 12 monthly issues \$15. Freebie sample Aircheck sent ONLY to those who subscribe immediately.
 DAVE SPECTOR COMEDY
 48th Floor, John Hancock Center
 175 E. Delaware, Chicago 60601 oc23

PROFESSIONAL COMEDY MATERIAL (The Service of the Stars Since 1940)
 "THE COMEDIAN"
 Original Monthly Service—\$45 yr. pstg. \$8 (Sample Order) 3 issues, \$15. pstg. \$1.80
 35 "FUNMASTER" Gag Files, \$45, pstg. \$7
 Anniversary Issue, \$30, pstg. \$3
 How to Master the Ceremonies \$6, pstg. \$2
 Every item different! No C.O.D.'s
 "WE TEACH STANDUP COMEDY" via mail
 Payable to: BILLY GLASON
 200 W. 54th St.,
 N.Y.C. 10019 tfn

"RADIO'S FUNNIEST NEW RAGE!" now playing coast-to-coast in all formats...
 'CONVERSATIONS' finely produced micro-mini drop-ins. By the hundreds, and affordable for all disc jockeys! Free demo.
 Hip Pocket Productions, Inc.
 PO Box 339, Denver, N.C. 28037 eow

DEEJAYS NEW SURE-FIRE COMEDY. 11,000 classified one-line gags, \$10. Catalog free. Edmund Orrin, 2786-A West Roberts, Fresno, Calif. 93711 tfn
 KALEIDOSCOPE IS NOT COMEDY MATERIAL. Kaleidoscope IS the world's only TOTAL radio PERSONALITY service. 500 subscribers. Sample at P.O. Box 4819, Walnut Creek, CA 94596. tfn

YOU BELONG ON TOP—WITH OBITS! ORIGINAL comedy for radio entertainers. Free sample. OBITS, 366-H West Bullard, Fresno, Calif. 93704. tfn

"COMEDY TODAY" OVER 200 1-liners per monthly issue. 90% renewal rate! Query brings sample. S.F. Comedy Pool, c/o Gremmer, 350 Turk St. #1501, San Francisco, CA 94102. oc23

SINCE 1970, INEXPENSIVE, CUSTOM RECORDED, Promos, Jingles, Comedy, "Talking Moog," more for creative stations and jocks! \$3.00 brings "Found Of Ideas" demos, brochures. MCP, Box 521, Newberry, S.C. 29108. oc23

THE BEST COMEDY SERVICE A DISC jockey can buy! Now in our 2nd year! Short, Fast and FUNNY liners for current hits. Inquire on station letterhead for freebie and rates. Tower of Babbie, 2737 S.E. 49th Ave., Portland, OR. 97206. tfn

THE FUNNY FIRM, 1340 KIRK, EVANSTON, Ill. 60202. Over 100 original gags every month for a modest fee. Free Sample! eow

DISTRIBUTING SERVICES

ATTN: RACK JOBBERS WIRE DISPLAY RECORD RACKS (Can be converted for 8-Track)
 1 ft. model will hold 100 LPs or 150 8-Tracks
 2 ft. model will hold 200 LPs or 310 8-Tracks
 45 RPM racks for above displays adaptable for peg boards
 Call or write today!
 RECORD WIDE DISTRIBUTORS
 1755 Chase Dr., Fenton, Mo. 63026
 (314) 343-7100
 Ask for Jim Adams iy2

ACCESSORIES 24 HR. FREIGHT-PAID SERVICE
 SCOTCH, MAXELL, MEMOREX & BASF Tape Waxes, Dust Bug, Preener, Etc. RECORD WIDE DISTRIBUTORS
 SEND FOR FREE CATALOG
 A. I. ROSENTHAL ASSOCIATES, 29 E. Glasside Ave. Glasside, Pa. 19038 (215) 885-5211 ja29

WE HAVE THE BEST CUT-OUT
 8-track record & tape album list in America! Major Labels Major Artists
 Send for free catalogue
 ARACO RECORDS & TAPES
 507 High St., Burlington, N.J. 08016
 (609) 386-3288 de18

WHOLE WORLD EXPORTS
 The Orient and European markets our speciality. Try us for hard to get albums other exporters don't carry. Also check our low prices, high fill, and speedy delivery. Write us for all your record needs. For our free Fall Catalogue, write:
 Whole World Export Company
 3921 Berrybush Place
 Durham, N.C. 27705 U.S.A.
 DEALERS AND DISTRIBUTORS ONLY.

ATTENTION: A&R MEN, WE HAVE MANY published and unpublished recorded and un-recorded songs. Call or write: Nashville Music Productions, Box 40001, Nashville, Tenn. 37204. eow

MAKE MORE PROFIT WITH OUR LOWER prices on LPs, 8-tracks, quad-8's, and cassettes. Top 1000 list updated weekly. Write: Tobacco, 6144 Highway 290 W., Austin, Texas. (Mexican list available also) tfn

ATTENTION, RECORD OUTLETS, WE have the largest selection of 45 rpm oldies and goodies and also major label LP listings at promotional prices. Send for free listings. All orders welcome. Apex Records, Inc., 947 U.S. Highway #1, Rahway, N.J. 07065. tfn

MISCELLANEOUS

BILLBOARD IS ON MICROFILM:
 Back copies of BILLBOARD are available on microfilm dating from November 1894 to December 1974.
 Microfilm copies of articles or charts from any of these issues may be obtained from Billboard Publications at a cost of \$1.50 per page up to 5 pages.
 For prices on additional copies and for further information contact:
 Bill Wardlaw
 General Services
 Billboard Publications
 9000 Sunset Blvd.
 Los Angeles, Cal 90069
 213/273-7040

BILLBOARD Group Subscription Discounts
 Save 20% on subscriptions to Billboard for groups of 10 or more. For rates and information write:
 BOX 6019
 c/o Billboard, 1515 Broadway
 New York, N.Y. 10036 tfn

JEWELRY FACTORY: BUY DIRECT & SAVE 50-60 percent! Brand new fall line ready to ship. Chunky chokers, hypoallergenic earrings & bracelets in all the new fall colors & styles. Free catalogue. Jewel Creations, Box 7736, Richmond, VA. 23231. (804) 222-2620. tfn

INSIDE ANALYSIS OF DRAKE RADIO: KHJ to K-100. Cooperation from Drake, Jacobs, others. 160-page California Master's thesis. \$20. E.F. Goulart, Speech Communication Department, Indiana University, Bloomington, IN 47401. oc23

CLASSIFIED ADVERTISING DOESN'T COST, IT PAYS.

What a Week In Nashville!

• Continued from page 1

dio and music business leaders to Nashville for shows, business meetings, seminars, award ceremonies, food, golf, wheeling and dealing.

CMA membership and board meetings, the talent buyer's seminar, artist/deejay tape sessions and label corporate meetings reflected the serious side of the week that contrasts vividly with the early birthday celebrations that started back in 1952 and were mainly froth and fun. Now there's an even balance between the celebration and business aspects.

The worldwide significance of the period was underscored by the largest international representation in the event's history, with fans, executives and media from some 20 countries, converging on the world's country-music capital.

The week has become such an event-packed period that at one time on Friday night invited attendees had a choice of the United Artists show and dinner, the SESAC dinner and awards show, the Omni Records grand opening, a Denim Records showcase, Billy Sherrill's party, a Sound Stage party at the Mercury building and the third annual Playboy Records party and show.

McLaughlin Folio Published By WB

NEW YORK—Warner Bros. Publications has issued a volume of 28 selections by John McLaughlin in "miniature score" representing his work with the Mahavishnu Orchestra.

Complexity of the music is said to have held back publication until ways were found to indicate clearly the many special effects used. While conventional notation is used for the most part, some additional printed clues have been devised and are explained in the score which, for the most part prints the music for five instruments. A model guide is also included as an aid to improvisation.

The 152-page book lists at \$8.95. It will be sold through music and department stores.

Lafayette Date

• Continued from page 56

In addition to these programs, there are also concerts by a wealth of oncampus groups including the chamber orchestra, concert band, glee club and jazz orchestra.

The CMA announced the winners of its "October Is Country Music Month" contest at its Oct. 14 membership meeting. WCMS, Norfolk, won the top prize; WJIL, Jacksonville, Ill. and KBUL, Wichita, Kan., tied for second and WAXX/WEAU-FM won third place honors. WKDA, Nashville received a special merit citation.

CMA members received an annual review and a report that the overnight ratings of the CMA awards telecast over CBS showed strength in New York and Los Angeles against the tough competition of the movie "Jesus Christ Superstar" and the Los Angeles-San Francisco National Football League Telecast.

Roy Horton received the Connie B. Gay Award from Gay who lauded Horton as "a picker, a singer, a coal miner, a CMA and CMF officer and director, a producer of the high and mighty, but first and foremost, a gentleman, a scholar and a wonderful friend."

Entertainer Doc Williams rose from the floor to protest "suggestive lyrics and offcolor records and concerts" by some country music performers, and he urged the CMA to institute a code of ethics. "Hell" and "damn" I can take, but when they use four-letter words and make references to pot and sex while onstage, then that's too much," claimed Williams. The CMA pointed out it had a code and would possibly be willing to revise it.

Hotels were sold out within a 30-mile radius as Nashville burst at the seams with events that ranged from Music Row to the new and old downtown hotels to the Municipal Auditorium to the Grand Ole Opry House and the private homes of such record business figures as Jim Fogel-song, president of ABC/Dot, and Billy Sherrill.

BMI gifted 93 writers and 74 publishers with awards in its new presentation location of the BMI building. A huge tent and its one-room atmosphere gave the function an intimacy it has lacked in previous years. ASCAP dished out 397 plaques to the writers, publishers, producers and artists of 84 hit songs. And SESAC presented 11 awards for outstanding achievement in country music. The Federation of International Country Air Personalities also got into the awards and banquet picture with its first annual function Oct. 15.

Shows, luncheons, dinners and hospitality suites kept conventioners busy and provided a powerful lineup of stars performing and meeting with music business executives and radio personnel on a one-to-one basis.

Bob Luman and United Artists president Artie Mogull, United Artists president, were on the winning fivesome for the Music City Pro-Celebrity Golf Tourney, and the first class Chuck Chellman/Georgia Twitty Golf Tourney, heavy with radio and music executives, featured these winners: Buddy Ray of WWVA, Johnny Wilson, Tommy O'Day, Dave Berry, Jack Barlow, Charlie Walker, Bob Fuller of WSLR, Bobby Denton of WIVK and Rick Libby of KENR, Lester Wilburn, Chester Baker and Bobby Garrison.

Miller LPs Coming

NEW YORK—Kory Records Inc., a subsidiary of Countrywide Tape and Record Distributors, has come to an agreement with the Glenn Miller estate to release a three-volume "The Best Glenn Miller" series in early 1977.

Close-Up

STEVIE WONDER—Songs In The Key Of Life, Tamla T13-34062 (Motown).

The 21 cuts on Wonder's two-year-awaited new album are among the most massive artistic, as well as massive physically, accomplishments in pop music history.

Representing nearly one hour and 20 minutes of music, the two-LP, one-EP set can be seen as a philosophic journey representing various states of mind of a contemporary creative artist.

The music opens with a sweeping 7:05 cut expressing Wonder's general theme in its title, "Love's In Need Of Love Today." The lengthy, free-flowing lyric is supported by sounds of a near-symphonic density.

And it is something of a shock to discover from the notes in the hefty 24-page booklet accompanying the records that Stevie created all the music on this song, except for an ethnic percussion track, all by himself with electronic keyboard multi-tracking.

The same situation holds true on a majority of the cuts. The liner credits read, "Musician: Stevie Wonder." There are guest musicians playing here and there, mostly horn sections. For the rest of it, Wonder apparently credits a crew of no less than six special effects patchcord men and an instrument he calls his "dream machine," the Yamaha Electrone Polyphonic Synthesizer GX10.

The new Wonder studio sound is noticeably softer and less clanky than his earlier synthesizer overdubs. "Village Ghetto Land," another one-man overdub job and the most overt urban protest song in the set, gets a peaceful instrumental background that rather resembles what the Beatles and George Martin got on "Strawberry Fields."

"Isn't She Lovely," a joyful, personal song about the birth of Wonder's daughter Aisha whose name means "life" in an African dialect, has just been chosen as the first single from the set. It has a melody that, if played at slower tempo and minus percussion rhythm, could eas-

ily be mistaken for a classical theme by the likes of Chopin or Tchaikovsky. And it features one of the most exuberant harmonica solos Wonder has ever recorded.

The bonus 33 1/2 r.p.m. EP disk contains four songs that couldn't be fit onto the two LPs. A Motown official says Wonder wanted to give his fans something extra for waiting two years for his album. The pieces here are distinctly more playful than the material on the LPs. "Ebony Eyes" has a standard pop lyric about a pretty ghetto maiden. "All Day Sucker" is about a lover being played for a sucker. "Saturn" is a daffy number about the better life on a distant planet and "Easygoin' Evening" is one of the package's two instrumentals.

One song that seems destined to become a standard is "If It's Magic," which asks why love isn't permanent if it has such great powers. The only two instruments on this soft, sweet cut are a harp and Wonder's harmonica.

Closing side four of the LPs is another monster production. The "la la la" introduction and the samba-like rhythm recall the famed Brazilian "Carnival" theme popularized in the film "Black Orpheus." On this cut Wonder accepts a little outside help from the likes of George Benson, Herbie Hancock and Bobbi Humphrey.

The themes of the lyrics in the 19 songs circle around through Wonder's love-is-the-answer philosophy. ("Have A Talk With God"), through black pride ("Sir Duke," "Black Man") and black protest ("Pastime Paradise"), then into more personal levels.

There are childhood memories ("I Wish"), joyful shouts of love discovered ("Knocks Me Off My Feet," "As") and laments for the disappearances of love ("Summer Soft," "Ordinary Pain," "Joy Inside My Tears").

In all of these varied moods, Wonder's lead vocals are astoundingly fluid, expressive and flexible. He seems to gather the deepest possible nuances of meaning from each of his lyric lines.

One of the very few albums to enter the Billboard album chart at No. 1 starred (the previous winner of this honor was Elton John's "Captain Fantastic & The Brown Dirt Cowboy") "Songs In The Key Of Life" marks yet another huge creative breakthrough for one of today's pop music titans, Stevie Wonder.

NAT FREEDLAND

Soul Sauce

• Continued from page 59

his recording career in 1938. He was first a bandleader on Vocalion Records, then a studio musician for the RCA Bluebird label. He also played on 78 r.p.m. records with bluesmen Tampa Red, Big Bill Broonzy and Sonny Boy Williamson.

★ ★ ★

Mable John, publishing executive and former member of Ray Charles' Raelettes, is celebrating 22 years in the industry by having three days of entertainment at Dotto's Music Center, Compton, Calif.

The event, to be held Oct. 22 through Oct. 24, will offer two evenings of r&b/pop and jazz entertainment and will close out with gospel.

On hand will be Ruth Brown, the Originals, the Olympics, Percy Bryant, Percy Mayfield, Joel Webster, Voices Of Triumph, Pan African Choir, Chancelaires and others.

Prior to the Oct. 23 affair, John will interview the Brothers Johnson, Dootsie Williams, owner of the nightspot, and possibly Quincy Jones for her syndicated television variety show.

★ ★ ★

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

Jazz Beat

• Continued from page 28

cooking recently with Art Blakey, Maynard Ferguson, Al Haig, Kenny Clarke, Wilbur Ware, Clifford Jordan, Al Cohn-Zoot Sims quintet, Max Roach quartet and this week Herb Ellis-Barney Kessel Wednesday Sunday (20-24).

The Jazz at Eagle Rock High School (L.A.) series celebrated its third anniversary of Sunday gigs Oct. 10 with Mundell Lowe, Shelly Manne, Dolo Coker, Bob Magnusson, Lew Tabackin, Art Pepper, Frank Rosolino and John Rinaldo musically celebrating the event. This Wednesday (20) the school puts on a special evening concert featuring Super Sax. Key to these concerts is the low ticket price \$2.50 Sundays, \$3.50 for the upcoming evening show.

San Francisco's jazz scene revolves around Keystone Korner, El Matador, the Great American Music Hall and the Boarding House, all of which are regularly booking jazz. El Matador remains the key outpost with the Great American Music Hall moving more and more into the music.

Send items for Jazz Beat to Billboard, 9000 Sunset Blvd., Los Angeles, Calif. 90069.

Jukebox Programming

MOA's Disks Of Year Bared

CHICAGO—Winners of the 1976 JB awards, to be presented at the MOA International Expo in November, are announced here. They are:

"Wasted Days, Wasted Nights," Freddy Fender (Dot/ABC); record of the year on jukeboxes.

"Love Will Keep Us Together," Captain and Tennille (A&M) and "Feelings," Morris Albert (RCA); top records of the year on jukeboxes.

"Convoy," C.W. McCall (Polydor), country record of the year on jukeboxes.

"That's The Way I Like It," K.C. & The Sunshine Band (TK), soul record of the year on jukeboxes.

Captain & Tennille (A&M), artist of the year on jukeboxes.

The pop record award went to two disks that ranked closely in the balloting this year, an unprecedented move.

Rockola Tabs Oct. 21 Intro

CHICAGO—U.S., Canadian, Mexican and Caribbean distributors will attend Rockola Manufacturing Corp.'s annual new products introduction Oct. 21 at the Arizona Biltmore Hotel in Phoenix.

Joseph E. Senesac, advertising and promotion manager for the Chicago-based manufacturer, says Rockola is introducing more new boxes simultaneously than it has "in quite a few years."

Only half of the new line will be shown to the press at this time, Senesac indicates, though distributors will view the others in prototype.

Only 1 Label For MOA's Expo Event

CHICAGO—With the MOA annual Expo less than a month away, only one record label, Country International Records, has contracted for exhibitor space, Fred Granger, executive director, reports. Granger says the trade show hosted an average of seven or eight labels a decade ago. With the ascendancy of the one-stop in distribution channels, he explains, record labels have less need to address the operator directly.

Wisconsin Group Returns Officers

WAUSAU, Wis.—Directors of the Wisconsin Music Merchants Assn. returned to office the group's existing slate of officers at its Oct. 2 and 3 meet here.

Ongoing are: Wally Bohrer, president, Hastings Distributing, Milwaukee; Rollie Tonnell, vice president, Cigarette Service, Appleton; Russ Dougherty, treasurer, Rapids Coin, Wisconsin Rapids.

Two new members were voted to the association's 10-member board: Bob Fitzke, Wausau Coin Machine, Wausau, and Norm Hubbard, Coin Machines Inc., Colfax.

Cacavas Scores

LOS ANGELES—John Cacavas, who wrote the score for "Airport 1975," has been signed by producer William Frye to create background music for Universal's "Airport 1977."

GOLDEN OLDIES TRADING POST

Don't Miss It!! Classified Advertising Closes Every Monday.

"WANTED TO BUY," "FOR SALE," "SWAPPING"

Use the headline that fits your needs.

Regular Classified: 75c per word. Minimum \$15.00

Display Classified: \$35.00 per column inch.

PAYMENT MUST ACCOMPANY ORDER TO:

Billboard Golden Oldies Trading Post

1515 Broadway, New York City 10036

FOR SALE

SOLD @ AUCTION COLLECTORS RECORDS, LP's, Jazz-Soundtracks/Personalities/Original Casts-Country/Western/Blues. Indicate which list from: Ray Macknick (or) Theo's, P.O. Box 7511, Van Nuys, Calif. 91406, U.S.A. (tn)

ORIGINAL OLDIES FROM THE 60's & 70's—50¢ each. Send 50¢ for listing. J.A.A., Box 88, Flushing, N.Y. 11379.

OCTOBER 23, 1976, BILLBOARD

Billboard's Top Album Picks

Copyright 1979, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form, or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

Billboard SPECIAL SURVEY For Week Ending 10/23/76

Number of LPs reviewed this week 67 Last week 68

Pop

First Time Around

BURTON CUMMINGS—Portrait PR 34261. (Columbia). The first LP from Columbia's new label has already produced a chart single in "Stand Tall." The album is a wide-ranging collection with strong Cummings originals, oldies and material from several contemporary writers. Richard Perry's production is at his usual high standard. Cummings, the former lead singer and writer of Guess Who, showed that he is an exciting solo performer at the CBS convention this year. A fine acoustic pianist too, he displays here a voice far more flexible and mature than he could use in the confines of a Top 40 rock group.

Best cuts: "Stand Tall," "I'm Scared," "Niki Hokey," "You Ain't Seen Nothin' Yet."

Dealers: As *Portrait's* only LP this fall, so far, it will be getting a heavy push throughout CBS.

DONNA SUMMER—Four Seasons Of Love, Casablanca NBLP 7038. There are five cuts on the album with spring's theme winning the reprise. As in *Summer's* previous two albums, the songs are extended disco mini-symphonies. *Summer's* sultry ooh-ing and erotic moaning is the hook that holds the themes together. The lyrics are more ambitious than in the past, more complete songs than arrangements of catch-phrases. The melodies seem to have adopted a somewhat more noticeable Silver Convention feel. To the disco generation, Donna Summer remains something of a Johnny Mathis makeout-album artist.

Best cuts: "Spring Affair," "Summer Fever."

Dealers: *Summer* is embarking on an ambitious national concert theatrical tour.

GIL SCOTT-HERON & BRIAN JACKSON—It's Your World, Arista 5001. A two-disk live set recorded this summer at Paul's Mall in Boston, writer-singer Scott-Heron and writer-keyboardist Jackson with their Midnight Band run through longer versions of 10 of their most familiar Funkadelic protest contemporary soul-rock songs. Particularly impressive is a hot 13½ minute treatment of "The Bottle." FEDCO's mobile unit got particularly good sound throughout.

Best cuts: "The Bottle," "Home Is Where The Hatred Is," "It's Your World," "17th Street."

Dealers: This act's excellent live performance reputation makes it a natural for live LP exposure.

BOB MARLEY & THE WAILERS—Live!, Island ILPS 9376. With the current buying trend for live LPs of dynamic in-person performers, Marley's intense reggae would seem to be a natural for this treatment. And so it is. The concert was recorded in London in 1975 and stresses the protest side of Marley's repertoire which he is downplaying today to some extent.

Best cuts: "I Shot The Sheriff," "Burnin' & Lootin'," "Them Belly Full."

Dealers: Marley's last studio LP "Rastaman Vibration" went top 10 and the artist has built a national following.

Country

RAY PRICE—Hank 'N' Me, ABC/Dot DSD-2062. Former roommates, friends and fellow "Opry" artists, Price and Hank Williams have teamed singer and songs for an effective LP. Williams helped the young Price in the early stages of his recording career, gaining him an "Opry" spot that led to a recording contract. Price renders 11 Williams standards in his low key style rather than the hard country interpretation of Williams and the Williams' imitators. Jim Foglesong varies the background with fresh arrangements by Cam Mullins.

Best cuts: "Why Don't You Love Me," "I'm So Lonesome I Could Cry," "I Can't Help It (If I'm Still In Love With You)," "Hey, Good Lookin'," "A Mansion On The Hill," "Half As Much," "Cold, Cold Heart."

Dealers: The Price and Williams combo should spark sales.

Jazz

HUBERT LAWS—Romeo & Juliet, Columbia PC34330. The bright but limited texture of the flute has always made successful jazz albums a problem to organize, let alone a cross-over jazz LP directed at the mainstream soul-pop audience. Herbie Mann has been doing it for years and Hubert Laws does it in fine style this time with the aid of producer-arranger Bob James. The tunes are widely varied in tempo, key, rhythm and in the effects which Laws gets from his arsenal of different sized flutes. There is not too much concession to a steady disco beat here, only one tune has a vocal chorus on it and seems designed for dancing, "What Are We Gonna Do?"

Best cuts: "Romeo & Juliet," "Tryin' To Get The Feelin' Again," "What Are We Gonna Do?"

Dealers: A substantial CTI-style soul-pop crossover effort from a jazz big-name.

RANDY CRAWFORD—Everything Must Change, Warner Bros. BS2975. Although this is her first LP venture, this powerful female jazz/pop vocalist belts a tune as if she has been singing professionally all of her life. String and horn sections enhance this LP, but Crawford's smooth velvety voice is always the dominating element. Production by Stewart Levine is excellent. She changes pace on each tune, never allowing herself to be locked into one tempo. "Everything Must Change," one of this LP's treasure cuts, was recorded live at the Shrine Auditorium, L.A., as was the tune "Gonna Give Lovin' A Try." A strong bass line flows throughout the album.

Best cuts: "Everything Must Change," "I Let You Walk Away," "I Had To See You One More Time," "Gonna Give Lovin' A Try."

Dealers: This LP will appeal to both pop and jazz customers and should be displayed in both areas.

GAVIN CHRISTOPHER—Island ILPS-9398. A driving pulsating rhythm section throughout this LP serves Christopher's clear but often coarse vocal style well. An impressive group of background singers, who are often up front also grace this LP. The material ranges from ballad to uptempo with a calypso beat thrown in. Christopher's instrumental section at times lends itself to disco. The singer also assists with background vocals plus congas and keyboards.

Best cuts: "Good Stuff," "Paradise Is In Your Mind," "Dance Wit Me," "Mirror Mirror."

Dealers: Would do well to be displayed with pop, r&b, and disco vocalists.

ENCHANTMENT—Roadshow, United Artists LA 6821. This male quintet has clean clear vocals of simple structure. It has also come up with an impressive set of songs ranging from ballads to uptempo tunes. There are a few slack spots when the ensemble seems to lose some of its power, but experience will hopefully take care of that problem.

Best cuts: "Gloria," "Dance To The Music," "Thank You Girl For Loving Me."

Dealers: Display this LP with r&b vocal groups for best results.

JAMES VINCENT—Space Traveler, Caribou PZ 34237. (Columbia) A galactically arranged assortment of electronic sounding jazz instrumentals with sparingly used vocals. The unobtrusive melding of percussion, strings, horns and congas with Vincent's guitar, creates a mood of suspense with a dreamlike feeling permeating. Bruce Botnick's crystal production helps make this album one of the strongest and unique pop-oriented jazz LPs in some time. This is the third release on James Guercio's custom Caribou label.

Best cuts: "Space Traveler," "Moonday," "Song For Jayme," "Firefly," "Drifting Into Love."

Dealers: This LP should receive airplay on progressive stations.

SHEER ELEGANCE—ABC, ABCD-963. This trio toured with the Supremes in Britain and has posted two chart singles there, "Life Is Too Short Girl" and "Milky Way," both of which are included in this appealing package. Group seems influenced by such classic American groups as the Drifters and the Platters but has an easygoing, affable style all its own with pop, MOR, and soulful offerings. The group's Caribbean background also brings inspirational and calypso influences to bear.

Best cuts: "Life Is Too Short Girl," "Milky Way," "Everything's Okay," "The Wonder Of You," "Peace And Love," "Answer Me Girl."

Dealers: The different musical patterns should appeal to a wide audience.

MARIE CAIN—Living Alone, Columbia, PC 34275. A spirited debut album by a gifted songwriter. Her vocals sustain enough diversity to keep the listener's attention with intensity and feeling. Material varies from a disco version of Dylan's "Just Like A Woman" a calypso "We Make Spirit" and her own warm and sensitive rhythm and string backup which complements her varying styles.

Best cuts: "Stop In Nevada," "We Make Spirit," "What Am I Doing Here," "Living Alone."

Dealers: Rack with female vocalists.

SUSIE ALLANSON—ABC ABCD-970. An unusually impressive debut album from a smooth-voiced female singer who has been wisely guided towards the country-pop field that has been so fruitful for the likes of Ronstadt, Emmylou and Olivia. Allanson has an outstandingly pretty vocal instrument that also communicates ideas and emotions with rare directness. The song choices and studio sound represent producer Ray Ruff's best work.

Best cuts: "Me And Charlie Brown," "Mama's Flowers," "When Your Best Just Ain't Good Enough," "Talkin' In Your Sleep."

Dealers: Unusually good liner notes by top producer Jimmy Bowen will help tell browsers where this brand-new artist is coming from.

EASY STREET—Capricorn CP0174. One associates Southern boogie bands with this label but this English trio serves up a surprising and pleasant departure from that vogue. Peter Marsh, Ken Nicol, and Richard Burgess dish out a fine blend of soft rock, ballads, and uptempo tunes in this versatile package. High vocal harmonies, especially on "Blame The Love," are reminiscent of the Hollies and one can detect Beach Boys and Eagles influences. But they do have a style all their own.

Best cuts: "Feels Like Heaven," "Things I've Done Be-

fore," "Illogical Love," "Shadows On The Wall," "Blame The Love," "Part Of Me," "Wait For Summer."

Dealers: There might be a potential single here.

JOHNNY COUGAR—Chestnut Street Incident, MCA-2225. Cougar comes off as a Springsteen-like, black leather jacketed songwriter from Indiana. Though his attempts at recreating Springsteen's personal, hard-hitting lyrics fall short, he has vocal flair well suited to capture the fancy of teenage girls. Cougar's choice of material is a balanced mixture of classics like "Jailhouse Rock" and "Oh, Pretty Woman" with Cougar's self-penned tunes which are more effective.

Best cuts: "Chestnut Street Revisited," "American Dream," "Dream Killin' Town," "Oh, Pretty Woman."

Dealers: Cougar has mass teenybopper appeal.

JOHN VALENTI—Anything You Want, Ariola America ST 10012. During the long wait for the new Stevie Wonder album, we have at least in recent weeks been able to distract ourselves with John Valenti, the young Chicago writer-singer whose voice has an uncanny resemblance to Wonder's and whose melodies also resemble Wonder at his more basic and upbeat. Unlike the many pseudo Elton Johns who have had their shot in recent years, Valenti's records sound like good Stevie Wonder, not just slavish imitation. His title cut from this LP is moving strongly into the top half of the singles chart, for a debut effort. Valenti clearly hasn't downplayed his phenomenal vocal resemblance to the great Wonder. But his musical results are so good and his songs are so impressive that he definitely appears to have a valid career identity of his own ahead of him.

Best cuts: "Anything You Want," "Why Don't We Fall In Love," "Was It Something I Said," "I Wrote This Song For You."

Dealers: Obviously shelve both pop and soul.

TOUCH OF CLASS—I'm In Heaven, Midland International BKLL 1821. Impressive debut for the four-man soul group that includes Pete and Gerald Jackson, who wrote Vicki Sue Robinson's giant disco hit "Turn The Beat Around." There is one slow ballad here but for the most part this is a set of mid-to-uptempo disco numbers which feature excellent, tight harmonies and the standout vibes of Vince Montana. With the exception of one rather harsh disco number, all the songs here are highlighted by the group's exceptionally pleasing and pretty vocal sound.

Best cuts: "I Just Can't Say Goodbye," "You Got To Know

Billboard's Recommended LPs

pop

RAY CHARLES & CLEO LAINE—Porgy & Bess, RCA CPL 2-1831. Novel and daring casting of Charles, Laine and Frank DeVol's large studio orchestra in the classic U.S. opera by the Gershwins comes off well throughout four sides. Norman Granz' production, engineering by Grover Hensley and thorough annotation by Benny Green are additional bonuses. Several of the songs are sung, then repeated instrumentally on a separate track. A deep bow to the venerable DeVol for his excellent orchestrations. **Best cuts:** "Summertime," "Bess, You Is My Woman," "It Ain't Necessarily So."

GEOFF MULDAUR—Motion, Reprise MS 2255. With session men like Klaus Voormann, Dennis Coffey and Dr. John; with songs by Allen Toussaint, Gary Wright and Mentor Williams; and with a couple of the numbers featuring Bonnie Raitt on backup, Muldaur has a lot of things going for him in his second solo album. He also delivers on soul-tinged, disco-oriented uptempo material and on slower ballads that showcase his sincere, warm vocal style. **Best cuts:** "Why Don't We Live Together," "I Don't Want To Talk About It," "What Do You Want The Girl To Do," "Motion," "Since I've Been With You Babe."

AZTEC TWO-STEP—Two's Company, RCA APL1-1497. A neat brisk-flowing set of bright Paul Simon-esque songs by the duo that deal mainly with urban love mishaps, but nearly always in a perky upbeat style and sly humor. RCA broke Hall & Oates this year, Aztec shows here that it's got the goods to go all the way too. **Best cuts:** "Dance," "Pajama Party," "Where'd Our Loving Go."

LOVE UNLIMITED ORCHESTRA—My Sweet Summer Suite, 20th Century T-517. Barry White's lush instrumental sound with Gene Page's arrangements gets another brisk workout through a series of easy disco variations. The Love Unlimited Orchestra has an instantly recognizable sound that remains here just as distinctive as ever. **Best cuts:** "My Sweet Summer Suite," "Brazilian Love Song," "Strange Games & Things."

TOM WAITS—Small Change, Asylum 7E-1078. Waits continues to write wonderfully offbeat lyrics, large-scale ballad melodies and sing in a voice of such croaking eloquence that he makes the likes of Captain Beefheart sound like Caruso. The artist's eccentrically beguiling nightclub and college appearances have won him a solid cult following and the excellence of what Waits provides here in his unique style can only add more fans. **Best cuts:** "Invitation To The Blues," "I Wish I Was In New Orleans," "The One That Got Away."

DIANA MARCOVITZ—Joie De Vivre, Kama Sutra 2614. Gorgeous packaging matches an excellent outing for this talented composer/singer. Marcovitz's incisive lyrics about today would sparkle even more if sessions had been before a live audience which could react to her Midwestern barbs. She

Better," "Anything," "I Love You Pretty Baby," "One Half As Much."

Dealers: Title track was a sizable soul hit late last year.

JOEY STEC, Playboy PB 412. Stec is an interesting writer-singer-guitarist. With former Rolling Stones producer Jimmy Miller at the board, he delivers a mature rock/pop album with musical goals at the level of a Hall & Oates or Boz Scaggs. His starting point is definitely English rock, but he is seeking to communicate feelings rather than overwhelm with massive sound and beat. These cuts don't instantly leap out and grab the listener but they reward reasonable attention.

Best cuts: "Do You Know," "Easy To Love," "I Wish It Would Rain."

Dealers: A good sales bet in markets influenced by FM airplay.

HARLAN SANDERS—Off And Running, Epic KE-34305. Impressive control and performance launch a new artist. Sanders possesses one of those pleasant, believable voices that can handily tackle a country song. Basic country production with appropriate choral background supports Sanders' down-home style. Sanders sounds best on heartfelt ballads like "That's What Friends Are For." His strength lies not in the uptempo numbers but in the slower songs. "Honky Tonker" and "We're Much Too Close To Be This Far Apart" effectively represent his future potential.

Best cuts: "My Magnolia Memory," "That's What Friends Are For," "Honky Tonker," "We're Much Too Close To Be This Far Apart," "The Music Of Love."

Dealers: Sanders' inclusion in the new 24-LP CBS prepack should get his product into the marketplace more than most new artists.

MARIE CAIN—Living Alone, Columbia 34275. There's a lot of potential in this woman's voice. In fact, she has developed her own style that's a motley cross between Carole King, Phoebe Snow, Anne Murray, Laura Nyro and even Rod Stewart, yet it has a very distinct quality of its own. With the aid of producer Kyle Lehning, she has put together a fine first effort. Expect airplay on pop, MOR and progressive stations on different cuts. Although her original tunes are prolific, it's her interpretations of Dylan and Billy Joel that makes the biggest dent.

Best cuts: "Stop In Nevada," "Just Like A Woman" (with an uptempo arrangement), "Easy Words," "We Make Spirit," "I'll Play The Music."

Dealers: Stock this LP in female vocalist and new rock acts. Also in-store play should catch some sales.

could write a Broadway rock musical. **Best cuts:** "The Divorce," "Drop Dead."

PATTI DAHLSTROM—Livin' It Through, 20th Century T-521. Dahlstrom keeps plugging along with high-quality ballad albums, still awaiting that one major single which will lift her from the pack of fine female writer-singers. Her intensely personal, expressive voice finds the meaning in songs by a wide variety of authors here, with results that are always satisfying and worthy of respect. **Best cuts:** "He Was A Writer," "One Afternoon," "Without Love," "Changing Minds."

WENDY WALDMAN—The Main Refrain, Warner Bros. BS2974. Waldman's latest, as her earlier work, shows her as a high-quality writer-singer whose main strength lies in albums. This is probably her most accessible LP yet, thanks to a smoothly immaculate Peter Bernstein (son of composer Elmer) production. The sleek textures of sound prevent Waldman from sounding overly subdued. **Best cuts:** "Main Refrain," "West Coast Blues," "Goodbye Summerwind."

JUICE NEWTON & SILVER SPIR—After The Dust Settles, RCA APL1-1722. A sturdy countryish-pop album for the second time from the big-voiced Newton and her men. She is a most talented vocal interpreter and could break from the pack with a major single at any time. **Best cuts:** "Slip Away," "Love Me One More Time," "Feel Good."

VARIOUS ARTISTS—Live At CBGB's, Atlantic SD2-508. This label recently picked up distribution on this LP, which showcases many of the top underground bands in New York. All of them were recorded live at this legendary club which spawned Patti Smith and the Ramones, among others. Featured groups are Tuff Darts, the Shirts, Mink DeVille, the Laughing Dogs, Manster, Sun, Stuart's Hammer and The Miamis. **Best cuts:** Listen to all of this two-record set and pick any tunes.

AC/DC—High Voltage, Atco SD 36-142. Australia's newest entry is a cross between Led Zeppelin and the Sensational Alex Harvey Band. Lead singer has a very unique sounding voice and the twin guitars are front and center from the first cut. Expect airplay on progressive stations. **Best cuts:** "It's A Long Way To The Top," "Live Wire," "T.N.T.," "Little Lover," "High Voltage."

(Continued on page 84)

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 Tegel, Gerry Wood, Jim Fisher, Jim Melanson, Jo Marshall, Ed Markey, Tom O'Connell, Paul Grein.

robbin thompson



NE 440

In the Nemperor tradition:
Presenting the outstanding debut album from

Robbin Thompson

On Nemperor Records and Tapes

Produced by Jim Mason of Free Flow Productions.



Copyright 1976, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.



Pop recommended

BOBBY GOLDSBORO—She Taught Me How To Live Again (3:02); producers: Denny Diante & Bob Montgomery, writer: B. Goldsboro, publishers: Unart/Pen In Hand, BMI. United Artists 866.

STYX—Mademoiselle (3:25); producer: Styx, writers: D. DeYoung, T. Shaw, publisher: Almo/Stygian, ASCAP. A&M 1877.

MANHATTAN TRANSFER—Helpless (2:46); producers: Richard Perry, Tim Hauser, writers: E. Holland, L. Dozier & D. Holland, publisher: Stone Agate, BMI. Atlantic 45 3349.

OZARK MOUNTAIN DAREDEVILS—Noah (Let It Rain) (2:58); producer: David Anderle, writer: John Dillon, publisher: Lost Cabin, BMI. A&M 1880.

GENE COTTON—You've Got Me Runnin' (2:36); producer: Steve Gibson, writer: P. McGee, publisher: Dawnbreaker, BMI. ABC 12227.

MICHAEL DINNER—Silver Bullets (3:14); producer: Keith Olsen, writer: Michael Dinner, publisher: Parker, BMI. Fantasy 781.

CHILLIWACK—California Girl (5:15); producers: Ross Turney & Bill Henderson, writer: Bill Henderson, publishers: Chilliwack & Mushtunes, BMI. Mushroom 7022.

CHAMPS—Tequila "76" (2:07); producer: Dave Burgess, writer: Chuck Rio, publisher: Jat, BMI. Republic 246.



Soul recommended

QUINCY JONES—Midnight Soul Patrol (3:32); producer: Quincy Jones, writers: Q. Jones/L. Johnson/J. Mandel, publisher: Kidada, BMI. A&M 1878. A bouncy, soulful instrumental featuring multiple synthesizer textures and a heavy bass line. You almost expect the Ohio Players to come in singing "Funky Worm," but the piece just keeps percolating along in a contemporary goodtime way.

recommended

SMOKEY ROBINSON—An Old-Fashioned Man (3:27); producers: Ron Miller & William Goldstein, writers: Ron Miller/W. Goldstein, publisher: Stone Diamond, BMI. Tamla 54276. (Motown).

LEROY HUTSON—I Do, I Do (Want To Make Love To You) (3:26); producer: Leroy Hutson, writers: L. Hutson/S. Harris, publishers: Silent Giant/Aopa, ASCAP. Curtom 0121 (Warner Bros.).

DIONNE WARWICK—I Didn't Mean To Love You (5:50); producer: Joe Porter, writers: Karen Philipp/A. Butler, publisher: Hands Together, BMI. Warner Bros. 8280.

FANIA ALL STARS—Picadillo (3:46); producers: Gene Page, Billy Page & Jerry Masucci, writer: T. Puente, publisher: Peer International, BMI. Columbia 3-10432.

THE JAMES GANG—Jesse Come Home, Atco SD 36-141. After several disappointing LPs and numerous personnel changes this group has re-emerged with a new sound of sorts. For the most part the music is softer and more melodic, but at various times the old hard rock sound is prevalent. The group's rhythm section is unchanged, but the lead instruments are new—Bob Webb on guitar and Phil Gialombardo on keyboards. **Best cuts:** "I Need Love," "Hollywood Dream," "Love Hurts," "Stealin' The Show."

RAY CONNIFF—Theme From S.W.A.T. And Other T.V. Themes, Columbia PC 34312. Steve Barri had a string of five top 30 TV themes earlier this year, and they're all included here, along with everything from "Song From 'M*A*S*H,'" which was a hit in 1970; to the theme from "The Young and the Restless," which is on the chart now as "Radio's Theme" for Barry Callebaut and Percy Brown. In half of the entire set, instrumentalists, with the silver ball featuring the MOR female choral sound that has long been identified with Coniff. This real surprise here, though, is the funky, street-wise "Mystery

Movie Theme." Because all of these songs are popular TV themes and most of them are hit singles, expect better than average sales on this well-conceived Coniff LP. **Best cuts:** those mentioned plus "Theme from 'Police Story'" (a dynamic instrumental).

BRYAN FERRY—Let's Stick Together, Atlantic SD 18187. The dapper Ferry and his distinctive stage presence has been a distinctive part in winning the solid cult success Roxy Music established in this country. As a soloist, Ferry displays some of the flair of a David Bowie for choosing an arresting blend of songs to showcase himself, in this case it is a mixture of Ferry's avant-rock originals and a wide range of oldies and standards. What Ferry needs as a crowning touch is a style of production that covers and adds color to his slightly inexpressive voice, he is currently more of a colorful personality than a complete singer. **Best cuts:** "Let's Stick Together," "Shame, Shame, Shame," "It's Only Love."

FRANKLIN AJAYE—Don't Smoke Dope, Fry Your Hair, Little David, LD 1011 (Atlantic). Don't expect much airplay from this new LP by popular comedian Ajaye which should fare well with the George Carlin cult. Topics touch upon puberty, intelligent Oriental students, the dope culture and a hip parody of Disneyland and Mickey Mouse. Ajaye has his sputtering moments, but overall maintains a smooth and effective delivery that hits the mark. **Best cuts:** "Oriental Smarts," "Babies With Big Heads," "Me And Trey," "Disneyland High."

RITZINGER—Live Better Electrically, 20th Century T-518. Well, it's not the best it ever was and became a smash, so why not this

Texan guitarist-writer-singer too? John Ritzinger churns out high-energy standard hard rock passages and some of his lyric conceptions have a certain direct-communication interest. An impressive change of pace on the LP is the soft ballad "Vagabond," complete with Jimmie Haskell string charts. **Best cuts:** "Tell Texas," "Yellow Dog," "Vagabond."

AL STEWART—Year Of The Cat, Janus JXS-7022. Mellow album from the man who had a top 30 LP last year with "Modern Times" features Stewart's cool vocals and exceptionally well arranged songs that are progressive without being pretentious. Produced by Alan Parsons, who has scored so strongly in the past couple of months with his "Tales Of Mystery And Imagination" LP, this set was recorded at the Abbey Road Studios in London, and through heavy use of strings has a symphonic, almost classical beauty. **Best cuts:** "On The Border," "Midas Shadow," "Broadway Hotel," "Year Of The Cat."

STEELEYE SPAN—Rocket Cottage, Chrysalis CHR 1123. Five-man, one-woman folk revival group effectively mix progressive and traditional elements on this pop LP that was recorded in Holland. The group's sound is in the vein of Fleetwood Mac or Jefferson Starship—with lead vocalist Maddy Prior sounding a lot like Grace Slick on occasion—but the songs here all have traditional words and in about half the cases use traditional tunes re-arranged by the group. Excellent choral harmonies and festive arrangements highlight the material. **Best cuts:** "The Bosnian Hornpipes," "London," "The Brown Girl," "Sligo Maid," "The Drunkard."

LOU RAWLS—She's Gone, Arista 4098. This LP collects the

fine singles Rawls released during several years on Arista before switching to Gamble & Huff's Philadelphia International and finding the right progressive soul formula with his smash "You'll Never Find Another Love Like Mine." The Arista material, mostly more pop than soul, is nevertheless high-quality stuff that shows Rawls' story-singing and distinctive vocals in rare form. **Best cuts:** "She's Gone," "Baby You Don't Know How Good You Are," "Now You're Coming Back Michelle," "Got It Here To Give."

DAN HILL—Hold On, 20th Century T-526. Hill's second LP in the U.S. strengthens his stature as an impressive writer-singer in the contemporary acoustic ballad vein of a fellow Canadian like Gordon Lightfoot. Hill is getting his heaviest stateside airplay yet for the title cut, a typically pretty and thoughtful ballad about a former militant protester struggling to maintain his ideals despite the grind of raising a family. **Best cuts:** "Hold On," "Proposal," "Phonecall," "Question Marks In Time."

LOST GONZO BAND—Thrills, MCA-2232. More easily recognizable as Jerry Jeff Walker's backup band, the Gonzos sing of love and despair in a lighthearted balladeering manner, typical of the growing genre of progressive country. The tunes maintain uncluttered arrangements, although the vocals at times sound uneventful and strained. **Best cuts:** "Sweet Little Lilly," "Sexy Thing," "Relief," "Life In The Pines."

VARIOUS ARTISTS—San Francisco Roots, Jas 5001. Collectors should like this 1964-1965 early psychedelic era material from Autumn, a label owned by KYA's Tom Donahue and Bob (Continued on page 87)

CARL CARLTON—Live For Today, Not For Tomorrow (3:59); producer: Bunny Sigler, writer: B. Sigler, publisher: Blackwood, BMI. ABC 12226.

RHYTHM MAKERS—Soul On Your Side (3:35); producers: Billy Terrell & the Rhythm Makers, writers: Billy Terrell/Ebbie Woolley, publisher: Delightful, BMI. Vigor 1733 (PIP).

SILVER, PLATINUM & GOLD—Just Friends (3:04); producer: Hubert Hears; Exec. producer: Tal Armstrong; writers: Edna Richardson/Flo King/Renee King, publishers: Farr/Precious Metal, BMI. Farr 011.

ZULEMA—Hungry For Your Love (3:05); producers: Zulema & Ron Moseley, writer: Zulema, publishers: ZuGrace/Dunbar, BMI. RCA 10815.

TOMMY TATE—If You Ain't Man Enough (3:20); producer: Johnny Baylor, writers: J. Baylor & T. Tate, publisher: Klondike, BMI. KoKo 723.

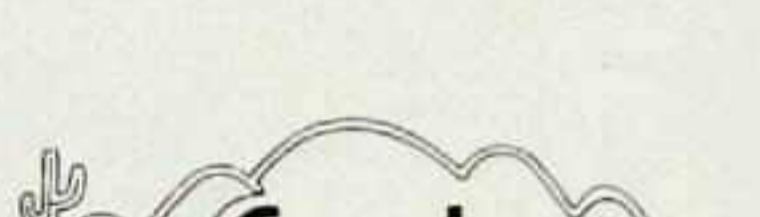
SIR MACK RICE—I Can Never Be Satisfied—Part 1 (3:00); producer: Sir Mack Rice, writer: Sir Mack Rice, publishers: East-Memphis, Baylor, BMI. ATCO 7065 (Atlantic).

IMPACT—One Last Memory (3:15); producer: Bobby Eli, writers: Bobby Eli & Len Barry, publishers: WIMOT, Friday's Child, BMI. ATCO 45-7064 (Atlantic).

GENE CHANDLER—Tell It Like It Is (3:38); producer: Gene Chandler, writer: J. Thompson, Cachand Music, BMI. Marsel 501.

ALVIN CASH—Doing The Feeling (3:09); producers: Alvin Cash & Willie Henderson, writers: Alvin Cash/Willie Henderson, publisher: Julio-Brian, BMI. Dakar 4559 (Brunswick).

JIMMY OWNES—Caravan (3:45); producer: Coleridge Taylor Perkinson, writer: Duke Ellington, publisher: American Academy of Music, ASCAP. Horizon 103 (A&M).



Country recommended

MOE BANDY—She Took More Than Her Share (2:22); producer: Ray Baker, writer: S.D. Shafer, publisher: Acuff-Rose, BMI. Columbia 3-10428. Suggestive song from Bandy builds to an effective climax. Ray Baker's production is rock steady and country to the core.

DON GIBSON—I'm All Wrapped Up In You (2:40); producer: Wesley Rose, writer: Don Gibson, publisher: Acuff-Rose, BMI. ABC Hickory AH-54001. The first ABC/Hickory releases are out this week—by Gibson and Don Everly. Gibson has a lighthearted uptempo number aided by bright production from Wesley Rose.

LARRY GATLIN—Statues Without Hearts (2:42); producer: Fred Foster, writer: Larry Gatlin, publisher: First Generation, BMI. Monument 45-201. Gatlin could enjoy his biggest since "Broken Lady" with this catchy tune. Strong delivery on a song he wrote boosts Gatlin's single on Monument's newlook label.

JOHNNY CARVER—Love Is Only Love (When Shared By Two) (2:24); producer: Ron Chancey, writers: Johnny Carver/Ron Chancey, publisher: ABC/Dunhill, BMI. ABC/Dot DOA-17661. Mellow, light song co-written by Carver and Chancey gains a strong country sound by using plenty of steel.

HELEN REDDY—Gladiola (3:27); producer: Joe Wissert, writer: Allan Gordon, publisher: Koppelman Bandier, BMI. Capitol 4350. This is one song that really does grow on you with a few repeat hearings. There is a catchy 1920's Broadway sort of feel to this brave tale of a pair of struggling small-town girls saying goodbye as their fates diverge in the big city. Reddy sings it with a smooth, mysterious tone that makes you pay attention to figure out exactly who or what Gladiola is supposed to be.

OLIVIA NEWTON-JOHN—Every Face Tells A Story (3:28); producer: John Farrar, writers: M. Allison/P. Sils/D. Black, publishers: Chrysalis/Bruce Welch/Dejamus, BMI/ASCAP. MCA 40642. Perky goodbye song about a lady accepting a farewell from an unsatisfactory romance partner. She shows more relief than disappointment as she reads the truth in his face, not his words. This countryish-pop sound has worked well for Newton-John often before.

SMALL WONDER—Why Walk When You Can Dance (3:15); producer: Joe Wissert, writers: H. Small/J. Phillips, publisher: Wonderful, BMI. Columbia 3-10427. The hook here comes at the end of the record, in an extended carnival break that is reminiscent of the honky tonk piano that might accompany an old-time movie. The opening is novel too: an organ solo that sounds at least 10 years dated. Tying all of these elements together is a solid, hard-rocking male lead vocal.

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.

recommended

BOBBY G. RICE—Woman Stealer (2:44); producer: Gary S. Paxton, writers: G.S. Paxton/S. Paxton/G. Paxton, publisher: White Tornado, BMI. GRT 084.

DON EVERLY—Love At Last Sight (2:30); producer: Wesley Rose, writer: S.D. Shafer, publisher: Acuff-Rose, ABC Hickory AH-54002.

BOB LUMAN—Labor Of Love (3:12); producer: Johnny Cash, writer: S. Warner, publisher: Lu-Ner, BMI. Epic 8-50297.

EDDY RAVEN—I'm Losing It All (2:29); producer: Don Gant, writer: R. Van Hoy C. Putman, publisher: Tree, BMI. ABC/Dot DOA 17663.

BUCK TRENT—Donald Is A Duck (2:39); producer: Glenn Sutton, writer: B. Cochran-H. Cochran, publisher: Tree, BMI. ABC/Dot DOA-17662.

JERRY FOSTER—I Knew You When (2:28); producer: Jerry Foster, writers: Jerry Foster-Bill Rice, publisher: Jack & Bill, ASCAP. Hitsville H 6043F.

BILLY ARR—Another Please Forgive Me Morning (2:31); producer: Billy Arr, writer: Billy Arr, publisher: Kevin Lee, BMI. GRT 086.

BILLY JOE SHAVER—America You Are My Woman (2:57); producer: Bob Johnston, writer: Billy Joe Shaver, publisher: Return, BMI. Capricorn CPS-0263.

KITTY WELLS—Mary Hartman, Mary Hartman (2:52); producer: Owen Bradley, writer: Sanger D. Shafer, publisher: Acuff-Rose, BMI. Capricorn CPS-0264.

TENNESSEE PULLEYBONE—Head Over Heels In Love (2:17); producer: Chuck Neese, writer: Lester Flatt, publisher: Peer, BMI. RCA JH-10812.

JOHN WESLEY RYLES—Run Right Back (2:47); producer: Johnny Morris, writers: Al Cartee-Ava Aldridge, publisher: Al Cartee, BMI.



Easy Listening recommended

HELEN REDDY—Gladiola (3:27); producer: Joe Wissert, writer: Allan Gordon, publisher: Koppelman Bandier, BMI. Capitol 4350. This is one song that really does grow on you with a few repeat hearings. There is a catchy 1920's Broadway sort of feel to this brave tale of a pair of struggling small-town girls saying goodbye as their fates diverge in the big city. Reddy sings it with a smooth, mysterious tone that makes you pay attention to figure out exactly who or what Gladiola is supposed to be.

OLIVIA NEWTON-JOHN—Every Face Tells A Story (3:28); producer: John Farrar, writers: M. Allison/P. Sils/D. Black, publishers: Chrysalis/Bruce Welch/Dejamus, BMI/ASCAP. MCA 40642. Perky goodbye song about a lady accepting a farewell from an unsatisfactory romance partner. She shows more relief than disappointment as she reads the truth in his face, not his words. This countryish-pop sound has worked well for Newton-John often before.

SMALL WONDER—Why Walk When You Can Dance (3:15); producer: Joe Wissert, writers: H. Small/J. Phillips, publisher: Wonderful, BMI. Columbia 3-10427. The hook here comes at the end of the record, in an extended carnival break that is reminiscent of the honky tonk piano that might accompany an old-time movie. The opening is novel too: an organ solo that sounds at least 10 years dated. Tying all of these elements together is a solid, hard-rocking male lead vocal.

Picks—A top 30 chart tune in the opinion of the review panel which voted for the selections published this week; recommended—a tune predicted to land on the Hot 100 between 31 and 100. Review editor—Nat Freedland.

Billboard's Recommended LPs

Continued from page 82

NEW YORK MARY—A Piece Of The Apple, Arista Freedom AL 1035. This second LP by an offshoot of the Maynard Ferguson band is excellent with a lot of good rock-flavored jazz and some straight ahead jazz. As usual, the featured instrumental voice is reedman Bruce Johnstone, who is featured on baritone, also and flute. **Best cuts:** "Rush Hour," "Zoo Mouth," "Mr. Mystery," "Just As Long As We Have Love," "Greasy Street."

THE JAMES GANG—Jesse Come Home, Atco SD 36-141. After several disappointing LPs and numerous personnel changes this group has re-emerged with a new sound of sorts. For the most part the music is softer and more melodic, but at various times the old hard rock sound is prevalent. The group's rhythm section is unchanged, but the lead instruments are new—Bob Webb on guitar and Phil Gialombardo on keyboards. **Best cuts:** "I Need Love," "Hollywood Dream," "Love Hurts," "Stealin' The Show."

RAY CONNIFF—Theme From S.W.A.T. And Other T.V. Themes, Columbia PC 34312. Steve Barri had a string of five top 30 TV themes earlier this year, and they're all included here, along with everything from "Song From 'M*A*S*H,'" which was a hit in 1970; to the theme from "The Young and the Restless," which is on the chart now as "Radio's Theme" for Barry Callebaut and Percy Brown. In half of the entire set, instrumentalists, with the silver ball featuring the MOR female choral sound that has long been identified with Coniff. This real surprise here, though, is the funky, street-wise "Mystery

Movie Theme." Because all of these songs are popular TV themes and most of them are hit singles, expect better than average sales on this well-conceived Coniff LP. **Best cuts:** those mentioned plus "Theme from 'Police Story'" (a dynamic instrumental).

BRYAN FERRY—Let's Stick Together, Atlantic SD 18187. The dapper Ferry and his distinctive stage presence has been a distinctive part in winning the solid cult success Roxy Music established in this country. As a soloist, Ferry displays some of the flair of a David Bowie for choosing an arresting blend of songs to showcase himself, in this case it is a mixture of Ferry's avant-rock originals and a wide range of oldies and standards. What Ferry needs as a crowning touch is a style of production that covers and adds color to his slightly inexpressive voice, he is currently more of a colorful personality than a complete singer. **Best cuts:** "Let's Stick Together," "Shame, Shame, Shame," "It's Only Love."

FRANKLIN AJAYE—Don't Smoke Dope, Fry Your Hair, Little David, LD 1011 (Atlantic). Don't expect much airplay from this new LP by popular comedian Ajaye which should fare well with the George Carlin cult. Topics touch upon puberty, intelligent Oriental students, the dope culture and a hip parody of Disneyland and Mickey Mouse. Ajaye has his sputtering moments, but overall maintains a smooth and effective delivery that hits the mark. **Best cuts:** "Oriental Smarts," "Babies With Big Heads," "Me And Trey," "Disneyland High."

RITZINGER—Live Better Electrically, 20th Century T-518. Well, it's not the best it ever was and became a smash, so why not this

Texan guitarist-writer-singer too? John Ritzinger churns out high-energy standard hard rock passages and some of his lyric conceptions have a certain direct-communication interest. An impressive change of pace on the LP is the soft ballad "Vagabond," complete with Jimmie Haskell string charts. **Best cuts:** "Tell Texas," "Yellow Dog," "Vagabond."

AL STEWART—Year Of The Cat, Janus JXS-7022. Mellow album from the man who had a top 30 LP last year with "Modern Times" features Stewart's cool vocals and exceptionally well arranged songs that are progressive without being pretentious. Produced by Alan Parsons, who has scored so strongly in the past couple of months with his "Tales Of Mystery And Imagination" LP, this set was recorded at the Abbey Road Studios in London, and through heavy use of strings has a symphonic, almost classical beauty. **Best cuts:** "On The Border," "Midas Shadow," "Broadway Hotel," "Year Of The Cat."

STEELEYE SPAN—Rocket Cottage, Chrysalis CHR 1123. Five-man, one-woman folk revival group effectively mix progressive and traditional elements on this pop LP that was recorded in Holland. The group's sound is in the vein of Fleetwood Mac or Jefferson Starship—with lead vocalist Maddy Prior sounding a lot like Grace Slick on occasion—but the songs here all have traditional words and in about half the cases use traditional tunes re-arranged by the group. Excellent choral harmonies and festive arrangements highlight the material. **Best cuts:** "The Bosnian Hornpipes," "London," "The Brown Girl," "Sligo Maid," "The Drunkard."

LOU RAWLS—She's Gone, Arista 4098. This LP collects the

LESLEY DUNCAN—Fine Friends (3:12); producer: Jimmy Horowitz, writer: Lesley Duncan, publisher: Gaff, BMI. MCA 40635. A bit of a Janis Ian feel to this quietly captivating ballad that uses a guitar arpeggio figure to underline a thoughtful lyric about the barriers to understanding coming down. Duncan sings with sweetness and directness.

recommended

JAMES OLIVER—Where It Begins (2:24); producers: Tommy Roe & Pete Turbiville, writer: James Oliver, publisher: Lowery, BMI. Private Stock 45-101.

THE BROTHERS featuring **BHEN LANZARONI**—Brothers Theme (3:07); producer: Warren Schatz, writers: Warren Schatz-Bhen Lanzaroni, publisher: Sunbury Music, ASCAP. RCA 10797.



C.B. VICTORIA—I Don't Believe In Miracles (3:24); producers: Matthew McCauley & Fred Mollin, writer: Russ Ballard, publisher: Mainspring, ASCAP. Janus 264. The vocal sound is a cross between Elton John and Yes on this pretty but somewhat haunting ballad reminiscent of "Goodbye Yellow Brick Road." Good overdub sweetening throughout, with a good build at the end.

DONNY MOST—All Roads (Lead Back To You) (2:40); producers: Danny Jordan & Dick Smedley, writers: S. Proffer/J. Marmelzat, publishers: Famous/Heffer, ASCAP/Ensign/Sasha Songs, BMI. United Artists 871. A few months after John Travolta of "Welcome Back Kotter" cracked the top 10, the lad who plays Ralph on "Happy Days" makes his record debut with an upbeat, commercial pop disco entry along the lines of Barry Manilow's "It's A Miracle." In contrast to Travolta's shy, mysterious image and quiet ballad hit, this is up-front and irrepressibly fun.

KARMA—Karma (3:28); producers: Reggie Andrews & George Bohanon, writers: R. Andrews, J. Blocker, C. Robertson Jr., V. Lockett, publisher: Ujima, ASCAP. Horizon 104 (A&M). This is an MOR jazz instrumental with vocal shading and a strong sax break at the end. Basically, though, the appeal is mellow, pretty, easy listening.

LYONS & CLARK—Love Lines (2:38); producer: David Kershbaum, writers: D. Lyons/P. Clark, publisher: Tarka, ASCAP. Shelter 62005 (ABC). Similar construction to the last one, with a basically subdued sound leading into a great sax hook. Here the lead is handled by a lady who vocally resembles Joni Mitchell.

SMALL WONDER—Why Walk When You Can Dance (3:15); producer: Joe Wissert, writers: H. Small/J. Phillips, publisher: Wonderful, BMI. Columbia 3-10427. The hook here comes at the end of the record, in an extended carnival break that is reminiscent of the honky tonk piano that might accompany an old-time movie. The opening is novel too: an organ solo that sounds at least 10 years dated. Tying all of these elements together is a solid, hard-rocking male lead vocal.

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.

HELEN REDDY—Gladiola (3:27); producer: Joe Wissert, writer: Allan Gordon, publisher: Koppelman Bandier, BMI. Capitol 4350. This is one song that really does grow on you with a few repeat hearings. There is a catchy 1920's Broadway sort of feel to this brave tale of a pair of struggling small-town girls saying goodbye as their fates diverge in the big city. Reddy sings it with a smooth, mysterious tone that makes you pay attention to figure out exactly who or what Gladiola is supposed to be.

OLIVIA NEWTON-JOHN—Every Face Tells A Story (3:28); producer: John Farrar, writers: M. Allison/P. Sils/D. Black, publishers: Chrysalis/Bruce Welch/Dejamus, BMI/ASCAP. MCA 40642. Perky goodbye song about a lady accepting a farewell from an unsatisfactory romance partner. She shows more relief than disappointment as she reads the truth in his face, not his words. This countryish-pop sound has worked well for Newton-John often before.

SMALL WONDER—Why Walk When You Can Dance (3:15); producer: Joe Wissert, writers: H. Small/J. Phillips, publisher: Wonderful, BMI. Columbia 3-10427. The hook here comes at the end of the record, in an extended carnival break that is reminiscent of the honky tonk piano that might accompany an old-time movie. The opening is novel too: an organ solo that sounds at least 10 years dated. Tying all of these elements together is a solid, hard-rocking male lead vocal.

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.

HELEN REDDY—Gladiola (3:27); producer: Joe Wissert, writer: Allan Gordon, publisher: Koppelman Bandier, BMI. Capitol 4350. This is one song that really does grow on you with a few repeat hearings. There is a catchy 1920's Broadway sort of feel to this brave tale of a pair of struggling small-town girls saying goodbye as their fates diverge in the big city. Reddy sings it with a smooth, mysterious tone that makes you pay attention to figure out exactly who or what Gladiola is supposed to be.

OLIVIA NEWTON-JOHN—Every Face Tells A Story (3:28); producer: John Farrar, writers: M. Allison/P. Sils/D. Black, publishers: Chrysalis/Bruce Welch/Dejamus, BMI/ASCAP. MCA 40642. Perky goodbye song about a lady accepting a farewell from an unsatisfactory romance partner. She shows more relief than disappointment as she reads the truth in his face, not his words. This countryish-pop sound has worked well for Newton-John often before.

SMALL WONDER—Why Walk When You Can Dance (3:15); producer: Joe Wissert, writers: H. Small/J. Phillips, publisher: Wonderful, BMI. Columbia 3-10427. The hook here comes at the end of the record, in an extended carnival break that is reminiscent of the honky tonk piano that might accompany an old-time movie. The opening is novel too: an organ solo that sounds at least 10 years dated. Tying all of these elements together is a solid, hard-rocking male lead vocal.

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.

HELEN REDDY—Gladiola (3:27); producer: Joe Wissert, writer: Allan Gordon, publisher: Koppelman Bandier, BMI. Capitol 4350. This is one song that really does grow on you with a few repeat hearings. There is a catchy 1920's Broadway sort of feel to this brave tale of a pair of struggling small-town girls saying goodbye as their fates diverge in the big city. Reddy sings it with a smooth, mysterious tone that makes you pay attention to figure out exactly who or what Gladiola is supposed to be.

OLIVIA NEWTON-JOHN—Every Face Tells A Story (3:28); producer: John Farrar, writers: M. Allison/P. Sils/D. Black, publishers: Chrysalis/Bruce Welch/Dejamus, BMI/ASCAP. MCA 40642. Perky goodbye song about a lady accepting a farewell from an unsatisfactory romance partner. She shows more relief than disappointment as she reads the truth in his face, not his words. This countryish-pop sound has worked well for Newton-John often before.

SMALL WONDER—Why Walk When You Can Dance (3:15); producer: Joe Wissert, writers: H. Small/J. Phillips, publisher: Wonderful, BMI. Columbia 3-10427. The hook here comes at the end of the record, in an extended carnival break that is reminiscent of the honky tonk piano that might accompany an old-time movie. The opening is novel too: an organ solo that sounds at least 10 years dated. Tying all of these elements together is a solid, hard-rocking male lead vocal.

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.

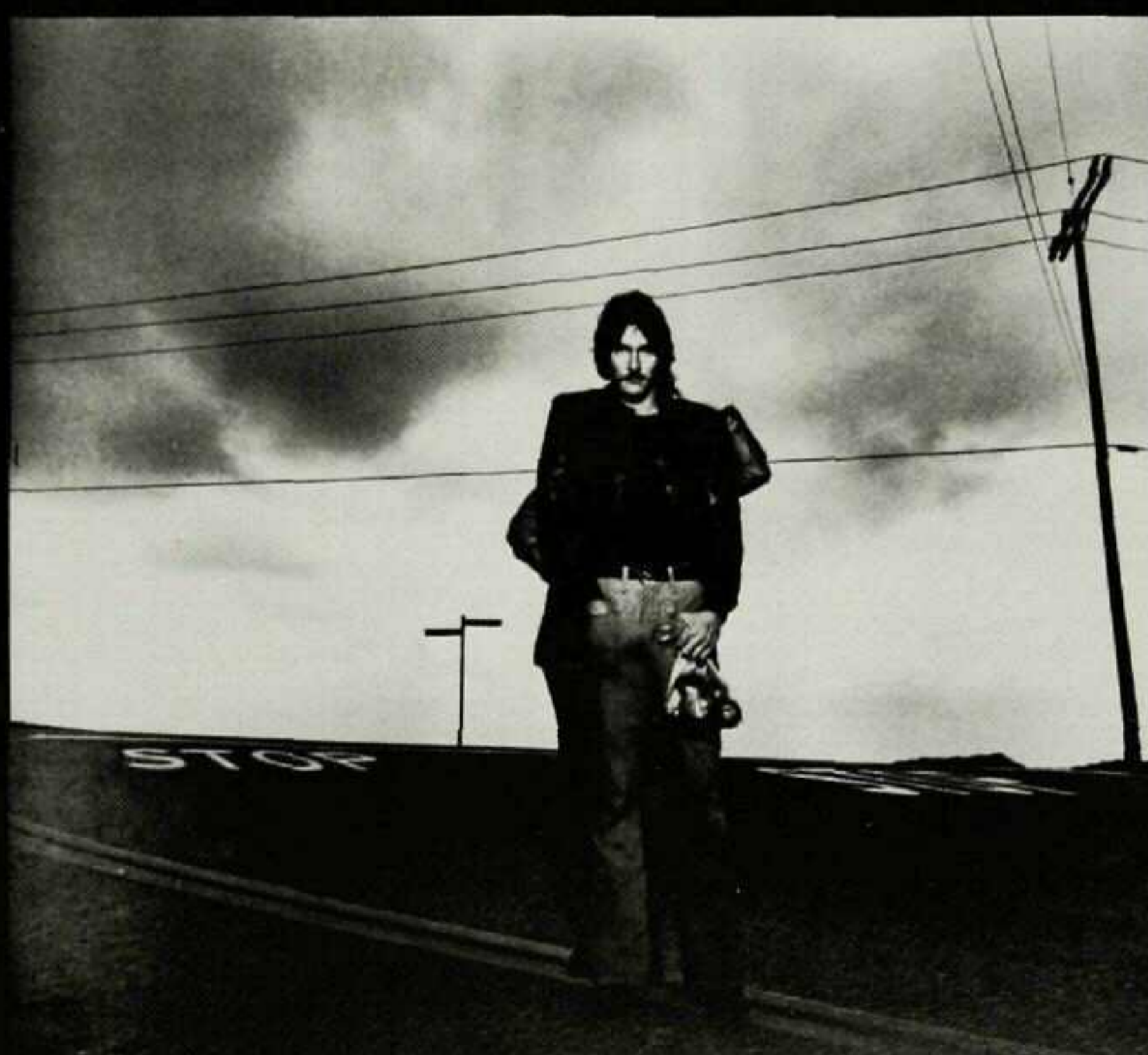
HELEN REDDY—Gladiola (3:27); producer: Joe Wissert, writer: Allan Gordon, publisher: Koppelman Bandier, BMI. Capitol 4350. This is one song that really does grow on you with a few repeat hearings. There is a catchy 1920's Broadway sort of feel to this brave tale of a pair of struggling small-town girls saying goodbye as their fates diverge in the big city. Reddy sings it with a smooth

M I C H A E L D I N N E R

S I L V E R

B U L L E T S

B/W T H E S W A L L O W F-781



THE SINGLE FROM THE ALBUM

F-9512

M I C H A E L D I N N E R • T O M T H U M B T H E D R E A M E R

Personal Management by
Glenn Ross Management,
Los Angeles, Calif



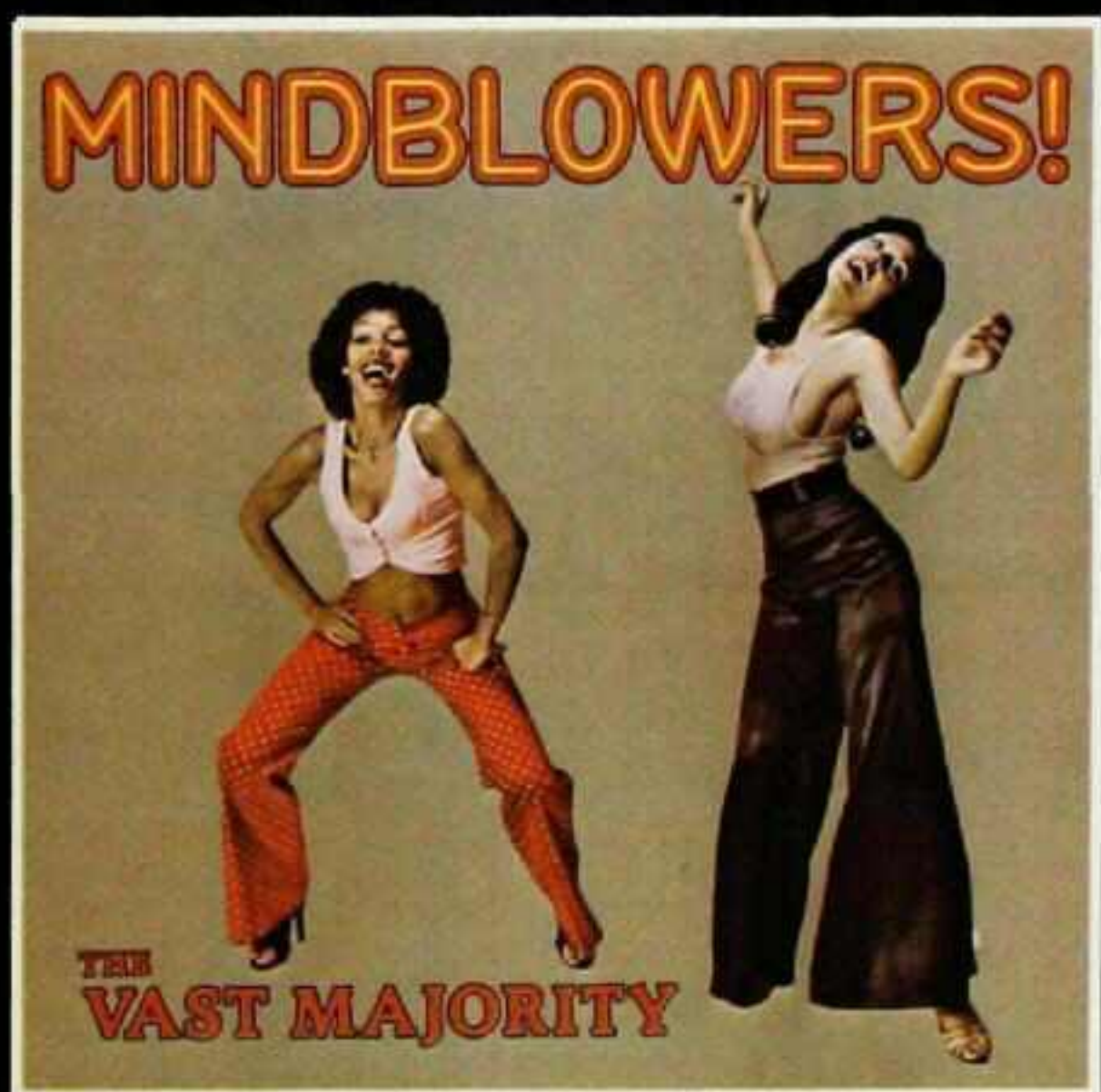
Fantasy



Copyrighted material

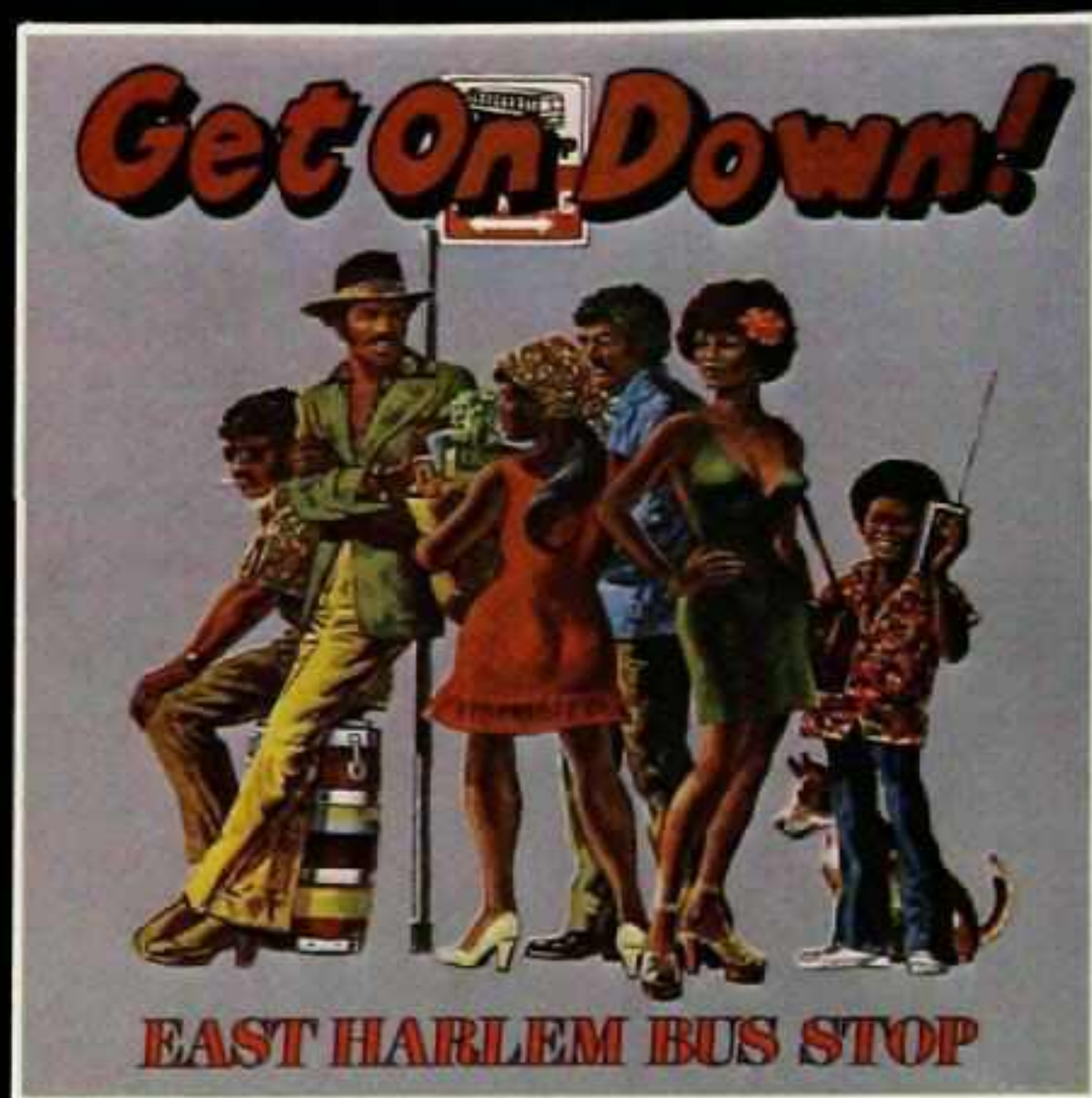
**GET ON DOWN AND
MOVE YOUR EVER MOVIN'
DISCO MIND WITH**

D & M



MINDBLOWERS-THE VAST MAJORITY

DML 3



GET ON DOWN-EAST HARLEM BUS STOP

DML 4

D & M MEANS *DANCE MUSIC!*

**TWO NEW SHOE WEARIN', BUTT
GRINDIN' DYNAMITE LP's FOR
TODAYS YOUNG ADULTS.
WE'LL KEEP PRODUCING THEM-
YOU KEEP SELLING THEM!
THIS IS ONLY THE BEGINNING.
GET WITH IT!-**

D & M MEANS *DANCE MUSIC!*

SOUND 185 WEST END AVE. NEW YORK, NY, USA.

Continued from page 84

Mitchell, now both deceased. Highlights are Grace Slick & the Great Society's "Somebody To Love," co-produced by Sly Stone; seven tunes by the Beau Brummels, including the hit "Laugh, Laugh"; Bobby Freeman's "Swim" series; and lesser-known hits by the Mojo Men and the Tikis, which became Harper's Bizarre. Excellent historical liner notes from the late Ralph Gleason. Display or stock with Jefferson Starship.

soul

ACE SPECTRUM—Just Like In The Movies, Atlantic SD18185. A composite of good material well executed by this quartet. There are no real surprises in lyrical content and with the exception of one ballad, all tunes are uptempo. Although this LP is highly danceable, it does not fall into a disco category; its entire sound is strong r&b. **Best cuts:** "Live And Learn," "Sweet Music Soft Lights And You," "Just Like In The Movies."

BRASS FEVER—Time Is Running Out, ABC ASD-9319. This album offers an interesting brass concept. Although predominately instrumental, well blended vocals by the Jones Girls add just the right touch of spice. All tunes are mid-to-uptempo and a soothing arrangement is given to "Summertime," while maintaining a disco flavor. **Best cuts:** "Time Is Running Out," "Boogie On Raggae Woman," "Mr. Tambourine Man," "Summertime."

CROWN HEIGHTS AFFAIR—Do It, Do It Your Way, De-Lite DDJ 2022. The Crown is an expert journeyman group of disco-funk soulsters. Its newest grooves along on a pulsating rhythm groove that avoids worn-out cliches. Crown Heights handles this basic but satisfying genre with overall taste, skill and energy. **Best cuts:** "Sexy Ways," "Searching For Love," "Love Me."

JOHN EDWARDS—Life Love and Living, Cotillion SD9909 (Atlantic). Edwards is a fine vocalist but his efforts are drowned by cluttered background vocals, the exception being "You, Trouble And Me," an apparent take-off on the gospel tune "Nobody Knows The Trouble I've Seen." **Best cuts:** "I Who Have Nothing," "The Key To My Life," "You, Trouble And Me."

STUFF—Warner Bros. BS 2968. Six-man instrumental group concentrates on funky, cooking, rhythmic material on side one of this LP, which was co-produced by Tommy LiPuma. Side two shows more variety in ballads, including a slowed-down medley of the traditional "Dixie" with Carole King's "Up On The Roof." **Best cuts:** "Want Some Of This," "Sin Song," "Happy Farms."

PEDDLER—Street Corner Stuff, United Artists CH-LA665-G.

This trio specializes in light, smooth vocal harmonies although it plays its own basic instrumentation. The members' songwriting in the field of mainstream progressive soul is also most promising. But the studio production could use somewhat more fullness in order to compete more strongly in today's crowded market. **Best cuts:** "Blinded By Love," "Masquerade Charade," "Yes I Do," "Use Them All."

DAVID MATHEWS WITH WHIRLWIND—Shooogie Wanna Boogie, KUDU KU 130. This LP has rhythm and excellent musicians in its favor but is poorly mixed and offers a long, weary version of the title cut. Female vocals are adequate but are not well blended and the LP seems to maintain the same beat throughout. **Best cuts:** "You Keep Me Hanging On," "California Dreaming," "Just My Imagination."

BUNNY SIGLER—My Music, Philadelphia International PZ 34267. In the liner notes this veteran soul stylist observes, "All I ask is for a chance to let my music make you dance." Thus all of side one and part of side two is devoted to hard driving, rhythmic, party disco numbers, with only a few cuts on that second side being more midtempo in nature. With his deep, masculine vocals and the sexy way he plays off his female backup trio, Sigler shines on both song styles. Produced by Sigler with one song co-written by Leon Huff. **Best cuts:** "Somebody Loves You," "Just Let Me Love You Tonight," "Can't Believe That You Love Me," "I'm The Bunny," "My Music."

WILLIE HUTCH—Color Her Sunshine, Motown M6-871S1. This LP sounds very much like his past efforts. On the other hand, he does offer vocal arrangements where his voice is not totally downplayed by background singers. This album is written, produced and arranged by Hutch. It offers an array of uptempo, ballads and disco tunes. Instruments are good and they complement his vocals. The only time he seems to rid himself of the "Mack" LP sound is when he tackles ballads. **Best cuts:** "Color Her Sunshine," "Let Me Be The One," "I'm Gonna Be Around."

LEON WARE—Music Message, Gordy G6-976S1 (Motown). Ware proves on this LP that he is a better writer/producer than vocalist. He has sought out some of the most powerful vocalists to accompany him. Minnie Riperton, Marvin Gaye and Bobby Womack back Ware on this album. He offers several tempos, but each has a mellow quality of its own. Instruments and all arrangements are superb. **Best cuts:** "Body Heat," "Phantom Lover," "Music Message."

THE ARMADA ORCHESTRA—Philly Armada, Contempo, CLP-1101 (T.K.). Impressive orchestral string section gives this mellow easy listening LP just the right touch of gentle spice. Although there seems to be little to distinguish this album from other easy listening instrumental LPs, it does offer variation moving from strong disco tunes to the smoothest ballads. Most of the tunes are from the Philadelphia Inter-

national catalog. **Best cuts:** "I Love Music," "You Make Me Feel Brand New," "Philly Armada," "For The Love Of Money."

FANTASTIC FOUR—Night People, Westbound W-226 (20th Century). This group seems to have matured vocally. Good vocals are complemented by well arranged although at times a little overbearing instruments. "Night People" a long 10:57 tune, seems to have incorporated into it every danceable element well suited to r&b and disco audiences. Harmony on this album is tight and above average. Extended intros are pleasing. There is a Four-Tops vocal quality about this group. Much of the LP is high energy, but there are two ballads offered. **Best cuts:** "Night People/Lies Divided By Five," "Hideaway," "By The River Under The Tree."

WILLIE TEE—Anticipation, United Artists UA-LA655-G. Singer-writer-keyboardist-producer Tee (Wilson Turbinton) is a jazzy-soul talent with an engaging sound. He prefers optimistic themes and toe tapping beats, but there is a bit much meandering in the talking singing raps that appear in too many of his songs. This is a most likeable album that could have used just a touch more focus on basics, particularly in lyrical structure. **Best cuts:** "I'd Give It To You," "Come To Me," "I Can Feel It," "Let's Live."

EAST HARLEM BUS STOP—Get On Down!, D&M Sound DML 4. Yet another disco group, with horns, that puts down a good dancing sound. Unlike most, they have traces of many musical idioms—rock, soul, salsa. The LP should do very well in the discos around the country. **Best cuts:** "Malaguena" (a good disco arrangement of this standard), "Watermelon Man," "Get On Down," "Bring It On Home."

RONNIE DYSON—The More You Do It, Columbia 34350. Dyson's distinctive phrasing sits well with the material here, most of which already has scored on the charts—Leon Russell's "A Song For You" and the Bee Gees' "Jive Talkin'" among them. **Best cuts:** "A Song For You," "Jive Talkin'," "You Set My Spirits Free" and "The More You Do It."

WAH WAH WATSON—Elementary, Columbia PC 34328. Among the busiest of L.A. recording session guitar stars, Watson is indeed a grandmaster of the wah wah pedal and an entire arsenal of electronic gimmickry which he uses for funky commerciality. He also demonstrates here he is a singer of solid soulful attainments, between impressive fretboard gymnastics. **Best cuts:** "Goo Goo Wah Wah," "Love My Blues Away," "Together (Whatever)."

DEEDEE BRIDGEWATER, Atlantic 18188. Bridgewater transforms the strong vocal quality that she exhibits during the hit musical "The Wiz" to this disk. She handles uptempo tunes with as much ease as ballads. Impressive orchestral string arrangement by Harold Wheeler, who also has credits from "The Wiz," blends well with vocals. Background singers are also a plus, ever present, but never dominating. This LP is well pro-

duced by Stephen Schaeffer, Jerry Wexler and Gene Page, however, the selection of material might have been better. **Best cuts:** "My Lonely Room," "It Ain't Easy," "My Prayer (slow)."

CALENDAR—It's A Monster, Pi Kappa PKS 4001 (Buddah). Sort of a smoothed-out Kool & the Gang approach is displayed by this Jersey City octet that made the soul single chart last year with "Hypertension," a fast, sliding uptempo novelty. Much of the rest of the LP is in the same groove, with the songs co-written by the group and producer-manager Paul Kyser. It's a smoothly funky horn band sound. **Best cuts:** "Hypertension," "Ritmo Latino," "Monster."

AQUARIAN DREAM—Norman Connors Presents Aquarian Dream, Buddah BDS 5672. This discovery group from soul star Connors features keyboardist Jacques Burvick as main writer and Gloria Jones as lead vocalist. It's a pleasant astro-soul set of cheerful midtempo tunes, well-produced by Connors for sound clarity. The entire LP is smoothly and professionally executed by the group with a minimum of session-man help. The overall effect is like soul easy-listening. **Best cuts:** "Phoenix," "Treat Me Like The One You Love."

FUNKADELIC—Tales Of Kidd Funkadelic, Westbound W-227 (20th Century). ParliFunkadelicment, George Clinton's twin-group kings of outer-space soul, are at its hottest level of acceptance ever, with product out currently on Warner Bros. and Casablanca. This package is vault material assembled by Funkadelic's former Detroit label, but it catches the group's unique craziness and would seem a must for lovers of Funkadelic esoterica. **Best cuts:** "Butt To Butt Resuscitation," "Undisco Kidd," "Take Your Dead Ass Home."

JIMMIE RAYE—The Soul Thing, Asante ASW-JRST-9901. Raye is a writer-singer-producer who has been a DJ on Buffalo's WUFO, has had a tv series in Kenya and has done a lot of touring. This LP shows him off as a well-equipped all-around soulman who has mastered most of the standard styles within this genre. **Best cuts:** "The Soul Thing," "Let Your Soul Fly."

jazz

JACK DEJOHNETTE—Untitled, ECM 1-1074 (Polydor). The drummer's new band called Directions, lays out an involving program of modern music featuring mostly tunes by the leader plus others in the quartet. The opening cut, "Flying Spirits," is open and relaxed and from there the tempos and moods explode like rockets. **Best cuts:** "Struttin'" (with some lovely tenor sax work by Alex Foster), "Morning Star" and "Malibu Reggae" (which is a modified version of the Jamaican folk-protest music).

OCTOBER 23, 1976, BILLBOARD

Kitty



Our sincere congratulations on your induction into the Country Music Hall of Fame. Best Wishes. Your Friends At Capricorn Records Macon, Ga.

Kitty's new single, *Mary Hartman, Mary Hartman (You've Got It Made)* CPS 0264, reunites the Queen of Country Music with longtime friend and producer Owen Bradley. On Capricorn Records, Macon, Ga.



THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	
★	4	11	IF YOU LEAVE ME NOW—Chicago (James William Guercio), P. Coster, Columbia 3-10390 CPP	★	42	4	TONIGHT'S THE NIGHT (Gonna Be Alright)—Rod Stewart (T. Dowd), R. Stewart, Warner Bros. 8262 WBM	★	79	4	I CAN'T LIVE A DREAM—Osmonds (Mike Curb, M. Lloyd), A. Capitani, Polydor 14348	
★	1	11	DISCO DUCK (Part 1)—Rick Dees & His Cast of Idiots (Bobby Manuel), R. Dees, RSO 857 (Polydor) WBM	36	31	19	WHAM BAM—Silver (Tom Sellers, Clive Davis), R. Greis, Arista 0189 CPP	★	81	2	CALIFORNIA DAY—Starland Vocal Band (Milton Okun), B. Danoff, Windsong 10785 (RCA) CLM	
3	2	22	A FIFTH OF BEETHOVEN—Walter Murphy & The Big Apple Band (RFT Music Publishing Corporation), W. Murphy, Private Stock 45073 CPP	37	36	14	WITH YOUR LOVE—Jefferson Starship (Larry Cox, Jefferson Starship), M. Balin, Covington, Smith, Grunt 10746 (RCA) CPP	★	72	4	JUMP—Aretha Franklin (C. Mayfield), C. Mayfield, Atlantic 45-3358 WBM	
4	3	17	LOWDOWN—Bee Gees (Joe Wissert), B. Scaggs, D. Paich, Columbia 3-10367 WBM	38	37	17	SAY YOU LOVE ME—Fleetwood Mac (Fleetwood Mac/Keith Olsen), C. McVie, Reprise 1356 (Warner Bros.) CPP	★	73	7	MY SWEET SUMMER SUITE—Love Unlimited Orchestra (Barry White), B. White, 20th Century 2301	
5	6	13	STILL THE ONE—Orleans (Chuck Plotkin), I. Hall, J. Hall, Asylum 45336 ALM	★	43	7	YOU DON'T HAVE TO BE A STAR (To Be In My Show)—Marilyn McCoo & Billy Davis Jr. (Don Davis), J. Dean, J. Glover, ABC 12208 CPP	★	85	2	SHAKE YOUR RUMP TO THE FUNK—Bar Kays (Allen Jones), L. Dodson, J. Alexander, M. Beard, W. Stewart, L. Smith, C. Allen, H. Henderson, F. Thompson, Mercury 73833 (Phonogram)	
6	5	19	PLAY THAT FUNKY MUSIC—Wild Cherry (Robert Parson), R. Parson, Epic/Sweet City 8-50225 CHA	40	38	17	DON'T GO BREAKING MY HEART—Elton John & Kiki Dee (Gus Dugdon), A. Orson, C. Blanche, Rocket 40585 (MCA) MCA	★	86	2	YOU OUGHT TO BE HAVIN' FUN—Tower Of Power (Emilio Castillo), H. Tubbs, E. Castillo, S. Kupka, Columbia 3-10409	
★	9	14	SHE'S GONE—Hall & Oates (Arif Mardin), D. Hall, J. Oates, Atlantic 3332 CHA	★	51	6	NICE 'N' NAASTY—Salsoul Orchestra (Vincent Montana Jr.), V. Montana Jr., Salsoul 2011 (Caytronics) CPP	★	76	5	WANNA MAKE LOVE (Come Flick My Bic)—Sun (Beau Ray Fleming, Byron Byrd), B. Byrd, Capitol 4254	
★	16	6	LOVE SO RIGHT—Bee Gees (Bee Gees, Alby Galuten, Karl Richardson), B. Gibb, R. Gibb, M. Gibb, RSO 859 (Polydor) WBM	★	47	8	ANYTHING YOU WANT—John Valenti (Bob Cullen), J. Valenti, J. Spinzola, Ariola America 7625 (Capitol) WBM	★	90	2	BREEZIN'—George Benson (Tommy LiPuma), B. Womack, Warner Bros. 8268 B-3	
★	11	11	ROCK'N ME—Steve Miller Band (Steve Miller), S. Miller, Capitol 4323 BB	43	45	7	I GOT TO KNOW—Starbuck (Bruce Blackman, Mike Clark), B. Blackman, Private Stock 45104 HAN	★	88	2	GROOVY PEOPLE—Lou Rawls (Kenny Gamble, Leon Huff), K. Gamble, L. Huff, Philadelphia International 3604 (Epic)	
★	12	10	THAT'LL BE THE DAY—Linda Ronstadt (Peter Asher), J. Allison, B. Holly, N. Petty, Asylum 45340 HAN	44	48	6	IT'S A LONG WAY THERE—Little River Band (Glenn Wheatley, Little River Band), Goble, Harvest 4318 (Capitol) CPP	★	79	3	COWBOY SONG—Thin Lizzy (John Klock), Lynott, Downey, Mercury 73841 (Phonogram) WBM	
★	13	8	I ONLY WANT TO BE WITH YOU—Bay City Rollers (Jimmy Ienner), M. Hawker, J. Raymond, Arista 0205 CHA	★	55	5	I NEVER CRY—Alice Cooper (Bob Ezrin), Cooper, Warner, Warner Bros. 8228 WBM	★	80	3	JEANS ON—David Dundas (Roger Greenaway), D. Dundas, R. Greenaway, Chrysalis 2094 WBM	
★	14	15	MAGIC MAN—Heart (Mike Flicker), A. Wilson, N. Wilson, Mushroom 7011 CPP	★	56	4	LOVE BALLAD—L.T.D. (L. Mizell/F. Mizell/C. Davis), S. Scarborough, A&M 1847	★	81	6	LET'S BE YOUNG TONIGHT—Jermaine Jackson (Michael L. Smith), M.L. Smith, D. Daniels, Motown 1401 CPP	
★	14	7	DEVIL WOMAN—Cliff Richard (Bruce Welch), K. Authors, T. Britten, Rocket 40574 (MCA) CHA	★	58	3	NIGHTS ARE FOREVER WITHOUT YOU—England Dan & John Ford Coley (Kyle Lehning for Twin Trumpets Prod.), P. McGee, Big Tree 16079 (Atlantic) WBM	★	82	2	THE RAVEN—Alan Parsons Project (Alan Parsons), Woolson, A. Parsons, 20th Century 2308 CPP	
★	19	9	THE WRECK OF THE EDMUND FITZGERALD—Gordon Lightfoot (Lenny Waronker, Gordon Lightfoot), G. Lightfoot, Reprise 1369 (Warner Bros.) WBM	49	44	12	ONE LOVE IN MY LIFETIME—Diana Ross (Lawrence Brown), T. McFaddin, L. Brown, L. Perry, Motown 1398 CPP	★	84	2	LET'S GET IT TOGETHER—El Coco (Lauren Render, Michael Lewis), M. Ross, A&M 115	
★	17	13	(Don't Fear) THE REAPER—Blue Oyster Cult (Murray Krugman, Sandy Pearlman, David Lucas), D. Rosser, Columbia 3-10384 CPP	50	54	7	IT'S ONLY LOVE—Z.Z. Top (Bill Ham), Gibbons, Hill, Beard, London 241	★	84	2	IF I ONLY COULD—The Rowans (Bill Wolf), C. Rowan, Asylum 45347 WBM	
★	18	8	BETH—Kiss (Bob Ezrin for Migration Prod., a Rock Steady Prod.), P. Criss, S. Penridge, B. Ezrin/P. Stanley, B. Ezrin, Casablanca 863 ALM	51	49	7	MESSAGE IN OUR MUSIC—O'Jays (Kenneth Gamble, Leon Huff), K. Gamble, L. Huff, Philadelphia International 3601 (Epic) B-3	★	85	NEW ENTRY	AFTER THE LOVIN'—Engelbert Humperdinck (Joel Diamond, Charlie Calello), H. Bernstein, R. Adams, Epic 8-50270 CPP	
★	25	5	MUSKRAT LOVE—Captain & Tennille (Captain & Toni Tennille), W.A. Ramsey, A&M 1870 CPP	★	62	3	STAND TALL—Burton Cummings (Richard Perry), B. Cummings, Portrait/CBS 7001 ALM	★	86	NEW ENTRY	CAR WASH—Rose Royce (Norman Whitfield), R. Royce, MCA 40615 MCA	
★	22	9	NADIA'S THEME (The Young & The Restless)—Barry De Vorzon & Perry Botkin Jr. (Barry De Vorzon, Perry Botkin Jr.), B. De Vorzon, P. Botkin Jr., A&M 1856 CPP	53	53	5	YOU GOTTA MAKE YOUR OWN SUNSHINE—Neil Sedaka (Robert Apperjo & Neil Sedaka), N. Sedaka, H. Greenfield, Rocket 40614 (MCA) WBM	★	87	NEW ENTRY	KEEP ME CRYIN'—A. Green (Willie Mitchell), W. Mitchell, A. Green, Hi 2319 (London) CPP	
★	21	8	FERNANDO—Abba (Benny Andersson, Bjorn Ulvassus), B. Andersson, B. Ulvassus, S. Anderson, Atlantic 3346 CPP/IMM	★	64	4	LOVE ME—Yvonne Elliman (F. Perren), B. Gibb/R. Gibb, RSO 858 (Polydor) WBM	★	88	NEW ENTRY	LIVIN' THING—Electric Light Orchestra (Jeff Lynne), J. Lynne, United Artists 888 B-3	
★	24	6	MORE THAN A FEELING—Boston (John Boylan, Tom Scholz), T. Scholz, Epic 8-50266 CPP	55	57	7	MR. MELODY—Natalie Cole (Chuck Jackson, Marvin Yancy), C. Jackson, M. Yancy, Capitol 4238 CHA	★	89	3	FLOWERS—Emotions (Maurice White), M. White, A. McKay, Columbia 3-10347	
★	23	10	YOU ARE THE WOMAN—Firefall (Jim Mason), R. Roberts, Atlantic 3335 WBM	★	62	3	YOU SHOULD BE DANCING—Bee Gees (Bee Gees, Alby Galuten, Karl Richardson), Bee Gees, RSO 853 (Polydor) WBM	★	91	NEW ENTRY	DAZZ—Brick (Jim Healy, Johnny Duncan, Robert E. Lee, Brick), R. Ransom, R. Hargis, E. Irwin, Bang 727 CPP	
★	26	6	JUST TO BE CLOSE TO YOU—Commodores (James Carmichael, Commodores), L. Richie, Commodores, Motown 1402 CPP	56	50	17	QUEEN OF MY SOUL—Average White Band (Arif Mardin), H. Stuart, Atlantic 3354 WBM	★	91	4	HERE'S SOME LOVE—Tanya Tucker (J. Crutchfield), J. Roberts-R. Mainegra, MCA 40598 CPP	
★	24	10	I'D REALLY LOVE TO SEE YOU TONIGHT—England Dan & John Ford Coley (Kyle Lehning), P. McGee, Big Tree 16069 (Atlantic) WBM	57	40	8	SUMMER—War (Jerry Goldstein), S. Allen, H. Brown, M. Dickerson, J. Goldstein, L. Jordan, C. Miller, L. Oskar, H. Scott, United Artists 834 CHA	★	92	10	HARVEST FOR THE WORLD—Isley Brothers (Isley Brothers), E. Isley, M. Isley, C. Jasper, R. Isley, O. Isley, T. Neck 2261 (Epic) B-3	
★	27	9	THE BEST DISCO IN TOWN—Ritchie Family (Jacques Morali, Ritchie Family), J. Morali, R. Rome, H. Beleso, P. Hurtt, Marlin 3306 (TK) CPP	58	39	16	THE FEZ—Sleazy Dan (Gary Katz), D. Fagen, W. Becker, P.L. Griffin, ABC 12222 CPP	★	93	9	ONE FOR THE MONEY (Part 1)—Whispers (The Harris Machine) Norman Harris, J. Allen, J. Bellmon, V. Drayton, R. Turner, Soul Train 10700 (RCA) B-3	
★	28	6	DO YOU FEEL—Peter Frampton (Peter Frampton), P. Frampton, A&M 1867 ALM	59	59	5	HELLO OLD FRIEND—Eric Clapton (Rob Fraboni), E. Clapton, RSO 861 (Polydor) WBM	★	94	NEW ENTRY	FIND 'EM, FOOL 'EM & FORGET 'EM—Dobie Gray (Rick Hall), G. Jackson, R. Hall, Capricorn 0259 (Warner Bros.)	
★	29	7	THE RUBBERBAND MAN—Spinners (Tom Bell), L. Creed, T. Bell, Atlantic 3355 B-3	★	70	2	THE END IS NOT IN SIGHT (The Country Tune)—Amazing Rhythm Aces (Barry "Byrd" Burton), H.R. Smith, ABC 12202 WBM	★	95	NEW ENTRY	DOWN TO LOVE TOWN—The Originals (Frank Wilson, Michael Sutton), D. Daniels, M.B. Sutton, Soul 35119 (Motown) CPP	
★	28	15	A LITTLE BIT MORE—Dr. Hook (Ron Huffkins), B. Gosh, Capitol 4280 CPP	★	73	3	SO SAD THE SONG—Gladys Knight & The Pips (Michael Masser), M. Masser, G. Goffin, Buddah 544 CPP	★	96	7	LOVE OF MY LIFE—Gino Vannelli (Gino Vannelli, Joe Vannelli, Geoff Emerick), G. Vannelli, A&M 1861 ALM	
★	29	30	DID YOU BOOGIE (With Your Baby)—Flash Cadillac & The Continental Kids (Joe Renzetti, David Chackler), B. McQueen, Private Stock 45079 CPP	★	74	3	LIKE A SAD SONG—John Denver (Milton Okun), J. Denver, RCA 10774 CLM	★	97	NEW ENTRY	FULL TIME THING (Between Dusk & Dawn)—Whirlwind (Aram Scheffner), Mystro & Lync, Roulette 7195	
★	32	6	THIS ONE'S FOR YOU—Barry Manilow (Ron Dante, Barry Manilow), B. Manilow, M. Panzer, Arista 0206 B-3	★	74	3	HOT LINE—Sylvers (Freddie Perren), K. St. Lewis, F. Perren, Capitol 4336 WBM	★	98	NEW ENTRY	PETER GUNN—Desdado (Eamir Desdado), H. Mancini, MCA 40631	
★	35	4	A DOSE OF ROCK AND ROLL—Ringo Starr (Arif Mardin), C. Grossman, Atlantic 45-3361 CPP	★	81	10	IT'S O.K.—Beach Boys (Brian Wilson), B. Wilson, M. Love, Brother/Reprise 1368 (Warner Bros.) ALM	★	99	60	21	YOU'LL NEVER FIND ANOTHER LOVE LIKE MINE—Lou Rawls (Kenneth Gamble, Leon Huff), K. Gamble, L. Huff, Philadelphia International 3592 (Epic) B-3
★	34	9	YOU ARE MY STARSHIP—Norman Connors (Skip Drinkwater, Jerry Schoenbaum), M. Henderson, Buddah 542 ALM	★	86	4	BRAND NEW LOVE AFFAIR—Jigsaw (C. Peate), C. Graham-J. May, Chelsea 3042 B-3	★	100	66	21	HEAVEN MUST BE MISSING AN ANGEL (Part 1)—Tavares (Freddie Perren), K. St. Lewis, F. Perren, Capitol 4270 CPP
★	33	15	GETAWAY—Earth, Wind & Fire (Maurice White, Charles Stepney), B. Taylor, P. Cor, Columbia 3-10373 HAN	★	87	7	DON'T THINK... FEEL—Neil Diamond (Robbie Robertson), N. Diamond, Columbia 3-10485 CPP					
★	34	11	GET THE FUNK OUT MA FACE—Brothers Johnson (Quincy Jones), Q. Jones, G. Johnson, L. Johnson, A&M 1851 ALM	★	88	7	YOU MAKE ME FEEL LIKE DANCING—Leo Sayer (Richard Perry), L. Sayer, V. Ponce, Warner Bros. 8283 WBM					

★ STAR PERFORMERS: Stars are awarded on the Hot 100 chart based on the following upward movement. 1-10 Strong increase in sales / 11-20 Upward movement of 4 positions / 21-30 Upward movement of 6 positions / 31-40 Upward movement of 8 positions / 41-100 Upward movement of 10 positions. Previous week's starred positions are maintained without a star if the product is in a holding period. This will, in some cases, block out products which would normally move up with a star. In such cases, products will be awarded a star without the required upward movement noted above. ● Recording Industry Assn. Of America seal of certification as "million seller." (Seal indicated by bullet.) ▲ Recording Industry Assn. Of America seal of certification as "two million seller." (Seal indicated by triangle.)

Sheet music suppliers are confined to piano/vocal sheet music copies and do not purport to represent mixed publications distribution. ALF = Alfred Publishing; ALM = Almo Publications; A-R = Acuff-Rose; B-M = Belwin Mills; BB = Big Bells; B-3 = Big Three Pub.; CHA = Chappell Music; CLM = Cherry Lane Music Co.; CPI = Cimino Pub.; CPP = Columbia Pictures Pub.; FMC = Frank Music Corp.; HAN = Hansen Pub.; IMM = Ivan Mogull Music; MCA = MCA Music; PSP = Peer Southern Pub.; PLY = Plymouth Music; PSI = Publishers Sales Inc.; WBM = Warner Bros. Music

HOT 100 A-Z—(Publisher-Licensee)

A Dose of Rock and Roll (Millennium/Bloomsbury, BMI) 31	Dazz (Silver Cloud/Triple, ASCAP) 50	I Only Wanna Be With You (Chappell, ASCAP) 12	Let's Get It Together (Capitol, BMI) 83	Nadia's Theme (The Young & The Restless) (Screen Gems-Columbia, BMI) 19	She's Gone (Unichappell, BMI) 8	Tonight's The Night (Gonna Be Alright) (Not listed) 25
A Fifth of Beethoven (RFT, BMI) 3	Devil Woman (Chappell, ASCAP) 14	I Never Cry (Ezra/Early, BMI) 45	Like A Sad Song (Cherry Lane, ASCAP) 63	So Sad The Song (Screen Gems-Columbia/BMI/Print St. ASCAP) 62	Stand Tall (Shillagun, BMI) 52	Wanna Make Love (Greenwood/Osmonds, ASCAP) 76
After The Lovin' (Silver Blue, ASCAP/Oakland Blue, BMI) 85	Did You Boogie (With Your Baby) (Goblet, BMI) 29	I'd Really Love To See You Tonight (Dawnbreaker, BMI) 24	Living Thing (Unart/Jet, BMI) 86	Still The One (Screen, BMI) 41	Sumner (Far Out, ASCAP) 58	With Your Love (Diamondback, BMI) 37
A Little Bit More (Bygones, ASCAP) 28	Do You Feel (Almo/Fram Des, ASCAP) 26	If I Only Could (Lenturia, BMI) 84	Love Ballad (Unichappell, BMI) 46	Summer (Far Out, ASCAP) 58	That'll Be The Day (MLP Communications, BMI) 11	Wham Bam Shing A Long (Delgems, ASCAP) 36
Anything You Want (Mintz, BMI) 42	Do You Feel (Almo/Fram Des, ASCAP) 26	Love Me (Stigwood/Unichappell, BMI) 1	Love Me (Stigwood/Unichappell, BMI) 1	Summer (Far Out, ASCAP) 58	The Best Disco In Town (Can't Stop, BMI) 93	You Are My Starship (Electrocord, ASCAP) 32
Beth/Detroit Rock City (Cafe Americana/Kiss, ASCAP/All By Myself, BMI) 17	Don't Go Breaking My Heart (Big Pig/Leads, ASCAP) 40	Love Of My Life (Almo/Gina, ASCAP) 44	Love Of My Life (Almo/Gina, ASCAP) 44	That'll Be The Day (MLP Communications, BMI) 11	(Don't Fear) The Reaper (B. O'Connell, BMI) 49	You Gotta Make Your Own Sunshine (Don Kishner, BMI) 53
Brand New Love Affair (Coral/Rick American Dream/Belstat, ASCAP) 56	Don't Think Feel (Stonebridge, ASCAP) 67	Lowdown (Boz Scaggs/Hudmar, ASCAP) 43	Lowdown (Boz Scaggs/Hudmar, ASCAP) 43	The End Is Not In Sight (Fourth Floor, ASCAP) 16	The End Is Not In Sight (Fourth Floor, ASCAP) 16	You Make Me Feel Like Dancing (BrainTree/Lars Manner, BMI) 53
Breathin' (Unart/Tzabob, BMI) 77	Here's Some Love (Screen Gems-Columbia, BMI) 91	Magic Man (Andorra, ASCAP) 4	Magic Man (Andorra, ASCAP) 4	The Fez (ABC/Dunhill and L.L.D.G., BMI) 5	The Fez (ABC/Dunhill and L.L.D.G., BMI) 5	You'll Never Find Another Love (BrainTree/Lars Manner, BMI) 53
California Day (Cherry Lane, ASCAP) 66	Hells Old Friend (Stigwood, BMI) 60	Message In Our Music (Mighty Three, BMI) 72	Message In Our Music (Mighty Three, BMI) 72	The Rubberband Man (Mighty Three, BMI) 38	The Rubberband Man (Mighty Three, BMI) 38	You Ought To Be Havin' Fun (Aupilio, ASCAP) 75
Car Wash (Duchess, BMI) 86	Here's Some Love (Screen Gems-Columbia, BMI) 91	More Than A Feeling (Pure, BMI) 21	More Than A Feeling (Pure, BMI) 21	The Wreck of The Edmund Fitzgerald (Hoosier, CAPAC) 15	The Wreck of The Edmund Fitzgerald (Hoosier, CAPAC) 15	
Cowboy Song (R.S.O., ASCAP) 70	Just To Be Close To You (Commodores Entertainment, ASCAP) 64	Mr. Melody (Jay's Enterprises/Chappell, ASCAP) 23	Mr. Melody (Jay's Enterprises/Chappell, ASCAP) 23	This One's For You (Kama Kazi, BMI) 74	This One's For You (Kama Kazi, BMI) 74	
Daylight (Unart/B. Womack, BMI) 70	Just To Be Close To You (Commodores Entertainment, ASCAP) 64	My Sweet Summer Suite (Sa-Vette/January, BMI) 81	My Sweet Summer Suite (Sa-Vette/January, BMI) 81			

"HELLO OLD FRIEND"

A New Single From The New Album
(RS 861)

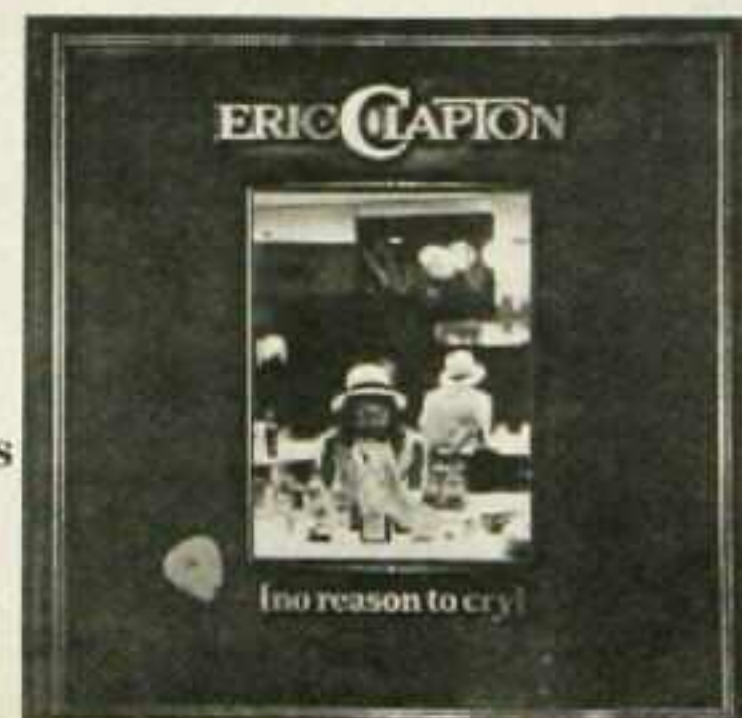


Watch for Eric Clapton's U.S. Tour beginning November 5.

Available on RSO Records and Tapes



"The Music We Believe In"



RS-1-3004

Produced by Rob Fraboni in association with Eric Clapton and Carl Dean Radle by arrangement with the Robert Stigwood Organisation

Manufactured and marketed by

Copyrighted material

Billboard TOP LPs & TAPE

Copyright 1976 by Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE					THIS WEEK	LAST WEEK	Weeks on Chart	STAR PERFORMER—LP's registering greatest proportionate upward progress this week.	SUGGESTED LIST PRICE					THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE																
				ALBUM	4-CHANNEL	8-TRACK	Q-B TAPE	CASSETTE					REEL TO REEL	ALBUM	4-CHANNEL	8-TRACK	Q-B TAPE					CASSETTE	REEL TO REEL	ALBUM	4-CHANNEL	8-TRACK	Q-B TAPE	CASSETTE	REEL TO REEL									
★	1	2	STEVIE WONDER Songs In The Key Of Life Tama T13 340C2 (Motown)	13.98		15.98		15.98				36	39	15	ROD STEWART A Night On The Town Warner Bros. BS 2938	6.98		7.97		7.97				71	49	7	HERBIE HANCOCK Secrets Columbia PC 34280	6.98		7.98		7.98						
	2	39	PETER FRAMPTON Frampton Comes Alive A&M SP 3783	7.98		9.98		9.98		★	57	2	RINGO STARR Ringo's Rotogravure Atlantic SD 18193	6.98		7.97		7.97						72	44	15	BEACH BOYS 15 Big Ones Brother/Brepose MS 2251 (Warner Bros.)	6.98		7.97		7.97						
★	4	22	STEVE MILLER BAND Fly Like An Eagle Capitol ST 11497	6.98		7.98	7.98	7.98		★	69	2	PARLIAMENT The Clones Of Dr. Funkenstein Casablanca NBLP 7034	6.98		7.98		7.98						73	73	29	WINGS AT THE SPEED OF SOUND Capitol SW 11525	6.98		7.98		7.98						
★	15	2	EARTH, WIND & FIRE Spirit Columbia PC 34241	6.98		7.98		7.98			39	43	25	FIREBALL Atlantic SD 18174	6.98		7.97		7.97					74	74	15	AVERAGE WHITE BAND Soul Searching Atlantic SD 18179	6.98		7.97		7.97						
	5	2	BOZ SCAGGS Silk Degrees Columbia PC 33920	6.98		7.98		7.98		★	45	5	STANLEY CLARKE School Days Nemperor NE 439 (Atlantic)	6.98		7.97		7.97						75	46	62	GARY WRIGHT The Dream Weaver Warner Bros. BS 2868	6.98		7.97		7.97	8.95					
	6	5	LINDA RONSTADT Hasten Down The Wind Asylum FE 1072	6.98		7.97		7.97			41	17	28	GEORGE BENSON Breezin' Warner Bros. BS 2919	6.98		7.97		7.97	8.95				76	76	12	CLIFF RICHARD I'm Nearly Famous Racket PIG 2210 (MCA)	6.98		7.98		7.98						
	7	6	FLEETWOOD MAC Reprise MS 2225 (Warner Bros.)	6.98		7.97		7.97	8.95		42	42	7	TOWER OF POWER Ain't Nothin' Stoppin' Us Now Columbia PC 34302	6.98	7.98	7.98	7.98	7.98					77	80	17	BOB JAMES THREE CTI 6803	6.98		7.98		7.98						
	8	7	WILD CHERRY Epic Sweet City PE 34195	6.98		7.98		7.98			43	47	3	STILLS-YOUNG BAND Long May You Run Reprise MS 2253 (Warner Bros.)	6.98		7.97		7.97				★	91	2	WILLIE NELSON The Troublemaker Lone Star KC 34112 (Columbia)	5.98		6.98		6.98							
	9	10	CHICAGO X Columbia PC 34200	7.98	7.98	7.98	7.98	7.98		★	54	10	HALL & OATES Abandoned Luncheonette Atlantic SD 7269	6.98		7.95		7.95						79	79	34	BROTHERS JOHNSON Look Out For #1 A&M SP 4567	6.98		7.98		7.98						
★	11	29	HEART Dreamboat Annie Mushroom MRS 5005	6.98		7.98		7.98		★	53	13	HAPPINESS IS BEING WITH THE SPINNERS Atlantic SD 18181	6.98		7.97		7.97						80	86	26	SEALS & CROFTS Get Closer Warner Bros. BS 2907	6.98		7.97		7.97	8.95					
	11	8	JEFFERSON STARSHIP Spitfire Grant BF13 3557 (RCA)	6.98	7.98	7.95	7.98	7.95	8.95		46	18	21	LOU RAWLS All Things In Time Philadelphia International PZ 33957 (Epic)	6.98		7.98		7.98					81	81	20	TAVARES Sky High Capitol ST 11533	6.98		7.98		7.98						
★	14	4	BEE GEES Children Of The World RSD RS1 3003 (Polydor)	6.98		7.95		7.95		★	58	4	MARVIN GAYE'S GREATEST HITS Tama T6 34851 (Motown)	6.98		7.98		7.98						82	85	19	ARETHA FRANKLIN Music From The Motion Picture SPARKLE Atlantic SD 18176	6.98		7.97		7.97						
★	28	4	LYNYRD SKYNYRD One More For The Road MCA MCA 2 6001	7.98		8.98		8.98			48	48	6	MANHATTAN TRANSFER Coming Out Atlantic SD 18183	6.98		7.97		7.97					83	83	19	DAVID BOWIE Changesonebowie RCA APL1 1732	6.98		7.95		7.95						
★	16	9	DARYL HALL & JOHN OATES Bigger Than Both Of Us RCA APL1 1467	6.98		7.95		7.95			49	19	11	BACHMAN-TURNER OVERDRIVE Best Of B.T.O. (So Far) Mercury SRM 1 1101 (Phonogram)	6.98		7.95		7.95						84	82	17	ELECTRIC LIGHT ORCHESTRA Ole ELO United Artists UA LA630-G	6.98		7.98		7.98					
	15	9	JOHN DENVER Spirit RCA APL1 1584	6.98		7.95		7.95	8.95		50	50	88	BEACH BOYS Endless Summer Capitol SV88 11307	6.98		7.98		7.98					85	93	151	JOHN DENVER Greatest Hits RCA CPL1 0374	6.98		7.95		7.95	8.95					
★	20	8	WALTER MURPHY BAND A Fifth Of Beethoven Private Stock PS 2015	6.98		7.98		7.98			51	51	8	THE BEST OF THE BAND Capitol ST 11553	6.98		7.98		7.98					86	90	4	OZARK MOUNTAIN DAREDEVILS Men From Earth A&M SP 4601	6.98		7.98		7.98						
	17	13	WAR Greatest Hits United Artists UA LA648-G	6.98		7.98		7.98			52	52	12	JOHNNY GUITAR WATSON Ain't That A Bitch DIM DILPA 3 (Amherst)	6.98		7.98		7.98					87	89	13	LEON REDBONE On The Track Warner Bros. BS 2888	6.98		7.97		7.97						
★	21	5	BOSTON Epic PE 34188	6.98		7.97		7.97			53	56	7	THE TEMPTATIONS DO THE TEMPTATIONS Gordy GS-97551 (Motown)	6.98		7.98		7.98				★	174	4	RUSH All The World Is A Stage Mercury SRM 2 7508 (Phonogram)	7.98		9.95		9.95							
★	22	4	BOB DYLAN Hard Rain Columbia PC 34349	6.98		7.95		7.95			54	55	15	WAYLON JENNINGS Are You Ready For The Country RCA APL1 1816	6.98		7.95		7.95				★	137	9	THE EMOTIONS Flowers Columbia PC 34163	6.98		7.98		7.98							
★	24	10	ENGLAND DAN & JOHN FORD COLEY Nights Are Forever Big Tree BF 89517 (Atlantic)	6.98		7.97		7.97			55	59	11	ROY AYERS UBIQUITY Everybody Loves The Sunshine Polydor PD 1 4670	6.98		7.98		7.98					90	94	49	TED NUGENT Epic PE 33892	6.98		7.98		7.98						
★	26	2	ERIC CLAPTON No Reason To Cry RSD RS 1 3004 (Polydor)	6.98		7.98		7.98			56	27	22	AEROSMITH Rocks Columbia PC 34165	6.98	7.98	7.98	7.98	7.98				★	101	6	AMBROSIA Somewhere I've Never Travelled 20th Century T 515	6.98		7.98		7.98							
★	NEW ENTRY		K.C. & THE SUNSHINE BAND Part 3 TK 605	6.98		7.98		7.98		★	68	4	I HEARD THAT !! THE MUSICAL WORLD OF QUINCY JONES A&M SP 3705	7.98		9.98		9.98					92	92	36	PARLIAMENT Moshamblo Connection Casablanca NBLP 7022	6.98		7.98		7.98							
	23	23	EAGLES Their Greatest Hits 1971-1975 Asylum FE 1052	6.98		7.97		7.97			58	61	32	THE CAPTAIN & TENNILLE Song Of Joy A&M SP 4570	6.98		7.98		7.98				★	134	3	AL STEWART Year Of The Cat Janus JKS 7022	6.94		7.95		7.95							
	24	12	COMMODORES Hot On The Tracks Motown MG 857 51	6.98		7.98		7.98		★	70	6	ABBA Greatest Hits Atlantic SD 18189	6.98		7.97		7.97				★	107	18	JEFF BECK Wired Epic PE 33849	6.98	7.98	7.98		7.98								
★	29	4	O'JAYS Message In Our Music Philadelphia International PZ 34245 (Epic)	6.98		7.98		7.98			60	66	10	BARRY MANILOW This One's For You Arista AL 4098	6.98	7.98	7.98	7.98	7.98					95	95	5	LABELLE Chameleon Epic PE 34789	6.98		7.98		7.98						
★	41	3	RICHARD PRYOR Bicentennial Nigger Warner Bros. BS 2960	6.98		7.97		7.97		★	71	15	ALICE COOPER GOES TO HELL Warner Bros. BS 2896	6.98		7.97		7.97						96	96	4	ANNE MURRAY Keeping In Touch Capitol ST 11559	6.98		7.98		7.98						
★	34	10	DR. BUZZARD'S ORIGINAL SAVANNAH BAND RCA APL1 1504	6.98		7.95		7.95			62	65	14	NORMAN CONNORS You Are My Starship Buddah B05 5655	6.98		7.95		7.95					97	97	26	THE MANHATTANS Columbia PC 33820	6.98		7.98		7.98						
★	32	18	GORDON LIGHTFOOT Summertime Dream Reprise MS 2246 (Warner Bros.)	6.98		7.97		7.97	8.95		63	63	11	GINO VANNELLI The Gist Of The Gemini A&M SP 4596	6.98		7.98		7.98					98	102	4	TOMMY BOLIN Private Eyes Columbia PC 34239	6.98		7.98		7.98						
★	38	3	ROBIN TROWER Long Misty Days Chrysalis CHR 1107	6.98		7.98		7.98			64	64	22	ISLEY BROTHERS Harvest For The World T-Neck PZ 33809 (Epic)	6.98	7.98	7.98	7.98	7.98					99	104	26	WILLIAM BOOTSY COLLINS Stretchin' Out In Bootsy's Rubber Band Warner Bros. BS 2920	6.98		7.97		7.97						
	30	30	ORLEANS Waking & Dreaming Asylum FE 1070	6.98		7.97		7.97		★	78	10	DR. HOOK A Little Bit More Capitol ST 11522	6.98		7.98		7.98					100	103	10	LTD Love To The World A&M SP 4589	6.98		7.98		7.98							
	31	33	DIANA ROSS' GREATEST HITS Motown MG 86951	6.98		7.98		7.98			66	31	17	NEIL DIAMOND Beautiful Noise Columbia PC 33965	6.98		7.98		7.98				★	NEW ENTRY			LEON RUSSELL Best Of Leon Shelby SRL 52004 (ABC)	6.98		7.95		7.95						
★	36	6	BAY CITY ROLLERS Dedication Arista AL 4053	6.98		7.98		7.98			67	67	17	JAMES TAYLOR In The Pocket Warner Bros. BS 2912	6.98		7.97		7.97	8.95				102	106	8	FREDDIE HUBBARD Windjammer Columbia PC 34166	6.98		7.98		7.98						
★	33	35	RITCHIE FAMILY Arabian Nights Merlin 2201 (TK)	6.98		7.98		7.98			68	72	22	NATALIE COLE Natalie Capitol ST 11517	6.98		7.98		7.98					103	77	23	STEELY DAN The Royal Scam ABC ABCD 931	6.98		7.95		7.95						
★	40	4	TED NUGENT Free For All Epic PE 34121	6.98		7.98		7.98			69	75	6	JOHN KLEMMER Barefoot Ballet ABC ABCD 930	6.98		7.95		7.95					104	108	3	NEIL DIAMOND The Singer Sings His Songs MCA 2227	6.98		7.98		7.98						
	35	37	BLUE OYSTER CULT Agents Of Fortune Columbia PC 34154	6.98		7.98		7.98			70	25	7	JUDY COLLINS Bread And Roses Elektra FE 1076	6.98		7.97		7.97					105	109													

**Now! From The Artist-Composer Of
The Giant Hit! The Only
Barry DeVorzon Album!**

“Nadia’s Theme”

AL4104

BARRY DeVORZON,
artist and composer of the
brilliant “**NADIA’S THEME**” hit
now introduces his own album!

Featuring
NADIA’S THEME
(The Young And The Restless)

And two other great
DeVorzon composed hits
THEME FROM S.W.A.T.
BLESS THE BEASTS AND CHILDREN

Also includes beautiful arrangements
of these modern classics
I WRITE THE SONGS
ALL BY MYSELF
THIS MASQUERADE

Plus six more DeVorzon originals!

On Arista Records



TOP LPs & TAPE

POSITION
198 200

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE	REEL TO REEL
106	84	18	THE BEATLES Rock 'N' Roll Music Capitol SK80 11537	▲	10.98	12.98	12.98		
★	120	24	KISS Destroyer Casablanca NBLP 7025	●	6.98	7.98	7.98		
108	112	24	THE ALAN PARSONS PROJECT Tales Of Mystery & Imagination 20th Century F 508	●	6.98	7.98	7.98		
109	111	11	GLORIA GAYNOR I've Got You Polydor PD-1-6063	●	6.98	7.98	7.98		
110	110	44	JOHN DENVER Windsong RCA APL1-1183	●	6.98	7.95	7.95		
111	88	14	DAVID CROSBY & GRAHAM NASH Whistling Down The Wire ABC ABCD 956	●	6.98	7.95	7.95		
112	121	4	J.J. CALE Troubadour Shelter SRL 52002 (ABC)	●	6.98	7.95	7.95		
113	118	6	MARILYN MCCOO & BILLY DAVIS JR. I Hope We Get To Love In Time ABC ABCD 952	●	6.98	7.95	7.95		
114	114	11	HELEN REDDY Music, Music Capitol ST 11547	●	5.98	7.98	7.98		
115	115	98	THE BEATLES 1962-1966 Apple SRB0 3403 (Capitol)	●	10.98	12.98	12.98		
116	119	5	RALPH MACDONALD Sound Of The Drum Meridian 2202 (TK)	●	6.98	7.98	7.98		
117	60	10	YAMASHITU/WINWOOD/SHRIEVE Go Island ILPS 9387	●	6.98	7.98	7.98		
118	123	5	MONTE ROSE Jump On It Warner Bros. BS 2963	●	6.98	7.97	7.97		
119	125	5	MANFRED MANN'S EARTH BAND Roaring Silence Warner Bros. BS 2965	●	6.98	7.97	7.97		
120	124	72	THE CAPTAIN & TENNILLE Love Will Keep Us Together A&M SP 4552	●	6.98	6.98	7.98	7.98	
★	133	3	FUNKADELIC Tales Of Kidd Funkadelic Westbound W 227 (20th Century)	●	6.98	7.98	7.98		
122	126	4	AUTOMATIC MAN Automatic Man Island ILPS 9397	●	6.98	7.98	7.98		
123	127	7	STARZ Capital ST 11539	●	6.98	7.98	7.98		
★	NEW ENTRY		SALSOUL ORCHESTRA Nice 'N' Naasty Salsoul S25 5502 (Caytronics)	●	6.98	7.98	7.98		
125	98	30	DOOBIE BROTHERS Takin' It To The Streets Warner Bros. BS 2899	●	6.98	7.97	7.97	8.95	
126	100	44	QUEEN A Night At The Opera Elektra 7E 1053	●	6.98	7.97	7.97		
127	117	22	STARLAND VOCAL BAND Windsong BHL1-1351 (RCA)	●	6.98	7.95	7.95		
★	NEW ENTRY		BOB MARLEY & THE WAILERS Live Island ILPS 9376	●	6.98	7.98	7.98		
129	131	10	DOUBLE EXPOSURE Ten Percent Salsoul S25 5503 (Caytronics)	●	6.98	7.98	7.98		
130	130	67	JEFFERSON STARSHIP Red Octopus Gunt BFL1-0999 (RCA)	●	6.98	7.94	7.95	7.95	8.95
131	132	26	BOB SEGER & THE SILVER BULLET BAND Live Bullet Capitol SK88 11523	●	7.98	8.98	8.98		
132	116	50	ERIC CARMEN Arista AL 4057	●	6.98	7.94	7.98	7.98	
133	135	5	JIMMY CASTOR BUNCH E-Man Groovin' Atlantic SD 18188	●	6.98	7.97	7.97		
134	136	4	ARLO GUTHRIE Amigo Reprise MS 2239 (Warner Bros.)	●	6.98	7.98	7.98		
★	171	3	DEODATO Very Together MCA 2219	▲	6.98	7.98	7.98		
136	62	12	THE MONKEES GREATEST HITS Arista AL 4089	●	6.98	7.98	7.98		

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE	REEL TO REEL
137	144	55	DARYL HALL & JOHN OATES RCA APL1 1144	●	6.98	7.95	7.95		
138	138	61	PETER FRAMPTON Frampton A&M SP 4512	●	6.98	7.98	7.98		
139	139	98	THE BEATLES 1967-1970 Apple SRB0 3404 (Capitol)	●	10.98	12.98	12.98		
140	140	47	HELEN REDDY'S GREATEST HITS Capitol ST 11467	●	4.98	7.98	7.98		
★	152	4	LITTLE RIVER BAND Little River Band Capitol ST 11512	●	6.98	7.98	7.98		
142	145	5	SILVER Arista AL 4076	●	6.98	7.98	7.98		
★	153	3	CAR WASH/ORIGINAL MOTION PICTURE SOUNDTRACK Rose Royce MCA 2-6600	●	7.98	8.98	8.98		
★	NEW ENTRY		PAUL ANKA The Painter United Artists UA LA653-G	●	6.98	7.98	7.98	7.98	
145	149	9	AL JARREAU Glow Reprise MS 2248 (Warner Bros.)	●	6.98	7.97	7.97		
146	146	70	BEE GEES Main Course RSD SD 4887 (Atlantic)	●	6.98	7.97	7.97		
★	NEW ENTRY		THE BILLY COBHAM/GEORGE DUKE BAND "Live" On Tour In Europe Atlantic SD 18194	●	6.98	7.97	7.97		
★	169	2	BE BOP DELUXE Modern Music Harvest ST 11575 (Capitol)	●	6.98	7.98	7.98		
★	166	3	DAVID BROMBERG How Late'll Ya Play 'Til Fantasy F 79007	●	7.98	9.98	9.98		
150	154	22	DOROTHY MOORE Misty Blue Malaco 6351 (TK)	●	6.98	7.98	7.98		
151	151	50	SEALS & CROFTS Greatest Hits Warner Bros. BS 2886	●	6.98	7.97	7.97	9.95	
★	163	29	VICKI SUE ROBINSON Never Gonna Let You Go RCA APL1 1256	●	6.98	7.95	7.95		
★	164	3	WALTER JACKSON Feeling Good Chi-Sound CH LA656-G (United Artists)	●	6.98	7.98	7.98		
154	157	4	TIM WEISBERG Live At Last A&M SP 4500	●	6.98	7.98	7.98		
155	155	5	THE STAPLES Pass It On Warner Bros. BS 2945	●	6.98	7.97	7.97		
156	156	55	KISS Alive! Casablanca NBLP 7020	●	7.98	7.98	7.98		
157	161	4	RITCHIE HAVENS End Of The Beginning A&M SP 4598	●	6.98	7.98	7.98		
★	168	2	FLORA PURIM 500 Miles High At Montreux Milestone M 9070 (Fantasy)	●	6.98	7.95	7.95		
159	165	49	AMERICA History—America's Greatest Hits Warner Bros. BS 2894	●	6.98	7.97	7.97	9.95	
160	160	88	THE BEATLES (White Album) Apple SWB0 101 (Capitol)	●	12.98	13.98	13.98		
★	172	3	SHIRLEY BASSEY Love, Life & Feelings United Artists UA 1-6605-G	●	6.98	7.98	7.98		
162	162	24	TRAMMPS Where The Happy People Go Atlantic SD 18172	●	6.98	7.97	7.97		
★	NEW ENTRY		VICKI SUE ROBINSON RCA APL1 1829	●	6.98	7.95	7.95		
★	NEW ENTRY		STEVIE WONDER Fulfillingness' First Finale Tamla T6-53251 (Motown)	●	6.98	7.98	7.98		
★	178	3	NORMAN CONNORS PRESENTS AQUARIAN DREAM Buddah BDS 3672	●	6.98	7.98	7.98		
★	177	3	EDDIE KENDRICKS Goin' Up In Smoke Tamla T6-34651 (Motown)	●	6.98	7.98	7.98		
167	147	9	GRAND FUNK RAILROAD Good Singin' Good Playin' MCA 2216	●	6.98	7.98	7.98		
168	148	7	MOTHER'S FINEST Epic PE 34179	●	6.98	7.98	7.98		

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE	REEL TO REEL
169	159	13	MICHAEL FRANKS The Art Of Tea Reprise MS 2230 (Warner Bros.)	●	6.98	7.97	7.97		
★	180	5	JERMAINE JACKSON My Name Is Jermaine Motown M6-847 51	●	6.98	7.98	7.98		
★	NEW ENTRY		STEVIE WONDER Intervisions Tamla T-3261 (Motown)	●	6.98	7.98	7.98		
★	184	4	GATO BARBIERI Calenti A&M SP 4597	●	6.98	7.98	7.98		
★	183	2	BRYAN FERRY Let's Stick Together Atlantic SD 18187	●	6.98	7.97	7.97		
★	NEW ENTRY		THE BEATLES Sgt. Pepper's Lonely Hearts Club Band Capitol SMAS 2653	●	6.98	7.98	7.98		
175	99	20	RONNIE LAWS Fever Blue Note BN-LA628-G (United Artists)	●	6.98	7.98	7.98		
176	176	13	MARK ALMOND To The Heart ABC ABCD 945	●	6.98	7.95	7.95		
177	179	3	JOAN ARMATRADE A&M SP 4588	●	6.98	7.98	7.98		
178	158	13	THE DWIGHT TWILLEY BAND Sincerely Shelter SRL 52001 (ABC)	●	6.98	7.95	7.95		
★	190	2	MIRACLES The Power Of Music Tamla T6-34451 (Motown)	●	6.98	7.98	7.98		
180	170	26	LEON & MARY RUSSELL Wedding Album Parade PA 2943 (Warner Bros.)	●	6.98	7.97	7.97	8.95	
181	181	5	BLUE MAGIC Mystic Dragons Aco SD 36140 (Atlantic)	●	6.98	7.97	7.97		
182	182	6	HOT CHOCOLATE Man To Man Big Tree BT 89519 (Atlantic)	●	6.98	7.97	7.97		
★	NEW ENTRY		ROBERT PALMER Some People Can Do What They Like Island ILPS 9420	●	6.98	7.98	7.98		
184	188	47	EARTH, WIND & FIRE Gratitude Columbia PG 33694	●	7.98	8.98	8.98		
185	185	79	AEROSMITH Toys In The Attic Columbia PC 33479	●	6.98	7.98	7.98	7.98	
★	NEW ENTRY		DONNY & MARIE OSMOND Donny & Marie Featuring Songs From Their Television Show Koleb PD 6058 (Polydor)	●	6.98	7.98	7.98		
★	NEW ENTRY		RY COODER Chicken Skin Music Reprise MS 2254 (Warner Bros.)	●	6.98	7.97	7.97		
★	NEW ENTRY		ZZ TOP Fandango London PS 656	●	6.98	7.98	7.98		
★	NEW ENTRY		THE OSMONDS Brainstorm Koleb PD-1-6077 (Polydor)	●	6.98	7.98	7.98		
★	NEW ENTRY		CLIMAX BLUES BAND Gold Plated Sire SASD 7523 (ABC)	●	6.98	7.95	7.95		
191	87	8	AMERICAN FLYER United Artists UA LA650-G	●	6.98	7.98	7.98		
192	199	97	PAUL McCARTNEY & WINGS Band On The Run Apple SD 3415 (Capitol)	●	6.98	7.98	7.98	7.98	
193	105	20	OHIO PLAYERS Contradiction Mercury SRM-1-1088 (Phonogram)	●	6.98	7.95	7.95	7.95	
194	129	10	KISS The Originals Casablanca NBLP 7032	●	6.98	7.98	7.98		
195	113	16	CARPENTERS A Kind Of Hush A&M SP 4581	●	6.98	7.98	7.98		
196	122	21	JOHN HANDY Hard Work ABC/Impulse ASD 9314	●	6.98	7.95	7.95	7.95	
197	128	14	STARBUCK Moonlight Feels Right Private Stock PS 2013	●	6.98	7.98	7.98		
198	142	18	MARSHALL TUCKER BAND Long Hard Ride Capricorn CP 0170 (Warner Bros.)	●	6.98	7.97	7.97		
199	143	28	THIN LIZZY Jailbreak Mercury SRM-1-1081 (Phonogram)	●	6.98	7.95	7.95		
200	200	290	CAROLE KING Tapestry Ode SP 77009 (A&M)	●	6.98	7.98	7.98	7.98	

TOP LPs & TAPE

A-Z (LISTED BY ARTISTS)

Abba	59	Blue Magic	181	Dr. Buzzard's Savannah Band	27	Bob James	77	Anne Murray	96	Lynyrd Skynyrd	13
Aerosmith	56, 185	Blue Oyster Cult	35	Dr. Hook	65	Al Jarreau	145	Willie Nelson	78	Car Wash	143
Mark Almond	176	Tommy Bolin	98	Bob Dylan	19	Jefferson Starship	11, 130	Ted Nugent	34, 90	Spinners	45
Ambrosia	91	Boston	18	Eagles	23	Waylon Jennings	94	Ohio Players	193	Staples	155
America	159	David Bowie	83	Earth, Wind & Fire	4, 184	Bros. Johnson	79	O'Jays	25	Starbuck	197
American Flyer	191	David Bromberg	149	E.L.O.	84	Quincy Jones	57	Osmonds	186, 189	Starz	123
Paul Anka	144	Captain & Tennille	58, 120	Emotions	89	K.C. & Sunshine	166	Orleans	30	Ringo Starr	123
Joan Armatrading	177	Carpenters	195	England Dan & John Ford Coley	20	Carole					



Tom Waits • Small Change

"The album's called SMALL CHANGE. It's all about ambulance drivers, night watchmen, ticket takers, street sweepers, tattoo parlors, stage door johnnies, shoe string hotels from New York City to Chicago, Buffalo, Los Angeles, all the way from Tuxedo Junction to swing town. Did it in five nights on the corner of Selma and Cahuenga." Produced by Bones Howe for Mr. Bones Productions, Inc.

On Asylum Records and Tapes.



Exclusively represented by Athena Artists (303) 399-8681



INFLATION, LABOR BLAMED

\$20 a Coming Tab For B'way Shows

NEW YORK—The price of most Broadway Theater tickets, forced upward by the inflationary spiral of the economy and contractual commitments to the unions is expected to reach an all-time high of \$20 per ticket by January.

Within the past few months prices have been moving gradually upward, and hit shows which once commanded a \$15 top price are now getting as much as \$17.50 per ticket. Among these are "Porgy & Bess," "My Fair Lady" and "Chicago." "Chorus Line" tickets have reached \$16.50 each, and the "The Wiz" is getting \$16 for its top priced tickets.

Among the first legitimate shows that will top the \$20 per ticket mark is the revival of "Fiddler On The Roof" with Zero Mostel, scheduled for a limited run at the Winter Garden Theater in December. Several other top grossing shows have al-

ready posted notices that they too will go to \$20 per ticket as of next January.

There have been some concert artists on Broadway that have commanded more than \$20 per ticket in the past. They have included Frank Sinatra and Diana Ross. A scheduled run by Bing Crosby in December at the Uris Theatre will get a \$25 per ticket top. However, this is the first time that legitimate shows will reach the \$20 mark.

Give Atlanta Keys

LOS ANGELES—Stanley Turrentine and Freddie Hubbard were presented the keys to the city of Atlanta Friday (8) by mayor Maynard Jackson. The day was officially declared "Jazz Day." They performed that evening at Atlanta's Fox Theater.

Stevie Wonder became the first American artist ever to enter Billboard's best-selling album chart at No. 1 last week with his "Songs Of Life" album. He also became the first artist to hit the charts at the top slot with a two-LP release. Elton John had previously done it with two different single LPs in 1975. Billboard's album charting goes back to 1948. ... Sutton, the major cutout distributor, staged \$2.99 sales on current hit LPs in Zayre's stores cross country to build traffic for schlock sales in the department last week. Lotsa radio spots were brought to back the promotion. ... The Dayton-based Elder Bierman department store chain sold the Wonder dual-pocket for \$6.66. ... Some Treasury stores in Texas also sold top \$6.98 LPs last week at \$2.99.

At presstime, the Capitol Records' warehouse employees strike (Billboard, Oct. 16) appeared going into its third week in Los Angeles. ... Will a former label president turned producer return to a top executive post with a label whose president wishes to take early retirement? ... Johnathan, David Lieberman's second eldest, and Jeff, Harvey Cooper's oldest son, were barmitzva'd recently. ... "Shake Your Booty" by K.C. & the Sunshine Band is in its 11th week on the singles' chart. Only Wings' "Silly Songs" can match the 1976 longevity. ... Shouldn't an independent label representative or two and several more rack and retail executives be added to the RIAA-NARM bar coding research committee?

Watch for a top level shakeup at a Los Angeles-based major label soon. The black ink figure keeps shrinking. ... Columbia says "Spirit" by Earth, Wind & Fire topped 1.25 million units moved the first week and headed for double platinum. ... Baby Washington's single, "Either You Have Me Or My Baby" is the first Lawton Records product on RCA's Sixth Avenue Records. ... Tv series stars making albums who were omitted from last week's story include Donny Most of "Happy Days" on UA and David Soul of "Starsky & Hutch" on Private Stock. ...

'Q' Retail Sales Bode Ill For Product

• Continued from page 1

greater clarity and separation. And new vinyl compounds for discrete disks offer greater distortion free-listening.

But the hook remains: if the pipeline is being shutoff, will the public have an opportunity to buy 4-channel music in the stores?

The Jim Greenwood stores would not be the first to dump 4-channel. Jason Gilman of the 10 Banana Stores in the San Francisco area dropped quad records and tape six months ago. Gilman found it hard to find a saleable selection of 4-channel.

Mike Spector, operator of the 10-store Spec's in the southern half of Florida, says his newest store in Gainesville, coming soon, will stock no quad. "LPs are selling very little. Tapes are a little better. It's generally all downhill," Spector adds.

Stu Schwartz of the 15-store Harmony Hut chain is higher on 4-channel tape. "I don't see how we could ever drop it. There's a steady market for tape. I don't know how we'd replace that traffic and volume," Schwartz says. Like many of his contemporaries, he bemoans the long-time lack of essential cooperation between software and hardware manufacturers.

Montgomery Ward's over-500 record/tape departments earlier this

year planned in-store 4-channel merchandising programs, spurred by a display to be worked out with Ovation Records' Dick Schory.

"We've had to drop the idea. Both software and hardware sales on quadraphonic are too slow. There seems to be less product available in new releases every month on 4-channel," Al Geigel of the monster retailer says.

Geigel and Howard Mason of Shillito's, the six department store chain out of Cincinnati, both feel that hardware sales falloff in adjacent departments in their stores tell the story.

Mason feels a lethargy in software from the manufacturer who is cutting down quad releases down to the local salesmen who call on him with very little new to sell.

Leonard Singer of the Circles and Cheap Record stores in the Phoenix area, who is also an independent label distributor, points out that Fantasy and Arista, once leaders in providing hit merchandise on quad, are no longer coming out with 4-channel simultaneously with stereo.

Rackjobbers Dave Siebert, Little Rock, Ark., and David Lieberman, Minneapolis, both with heavy roots in retailing, see little movement in 4-channel software.

Siebert, who also operates the Madcat retail stores, has deleted quad software from many of his retail racked accounts and admits his inventory at retail is very light.

Lieberman see quad sales today as just a "trace" when he reviews his overall sales, which include serving more than 250 Midwestern retailers from his one-stop.

Mike Reff of Everybody's Records, Portland eight store chain, cut quad inventory down from 33% to 50% depending upon the stores' sales histories six months ago.

John Marmaduke of the six store Hastings stores, based in Amarillo, Tex., feels the work put into 4-channel never paid off. He feels the decline of current releases in quad is a death knell.

Gary Barnard of the 13 Evolution stores in the Houston area says five

Arista's Point Blank did a muscular dystrophy concert in Houston sponsored jointly by KILT and the 7-11 stores. ... Sammy Price feted Oct. 7 in New York City on his 68th birthday, as "king of boogie woogie." It's his 53rd year as a jazz player. ... Woody Herman celebrates his 40th anniversary as a leader Nov. 20th at Carnegie Hall. Many of the players he introduced will return for the bash, some going back to the 1936 Isahm Jones days.

Barry Manilow headlines the Uris Theatre on Broadway for 12 nights starting Dec. 21. Lee Guber, Shelley Gross and Miles Lourie are presenters. ... Harry Maslin reportedly producing Janis Ian's next LP to be recorded in New York. ... The Bay City Rollers visit Los Angeles next week to tape the Merv Griffin, Tony Orlando and "Midnight Special" tvers. Abba here doing the same tv trip. ... David Perry, BBD&O producer, moderates a panel on music in commercials Tuesday (19) at J. Walter Thompson in New York. ... Jefferson Starship next album, "Flight Log," will be an anthology of Airplane, Hot Tuna and Starship and varied soloists, probably coming in early 1977. Grace Slick weds Skip Johnson in Hawaii next month. ... Dawnbreaker Music has signed publishing pacts with Pacific Music, Japan; Carlin Music, U.K. and Impact for South Africa. ... The Olivia Newton-John tv special airs Nov. 17 on ABC. ... Helen Reddy got a plug in the Sunday comic strip, "Motley's Crew."

Chicago has finally scored its first No. 1 single on the Billboard charts, after seven years of pop music superstardom, five No. 1 albums and 11 top 10 singles, with the mellow summery ballad "If You Leave Me Now."

To make the week even sweeter for the veteran group, its current platinum album, "Chicago X," which a few months ago broke a four-year string of No. 1 albums, has, due to the late-blooming nature of this second single, hung in the top 10 for 14 weeks. No Chicago album tops that since the long-running "Chicago II" of six years ago.

of the stores are down to nothing in quad album sales, while eight are "pretty good."

Barrie Bergman of the national Record Bar chain feels quad is "dead in the water." He intends to confer with his buyer, Fred Traub, to get a better handle on current 4-channel sales, but feels he will probably cut down inventory.

Dave Arnold of the seven store Brass Ear chain out of Seattle into the Midwest, says the stores average about 30 LP and tape titles each and will continue to stock those items. He says the sparse number of quad customers is balanced by the large unit sales they make every time they visit a store.

Alan Dulberger of the 1812 Overture chain in Milwaukee will continue to inventory 150 quad titles in both configurations. "They don't provide huge volume, but it's steady," he says.

Dave Rothfeld of Korvettes is the most hopeful. He sees blue sky in Angel's recent introduction of compatible quad-stereo albums and the rumor of a new SQ decoder. "People properly introduced to quad love it. We still need a one price-one direction disk," Rothfeld contends.

WELLS NOD TO MENTOR

NASHVILLE—The induction of Kitty Wells and Paul Cohen into the Country Music Hall of Fame—both on the same night—was nostalgically and historically significant. The late executive was instrumental in the early development of Wells' career, and the famed producer and country music pioneer signed her to Decca, now MCA Records. Her emotional, moving acceptance speech paid tribute to the role Cohen played in her career and life.



A Night At The Roxy, With Moxie.



June 28, 1976. A hot summer night on the Sunset Strip: Outside the Roxy, moguls gather. Kids cruise. Inside it's Blue Note Night and Blue Note is hitting a big, loud new note with one of the most spectacular live shows seen or heard on stage.

They're all there: Donald Byrd, Alphonse Mouzon, Ronnie Laws, Carmen McRae, Earl Klugh, Gene Harris, Bobby Hutcherson, John Lee, Gerry Brown—the greatest assemblage of soul, and jazz and progressive artists ever gathered under one label—and they're rocking

the Roxy with no signs of stopping. What a night.

And what a record! All captured live by producer George Butler, the entire historic night of power, and beauty is now an extraordinary 2-record set: "Blue Note Live At The Roxy." All the magic of what it was like to be there. From Rosko's opening introductions to the final notes of the Blue Note All-Stars jam—"Blue Note Live At The Roxy" is one hell of a collection expressed by some of the greatest artists in the world. And like a few other sensations, it happened in Hollywood.

**"Blue Note Live
At The Roxy"** BN-LA663-J2
**exclusively on
Blue Note Records
and Tapes. b**

The Definitive Disco Album

Spring Affair

Summer Fever



The Definitive Love Album

Autumn Changes

Winter Melody



Four Seasons Of Love

Donna Summer

The First Lady Of Love



OCLP 5003
Certified Gold



NBLP 7038
Shipped Gold



OCLP 5004
Certified Gold

Management:
Joyce Bogart & Dick Broder
Summer Nights, Inc.
Dick Broder Personal Management Inc.
9151 Sunset Blvd., Los Angeles, CA.
(213) 278-4071

An Oasis Recording on Casablanca  Records and Tapes.

Booking:
William Morris
XXX