

## Bar Coding For LPs Could Begin In 1977

By ROMAN KOZAK

NEW YORK—Major record manufacturers appear set to adopt a bar coding system on at least LPs sometime next year.

The main hurdle that remains is whether the manufacturers can agree with the coding groups, Universal Product Control Council (UPC) and Optical Character Recognition (OCR) on the numbering system and font most acceptable to the recording industry.

At a joint committee meeting of the RIAA and NARM here Thursday (2), the consensus was that the time has come for the record industry to join other industries in employing high speed electronic technology to keep track of product.

All major manufacturers were represented at the meeting held at the Essex House. The session followed a similar conclave held in Los Angeles Oct. 13.

Anticipated reluctance by artists and their mentors to a bar coding system never arose at the New York meeting after it was decided in the interim between the two meetings

that the bar code will never appear on the front of the jacket.

(Continued on page 68)

## BMI Bagging \$100,000 In Fees Via 900 Disco Clubs

By IS HOROWITZ

NEW YORK—BMI has licensed some 900 discotheques in the past year, with performance fees from this category of music user returning more than \$100,000 to the rights organization.

And new discos are being added to the BMI rolls at the rate of about 10 a week, says Robert J. Higgins, vice president in charge of licensing.

It was just over a year ago that BMI adopted a licensing schedule structured solely for dance locations using recorded music (Billboard, Oct. 18, 1975). The move was designed to formalize contractual relations for music in the burgeoning disco field.

At ASCAP, where the rights society has long used a license form

(Continued on page 18)

## Pilfer Study Points To 'Unlocked' Tape \$

By STEPHEN TRAIMAN

NEW YORK—Sales gains of 18% to 20% or more could be realized long term if prerecorded tape cases are unlocked, with profits depending on adequate store personnel, according to the first documented industry study of tape pilferage.

Although a cumulative increase in sales of 14% was realized in the 10-week test at two major chain operations, the trend continued upward at the end, notes Biruta McShane, vice president of marketing services for GRT Corp., who conducted the test with the cooperation of GRT

(Continued on page 32)

## SOLID THANKSGIVING LAUNCHING

# Holiday Sales Soaring; Dealers See Golden Yule

By JOHN SIPPEL

LOS ANGELES—Despite some abnormal cold and snow, the nation's chain record/tape/accessory retailers report an improved three-day post-Thanksgiving weekend sell-off that augurs well for the imminent Christmas holiday buying period.

The three-day vacation period traditionally offers a solid forecast of what will come between now and Dec. 25, hottest consumer buying period of the year.

Retail executives report sales as follows: Walt McNeer, Hastings six stores in the Southwest: "Up 30%. November was our best month. Records and tape continue good. We introduced collateral items, like greater variety of accessories, more blank tape, T-shirts, all of which are doing well."

Bob Higgins, Transworld Music, 14 stores and leased departments in the Northeast: "Up about 16%. Unexpected product like Boston and

(Continued on page 16)

## Country Acts Now Major TV Guests

By PAT NELSON

NASHVILLE—Once considered a "poor cousin" by many television network officials, producers and sponsors, the country entertainer has broken through the national tv barrier, with a record breaking amount of appearances on variety, talk and game shows.

Network and syndicated tv show officials, public relations and talent agency executives and major country music stars agree that country music is coming to the city via video as never before.

Many country entertainers who had doors slammed in their faces on New York and Los Angeles-based shows are now finding the doors are being opened for them by producers and hosts who are taking advantage

(Continued on page 40)

## Nixon Tapes Availability: Complexities

By MILDRED HALL

WASHINGTON — The availability of the Nixon conspiracy trial tapes for recording by Warner Communications or other labels in the near future is likely to fall victim to the increasing legal complications over the disposition of presidential tapes and documents.

This is true even though the recent

Supreme Court decision to review the former president's demand for control of all his White House tapes (around 900 of them) does not deal with the October ruling of the U.S. Appeals Court here, releasing the 28 Watergate conspiracy trial tapes for public use.

(Continued on page 12)

## EMI Coordinating 5 Latin Affiliates

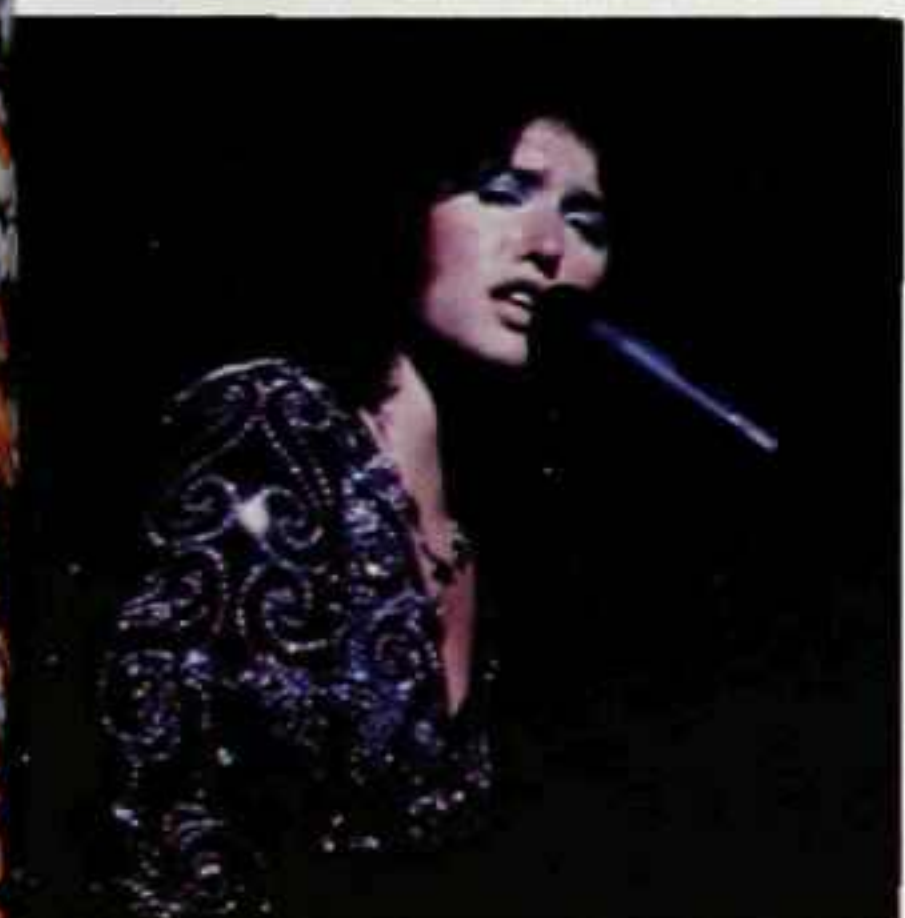
By AGUSTIN GURZA

LOS ANGELES—EMI has begun implementing a plan for coordinating its five Latin American affiliates in a centralized promotional and marketing thrust. The goal: to maximize the firm's potential in the flourishing Latin record business.

The essential features of the new campaign, revealed during a recent

visit by David Stockley, EMI's English-born a&r and marketing coordinator for Latin America, include the synchronized release of product, the centralized coordination of promotion and planning of artists' careers, increased development of merchandising aids, and an

(Continued on page 12)



MELISSA MANCHESTER's new album, "HELP IS ON THE WAY," (AL 4095) produced by Vini Poncia, is currently bulleting the charts while rapidly gaining acclaim as her best album ever. Melissa continues to delight audiences across the country on a major national concert tour, highlighted this past week by a triumphant homecoming appearance at New York's Avery Fisher Hall. Her new single from the album, "Monkey See, Monkey Do," has just been released. On ARISTA RECORDS. (Advertisement)



He was an Ohio State journalism dropout who went to Greenwich Village in 1962 and became a major catalyst in influencing a generation who believed and acted in the cause of human rights. "Chords Of Fame" is a two record set containing 24 songs by Phil Ochs: Songs that for many were the fuel that kept the fire of hope burning for an America that was changing. PHIL OCHS "CHORDS OF FAME" ON A&M RECORDS & TAPES. (SP 4599) (Advertisement)

# WEA wish you a Merry Christmas



We told him,  
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this time of the year."

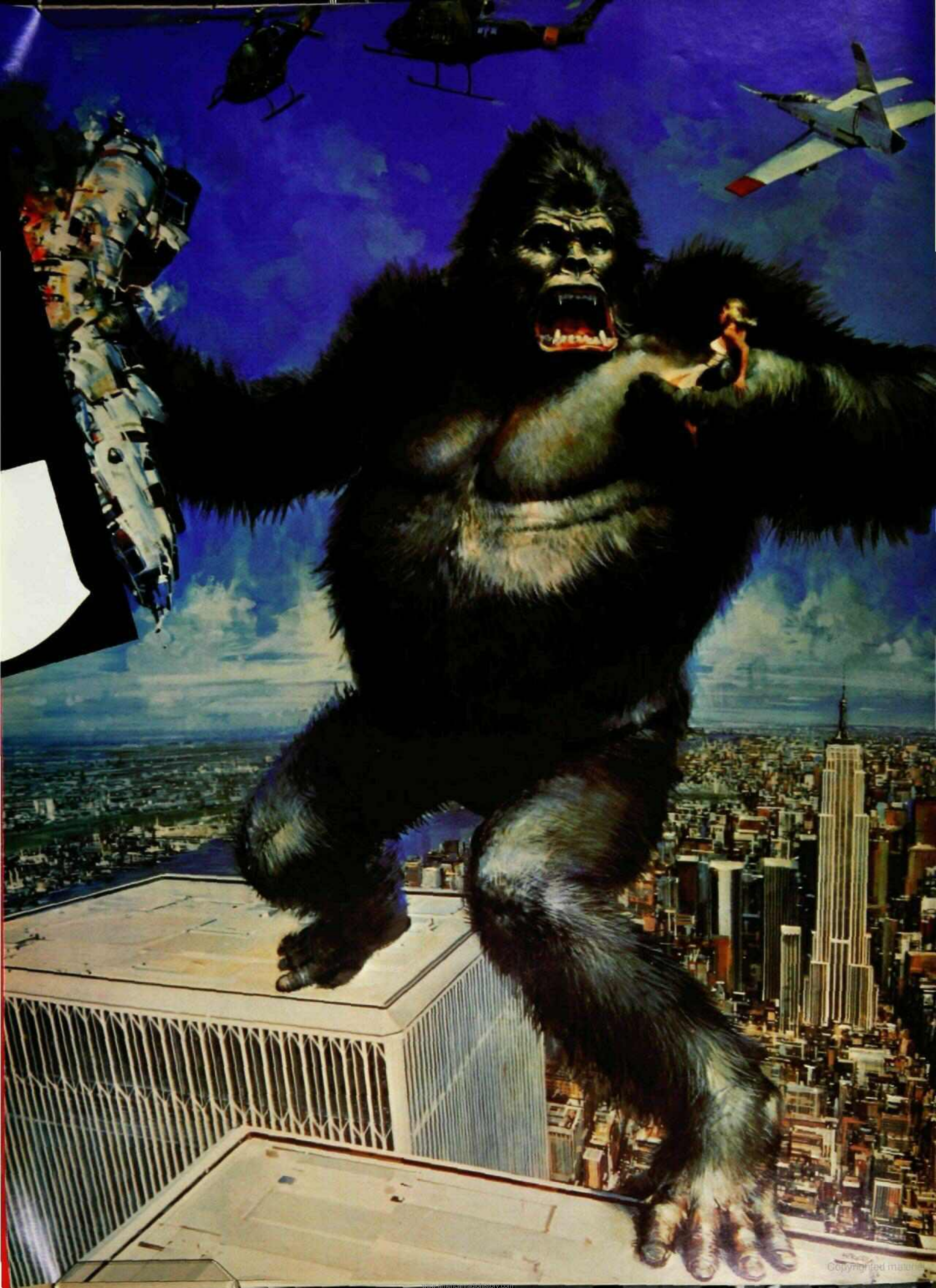
He told us we could

So...

# KING KONG

King Kong is on Warner/Reprise where he belongs.

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# UA Following CBS; Soundtracks Up \$1

By JOHN SIPPEL

LOS ANGELES—United Artists Records follows the lead of CBS Records (Billboard, Nov. 13) in raising its price \$1 on new soundtrack albums with the imminent release of two movie scores at \$7.98 suggested list for both the LP and tape.

Artie Mogull, UA Records president, emphasizes the price increase's importance in that the label expects to release a greater number of soundtrack packages in 1978 than it has in the past three years.

"Carrie," a horror film, the first \$7.98 LP, is a single-pocket album in current release with music by Pino Donaggio, who did the "Don't Look Now" background music for Nicholas Roeg. "Carrie" is produced by Brian DePalma, who did "Phantom Of The Paradise," which featured Paul Williams.

The second \$7.98 album is "Bound For Glory" a two-pocket album, spotlighting music by Leonard Rosenman the Academy Award winner who adapted and conducted the score based upon the songs of Woody Guthrie. David Carradine, who plays Guthrie, performs many of the Guthrie songs.

Expected at the turn of the year are two more track albums. "New York, New York" reprises the big band era of the forties, starring Liza Minnelli, Robert DeNiro and Georgie Auld. Kander & Ebb, who wrote "Cabaret," have provided original music, along with a host of big band arrangements. It will be a two-record set.

At about the same time, "Valentino," a single record album, featuring original music by Stanley Black, long-time London Records mood music conductor, will be released. Film is produced by Ken Russell.

The final two track albums released recently at a suggested \$6.98 LP and \$7.98 tape price were "Pink Panther Strikes Again" and "Rocky." Henry Mancini did the Panther score, which features Tom Jones on the vocals of "Come To Me." "Rocky" features a score by Bill Conti, who did "Harry and Tonto." Both are single pocket LPs.

## Audiofidelity In Major Expansion

By ROMAN KOZAK

NEW YORK—Audiofidelity Enterprises, the 28-year-old record group specializing in classical and jazz is expanding into the pop and disco field with a new label and talent division which encompasses three labels.

"Audiofidelity is a profitable company, but at present we have a share in only 20% of the market, with nothing in the remaining 80%. We have been sitting on our catalog, and our current move represents a step forward," says Bill Gallagher, president of Audiofidelity.

General manager of the new division will be Irv Lichtman (see Executive Turntable).

The first major release from the new division comes this week on the newly formed Ashtree Records label. It is a double album original cast recording of "Ipi Tombi," a black South African musical scheduled to open at New York's Harkness Theatre Jan. 12.

(Continued on page 18)

## SEEK GOVT. AID IN ASIA PIRACY WAR

SINGAPORE—The battle against record piracy continues to be waged in Southeast Asia, but success is only marginal.

Despite efforts by area record companies, supported by the International Federation of the Phonographic Industry, substantive gains are not expected until local governments give official sanction to the drive.

It so far seems hardly to engage the interest of authorities, says Malcolm C. Brown, regional supervisor for EMI Ltd. in Southeast Asia.

At an EMI management meeting here chaired by Brown, the nettling question of piracy once again absorbed much of the attention of

(Continued on page 48)

## Beatles LPs On Phonogram In Tie With TV Series

By PETER JONES

LONDON—The Beatles are to appear on a compilation album to be released here by Phonogram, and it will be the first time that any of the group's EMI recordings have been leased out.

The unique situation arises as a result of producer Tony Palmer, in finalizing his 17-part television series of pop music, agreeing with EMI for the use of "All You Need Is Love" on one of the soundtrack LPs. The song is also the title of the series.

Phonogram has worldwide release rights to the soundtrack which has now been trimmed to four 40-track double-albums. Release in the U.K. and on the Continent will be the end of February when Palmer's television series begins.

Release in other territories will be postponed until 1977, again tying with the screening of the lengthy

(Continued on page 8)

## Justice Praises C'right Revision

By MILDRED HALL

WASHINGTON — A Justice Dept. official has called the new copyright law's protection against record piracy "The greatest thing that ever happened," particularly the forfeiture provisions in both criminal and civil actions by the government.

"Piracy is easing off, but it is still a widespread practice, predominantly hitting recordings," says the Dept. official. (The Dept. policy permits naming of a spokesman only on official statements.)

He added that the Dept. is pleased with the credit given its part in reduction of the piracy cost, which RIAA some months back announced had dropped to half the peak losses in 1972-73.

In another part of the antipiracy program, an FBI spokesman confirmed hearsay in the trade that the Bureau has held special training classes to sharpen the investigative techniques of field agents tracking tape pirates. Classes have been held at Quantico, Va., and others will be held as needed.

The FBI spokesman could not say whether or not the Bureau would make use of the newest deterrent factor—the recently announced Audicom plan for subliminal encoding of legal recordings to distinguish them from pirate product.

(Continued on page 16)

## EDUCATION & DISCOVERY

# Radio Forum Pulls Record Attendance

By GERRY WOOD

NEW ORLEANS—Smashing records in the amount and quality of radio and record company personalities attending, Billboard's ninth annual International Radio Programming Forum blended education and discovery with the fabled fun of New Orleans Wednesday through Saturday (1-4).

A total of 602 registrants, from coast to coast and continent to continent attended their choice of 24 seminars, clinics, workshops and exhibits at the Marriott Hotel, featuring the latest technological equipment and awards presentations saluting the nation's top radio and record personnel.

The talent rich conclave showcased the opinions of six radio company presidents in a panel moderated by a recording company president, and a panel of four recording firm presidents moderated by a radio president. The unique two-hour panels dealt with the problems and promises of these two cross-pollinated industries and gave credence to the Forum's theme "Today's Look At Tomorrow."

The Jerry Greenbergs, Russ Regans, Barney Aleses, and Artie Mogulls of the record business rubbed elbows and swapped opin-

(Continued on page 68)

## L.A. Shoplifters Move On New Areas

LOS ANGELES — Organized shoplifting teams, which looted Los Angeles county record stores and departments of an estimated several million dollars worth of LPs in the past 24 months, are moving into adjacent Orange, San Bernardino and Riverside counties, law enforcement officers report.

The heat of federal and local surveillance, which has resulted in a number of arrests and several convictions in Los Angeles county, has booster teams out in the boondocks. First definite indication of their activity was the recent arrest of four men, Riccardo A. Mojica, Brett J. Darton, Michael David Daugherty

and Charles T. Masick, by the Huntington Beach police for theft of LPs from record departments in that area.

Detective Robert Sutherland of the Huntington Beach special enforcement detail, involving burglary and receivers of stolen property, says the shoplifting squads prey primarily upon unmanned record departments in discount chains.

It's known that suburban police are putting together a prosecution against another operation, which methodically stole 35 LPs from a department and then immediately sold the haul to a known fence.

(Continued on page 18)

## 'Porgy & Bess' Reverts To An Opera

By IS HOROWITZ

NEW YORK—Promoters of the hit Broadway production of Gershwin's "Porgy and Bess" have been careful to call it a musical rather than an opera lest theatergoers pass it by as egghead entertainment.

But when RCA Records began negotiating with performance unions to tape the cast presentation, economics as well as semantic niceties threw the balance toward labeling it an opera.

As such, sessions could be budgeted under symphonic formulas, with considerable savings in recording costs.

It took some argument with the AFM, but the musicians union finally agreed when it appeared that the alternative might be recording the work abroad.

In any case, the cast recording Nov. 22-24, proved far from a cheapie. Pit musicians were guaranteed six symphonic sessions at about \$125 each per session, including

pension & welfare, for the near 50 players. This, plus a guarantee of an additional \$100 a man or overtime payment, whichever was higher.

Under Actor's Equity rules, original cast recordings must pay cast members a full week's pay for each day of recording. But the operatic compromise worked out by RCA called for only one day of recording under that rule, and the remaining two days of sessions paid for under AFTRA rates, according to sessions scheduled.

In all, 20 hours of session time were used to tape the complete opera/musical at a total talent cost estimated at about \$85,000.

The three-record set was produced under the direction of Thomas Shepard, RCA vice president in charge of the Red Seal division.

It is the second complete "Porgy And Bess" to be recorded. London Records issued a version earlier this year directed by Lorin Maazel. Both Deutsche Grammophon and Columbia were unsuccessful bidders against RCA for the current production.

For RCA, the new "Porgy" represents its third recent involvement with the score. Released within the past few months are two jazz versions, one by Ray Charles and Cleo Laine, and the other by Joe Pass and Oscar Peterson on the distributed Pablo label.

Meanwhile, the show running at the Uris Theatre here moves to the Mark Hellinger Dec. 7 to continue its successful run.

(Continued on page 40)

## TV SOUND: A PROBLEM

# Country Acts Agree Sight Is Emphasized Over Tube's Audio

*This is another in a series on the dismal state of television sound. This week, major country artists discuss the problems they have faced in presenting their music on national programs.*

NASHVILLE — Major country music stars who appear regularly on television shows agree that poor television sound causes frustrations, production problems and quality loss. They also agree it's a problem that can be corrected in the studio and within the design of tv sets.

"They (broadcasters) don't care about the sound," comments Mel

Tillis, the CMA entertainer of the year and a frequent visitor to network and syndicated tv shows. "They're still celebrating the fact that they have a picture."

Tillis feels tv audio is far from being perfected and he believes the tv industry isn't overly concerned with it. "They don't take enough time with it. They say it's going to come out on a small speaker and it'll be okay. You want your tv appearances to sound almost as good as your records. And why not? They have the facilities to do that."

The MCA artist calls on the tv industry to spend more time and money on achieving a better sound.

"They've been thinking in one line only—and that's the picture," agrees Roy Clark, who has performed on countless network variety shows and his guest-hosted the "Tonight Show." "They've done everything in television manufacturing except improve the sound. As obvious as it is to people in the music business, I wonder if they have anyone in television manufacturing who even thinks along those lines."

Clark notes that tv audio is an FM signal that would be in a proper frequency range to provide much better sound without significant changes. "They've been making

GOES OFF CALENDAR

# A&M + Harrison: Pact That Failed

By JOHN SIPPEL

LOS ANGELES—The late September Superior Court suit brought by A&M Records against George Harrison's Dark Horse, seeking to dissolve their partnership in the label and asking \$10 million damages, is off-calendar by agreement of counsel. And the temporary restraining order against the defendant is dissolved.

The final Nov. 15 entry in the court docket probably opened the way for the release by Warner Bros. Records of "Thirty-Three & 1/3," an album which enters Billboard's best-selling Record & Tape chart this issue at 69 with a star.

There is no indication of an out-of-court settlement in the voluminous dossier accrued in less than two months. A&M at one point filed with the court a sheet, prepared by controller Jolene Burton, indicating that it had expended \$2,606,000 in an approximate two-year period under its partnership pact with Dark Horse, which included \$496,000 for operation of Dark Horse's U.S. operation.

A&M throughout the litigation had sought a court-appointed receiver to oversee the controversial partnership so that "the first George Harrison album" could not be given an unnamed competing label. Since May 1974, A&M stated it had received a total of eight albums from Harrison, including artists like Ravi Shankar, Jiva, Henry McCullough, Stairsteps and the Attitudes. A second Attitudes album was promised Aug. 26. A&M sent the contracted-for \$25,000 advance, but never got the album, it alleged.

But A&M's chief gripe was Harrison's failure to provide a first solo artist album by a July 26, 1976 contracted deadline. Harrison, too, lost out for failure to meet the deadline.

The \$1 million advance given Dark Horse under the binder converted to a loan at 9.5% annually when that deadline was breached. A&M alleged, too, that it lost much "face" in the industry when it did not release the Harrison solo album on time.

Harrison countered that he felt it would have been better to have delivered the album about Oct. 1 to meet the holiday buying season. He also claimed he had hepatitis which bedded him from May 30 to July 17 and, even thereafter, he was too weak for about a month from the illness to work.

A&M seemingly knew of a rift in the Dark Horse relationship, the court records show. In an affidavit, Warren Archer of Color Service, who handled color negatives for A&M album artwork, stated he was called by Bob Cato Aug. 29. Cato, working for Dark Horse, requested that film of cover and backliner art for all Dark Horse releases through A&M be delivered to Ed Thrasher of Warner Bros. Records.

In the last 12 days of September, two affidavits report that Dark Horse Records removed all of its furniture and office equipment and business records from its offices on the A&M lot.

Harrison in a filing claimed he felt the relationship between A&M and Dark Horse had become untenable and that he felt a label must feel a friendly rapport with an artist in order to do a proper job of marketing product.

Jerry Moss of A&M, in an affidavit, stated that when he drew up the partnership paper in Paris with Harrison, it was orally agreed that Harrison would contribute total involvement to the new label, but that

(Continued on page 53)

# Court Clears 3,300 Stax Tapes Sale

By ELTON WHISENHUNT

MEMPHIS—U.S. Bankruptcy Judge William B. Leffler has granted a petition permitting the trustee for bankrupt Stax Records to sell 3,300 master tapes to the highest bidder to help pay off its debts.

Trustee A.J. Calhoun submitted with the petition a proposed contract with American Broadcasting Co. in which ABC agrees to pay \$1 million and a percentage of sales for the tapes.

Judge Leffler said in his 11-page opinion:

"If the master tapes are not used the said tapes will depreciate in value. If they are used they would probably appreciate in value provided the records are properly distributed.

"No one has gone into the bank vault and listened to the master tapes to determine the number of tapes that are saleable, but there are those in the record industry interested in listening to see if they are marketable.

"Of the 3,300 tapes, it is possible that 850 would be valuable. It would require about four weeks for an expert to listen to and evaluate the tapes."

The petition allowing the trustee to sell the tapes appears certain to be appealed. Judge Leffler said he expects an appeal. In previous litigation, the judge valued the tapes at \$5 million.

The major creditors likely to appeal are CBS and Union Planters National Bank.

CBS has filed a proof of claim showing a secured debt of \$6,951,055 including interest owed CBS by Stax through last June 30. The bank has filed a similar claim for \$3.8 million.

CBS and the bank maintain that sale of the tapes to the highest bidder would cover little more than the debt owed CBS and would leave little or nothing for other unsecured creditors.

# Executive Turntable



Dennis



Meyer



Carrico



Conger

Lou Dennis has been upped to vice president and director of sales at Warner Bros. Records, Burbank, from national sales manager. Dennis joined the company in 1967 as district sales manager for the East Coast. . . . At A&M Records, Los Angeles, Andrew Meyer returns after a year's leave of absence to the post of administrative assistant to Jerry Moss, president of the label. Meyer formerly worked as executive director of p.r. for A&M. . . .

Phonogram/Mercury and Arista have coincidentally exchanged national promotion vice presidents. Phonogram's appointment of David Carrico to that post in Chicago completes the move in which Stan Conger, formerly with Phonogram, replaced Carrico at Arista. Bob Chiado, Phonogram's St. Louis/Kansas City regional promotion director, moves to the Chicago/Milwaukee markets. His vacated post is filled by Mike Holmes, formerly with Father and Sons one-stop in Indianapolis. Jerry Gillespie leaves MGB Productions to join Phonogram/Mercury's Nashville, country a&r staff. . . .

Don Conger has been named director, South Central operations for Casablanca Record and Filmworks, Dallas. Conger joined the company several months ago in the pop promotion department. . . . Buddy Huey has been named director of a&r for Word/Myrrah Records, Waco, Tex. . . . At Pickwick International, Woodbury, Long Island, Michael Milrod named to handle national pop and MOR promotion for the PIP/Groove Merchant labels. . . . Robert Nichols promoted to head of T.K. Productions public relations department, Hialeah, Fla. . . .

Caroline Prutzman appointed tour publicist for ABC Records East Coast operations, New York. She was secretary to the East Coast manager of publicity.

Allan Tepper appointed assistant professional manager at Dick James Music, New York. He will handle publishing in that area. . . . Allan Sanford named head of print production at MPL Communications Inc., New York. He goes to the publishing company from Hanson Publications Inc. . . . Irv Lichtman joins Audiofidelity Enterprises, New York, as general manager of new label and talent division. He moves from New York Times Music Corp. where he was professional manager. . . . Elaine Crockett promoted to executive vice president at Danny Davis Productions, Nashville. . . . Robert C. Schneider promoted to vice president, corporate operations at Western Merchandisers Inc., Amarillo, Tex. . . . Marvin Paris appointed national sales manager of Garrard, Plainview, N.Y. He was most recently marketing vice president of Superex. . . . Roger Jacobi, Milwaukee's 1912 Overture Records & Tape chain, elevated from general manager to vice president in charge of operations. . . . Jack Pender appointed Midwest sales manager in Chicago for Maxwell Corp. of America. He shifts from Capitol Magnetics.

★ ★ ★



Huey



Lichtman

# Black Acts Get Break As RCA Shifts A&R Depts.

LOS ANGELES—RCA Records, by combining its a&r departments, will now offer its black acts greater potential for hit records, reports Mike Berniker, a&r division vice president.

Berniker believes that with both black and white acts hanging together under the same a&r banner,

RCA's black acts will receive the same attention and direction of its pop acts. He feels this will create a better climate for hit records.

He is simultaneously revamping the a&r department, signing more black acts and looking at new producers, another important element for hits, he says.

The label currently has five in-house producers, who also have other designated duties within the company. To date, in-house producers include Alan Abrahams, West Coast executive producer; Jerome Casper, new to the a&r staff from Atlantic Records; Neil Portnow, Mike Lipskin and Berniker, who says he is a producer by trade but notes that he will not be producing acts at this time because of other responsibilities.

Gaspar, the only black producer on staff, will not only produce r&b acts, but according to Berniker, "I want him to produce some of our pop acts because there are several who need what he has to offer."

"We will also use a lot of outside producers," Berniker says. As to where these producers are to be found, he notes: "I try to keep as current as possible on who is doing what with whom in order to make the proper marriages of producers and artists. I must constantly be

(Continued on page 39)

# POLYGRAM TO TAKE OVER BASF LABEL?

By WOLFGANG SPAHR

HAMBURG—Negotiations between BASF and the Polygram group for the transfer of BASF's entire music division to the German Metronome company, a Polygram affiliate, are reported at an advanced stage.

Since July there has been speculation about BASF's future involvement in the international music industry, following a press statement that BASF was "checking out the possibility of transferring its record and prerecorded tape division to another record group."

For a time it seemed BASF might

(Continued on page 47)

## In This Issue

CAMPUS.....	28
CLASSICAL.....	37
COUNTRY.....	40
DISCOS.....	29
INTERNATIONAL.....	47
JAZZ.....	46
JUKEBOX.....	53
LATE.....	50
MARKETPLACE.....	52, 53
RADIO.....	20
SOUL.....	38
SOUND BUSINESS.....	56
TALENT.....	26
TAPE/AUDIO/VIDEO.....	32

FEATURES	
Stock Market Quotations.....	10
Vox Jox.....	24
Studio Track.....	56
Disco Action.....	30
Inside Track.....	68

CHARTS	
Boxoffice.....	28
Bubbling Under	
Hot 100/Top LPs.....	24
Latin LPs.....	50
Hits of the World.....	51
Hot Soul Singles.....	38
Soul LPs.....	39
Hot Country Singles.....	42
Hot Country LPs.....	44
Hot 100.....	62
New LP/Tape Releases.....	54, 55
Top 50 Easy Listening.....	37
Rock Singles/LPs Best Sellers.....	56
Top LPs.....	64, 66

RECORD REVIEWS	
Singles Radio Action.....	22, 23
Album Radio Action.....	25
Album Reviews.....	58
Singles Reviews.....	60

# NARAS Members Vote For Grammys

LOS ANGELES—Voting members of NARAS have begun the first round of balloting to select this year's outstanding recording achievements which will be honored at the 19th Grammy Awards in February.

The Academy's voting membership, composed of those who have been actively involved in the creation of phonograph recordings, will be nominating in 38 general membership categories and 11 craft categories, the latter voted on by special committees of arrangers, engineers, producers, artists and annotators.

The total of 6,000 entries sub-

mitted in all categories marks the highest number ever entered in the 19-year history of the Grammy Awards.

The 49 categories, also a record number for the event, span fields such as pop/rock, r&b, country, jazz, Latin, classical, spoken and documentary and composing.

Results of the first-round voting will be announced in early January. A second ballot will then determine the final Grammy-winning recordings which will be disclosed on the live Grammy Awards telecast over CBS-TV Saturday, Feb. 19.

# Disks & Tapes Seized By FBI In Puerto Rico Raid

By LORRAINE BLASOR

SAN JUAN—Records and tapes, allegedly illegally duplicated, were discovered at Montilla Records here in a raid by FBI agents, according to an FBI source. Montilla is one of Puerto Rico's top record manufacturers.

The search uncovered a large quantity of records and 8-track tapes alleged to have been manufactured in violation of U.S. copyright law. Seized were machinery used in the

production and testing of these sound recordings as well as raw materials used in the manufacturing process, the source said.

The same day of the search, authorized by U.S. Magistrate Juan Perez Jimenez, Philadelphia FBI agents made a related seizure of similar sound recordings alleged to have been reproduced at the Montilla plant in Canovanas, the source

(Continued on page 50)

**"Say You'll Stay Until Tomorrow?"**



**A single request  
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New from Tom Jones.  
On Epic/MAM Records.**

# Billboard

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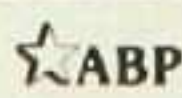
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Vol. 88 No. 50

## General News

# Reconstruct Old Beatles Tape

NEW YORK—A massive "reconstruction" job utilizing sophisticated studio equipment is converting an early '60s Beatles performance on a mono tape into viably commercial product. It was "literally split into 16 tracks," with instruments and vocals separated track by track.

Originally recorded at the Star Club in Hamburg, Germany, on a ¼-track Grundig home recorder at 3¼ i.p.s. with a single dynamic microphone, the live recording is now in the possession of Double H Licensing Corp., headed by Lee Halpern here.

The firm obtained worldwide distribution rights to the tape from the U.K.-based Lingasong label, whose managing director, Paul Murphy, assures that all legal clearances have been obtained.

Doubts arose concerning the quality of the material, including comments from George Harrison while he was here on a recent promotional tour. He recalls hearing the original tapes on which the quality was so poor that he doubted anyone would seek to release the material.

Larry Grossberg, a principal of Martin Audio/Video and the newly formed A Promotional Experience, took on the "reconstruction project"

## Hamburg Songs Will Be Issued By Double H Co.

By STEPHEN TRAIMAN

as director of production and engineering, working with "exotic processing equipment" at Soundidea Studios here.

Early last week more than 20 of the tape's 28 cuts had been processed, including covers of top rock classics and such unusual numbers as "Red Sails In The Sunset," "Shimmy Shimmy," "A Taste Of Honey," "Your Feet's Too Big," "Be Bop A Lula," "Roll Over Beethoven" and "Long Tall Sally."

With the assistance of Jim Ziph on mixing and Cathy Dennis, Grossberg separated the track-by-track information using Burwen, dbx and Dolby noise suppressors, UREI compressors and limiters, Orban Farasound and API dynamic sibilance controllers, API equalizers, Kepex Noise gates, Audio Design spectrum analyzer and an Orban stereo synthesizer.

A special group of new Ashley parametric equalizers capable of selecting or suppressing frequencies of

.05 of an octave was extremely valuable in recouping practically all the rhythm tracks and bringing out substantial lead voices and background vocals when they were apparently drowned out by general extraneous sounds, Grossberg says.

The trio will be back in the studio this week for final processing and editing, and Grossberg strongly feels the recordings in their present state "are definitely musically and audibly acceptable. Their historic significance is overwhelming, especially when you consider they sing many songs never commercially available."

Double H's Halpern is just as enthusiastic, and is working with Grossberg on sequencing the tapes. It is still undecided as to whether the material will be released in single LPs or multiple sets.

"I think we've got property for the next 20 years and we might as well do it right," Halpern comments on the significant costs involved in the production. "It's a matter of love and economics."

His ERH Sales firm is responsible for manufacturing the product, including cover artwork, tape duplication and packaging, with Double M handling global distribution.

# Sound Effects Protected—Court A California Statute Is Specific, Judge Sauer Rules

LOS ANGELES—An important inclusion was added to law governing recorded sound piracy when Municipal Judge Michael Sauer ruled specifically that originally recorded sound in the form of sound effect albums was covered in California state statute 653-H.

Sauer upheld the contention of Deputy City Attorney Ron Robinson of City Attorney Burt Pines' staff Tuesday (30), who argued that the constitutionality of California's sound piracy law rests upon property rights inherent in the recording of sound, not in the nature of sounds which may be recorded.

The prosecution of Frank Donovan and West Coast Audio Visual Corp. is also important in that it charges the defendant with 95 counts of sound piracy on disk. It is probably the first such court action involving disk piracy.

Myles Mattenson, representing the defendant, had sought a demurrer, arguing that the law covered recorded performances by talent and not sound effects.

Investigation in early 1976 by local enforcement officers attached to Pines' department of inventory at Rare Records and RR Distributing, both in Glendale, uncovered three albums, one packaging of soundtracks from "Duel In The Sun" and "Forever Amber" on the Cinema label and two albums on the Sound Effects label. With expertise provided by RIAA, enforcement officers were able to authenticate the source of the Sound Effects albums as an Elektra album and a Major Records release.

Judge Ronald George of Municipal Court provided a search warrant June 10, with which enforcement officers entered Suite 114, 20944 Sherman Way, which was identified as

the base of West Coast Audio Visual Corp., operated by Frank Donovan in Canoga Park.

Sauer agreed with Robinson's contention in his opposition to the demurrer motion by Mattenson where he quotes Section 653 (H) which states: "Every person is guilty of a public offense who knowingly and willfully transfers or causes to be transferred any sounds that have been recorded." Sauer says he felt the thrust of the legislative attempt to thwart sound piracy was the whole issue of copying sound.

The case will go to trial here Feb. 22, 1977.

## Court Halts ABC's Jim Croce Product

NEW YORK—A preliminary injunction barring further manufacture of Jim Croce product by ABC Records has been granted by Justice Nathaniel T. Helman of the New York Supreme Court here.

Petitioner was Cashwest Productions and Blendingwell Music.

The injunction is an outgrowth of action taken by Cashwest and Blendingwell against ABC and American Broadcasting Music in early 1976 for the return of masters.

It relates to all Croce masters released by ABC since 1972, when the agreement was signed. Cashwest licensed the masters to ABC for the U.S. and Canada, but the agreement expired.

Alan M. Schultz  
U.S. Army  
Grafenwoehr, West Germany

## Letters To The Editor

Dear Sir:

May I express my personal appreciation for the splendid CISAC supplement in the Nov. 6 issue of Billboard.

As one who has covered the circuit, the recognition of many phases of societal operations "ringing true" suggests that it may be of substantial help to people involved in the creative music process towards understanding the other side of the coin—how the money goes round.

Israel Diamond  
Systems Consultant  
Information Systems Department  
ASCAP, New York

Our local PX here in Graf is the only available source I have of getting cassettes of which there are very few and 45s which are non-existent here. The only way I can tell if a new 45 is out now is by reading your magazine or listening to American Top 40 on AFN-AM.

Economically, the products are way over priced for my budget. Prices are \$10 for a cassette and about \$2.50 per 45.

Alan M. Schultz  
U.S. Army  
Grafenwoehr, West Germany

Dear Sir:

The reason I'm writing you is that there is a problem here that maybe you can help with.

I'm currently in the U.S. Army stationed here in Germany and will probably be here for the next three years.

The problem is that since I've been here, it has been hard for me to get cassettes and 45s. I believe the fault doesn't lie with the Army and Air Force Exchange Service, but with the distributors and record companies involved. Rather than write to each record company, (since I'm currently a subscriber to your magazine) you could, via your magazine, inform the record companies and distributors to distribute the 45s and cassettes more widely and in more supply to us in overseas areas.

Dear Sir:

Anything anyone ever wanted to know about the world action of music rights organizations but might have been afraid to ask is beautifully and precisely set forth in Billboard's CISAC 50 Years Of Protecting Intellectual Property Rights section of your publication's Nov. 6, 1976 issue.

Always eager to learn, I'm devouring the reports on each society and organization, paragraph by paragraph, and I assure you that for quick, easy and accurate reference, my personal copy will never be more than a fingertip away.

Congratulations to you and the Billboard staff on a job well done!

W. F. Myers  
Vice President, Executive Administrator  
SESAC

## Beatles LPs

• Continued from page 5 series. So far, it is said, 28 countries have signed to take the series.

While negotiations for clearance on the music are still going on, the sets are likely to be split into four categories: r&b/soul; rock 'n' roll; pop and easy rock; and easy listening. The BBC was originally to have taken the 17-hour series but Palmer withdrew his offer after executive there asked for the right of editorial control. ITV then bought the rights.



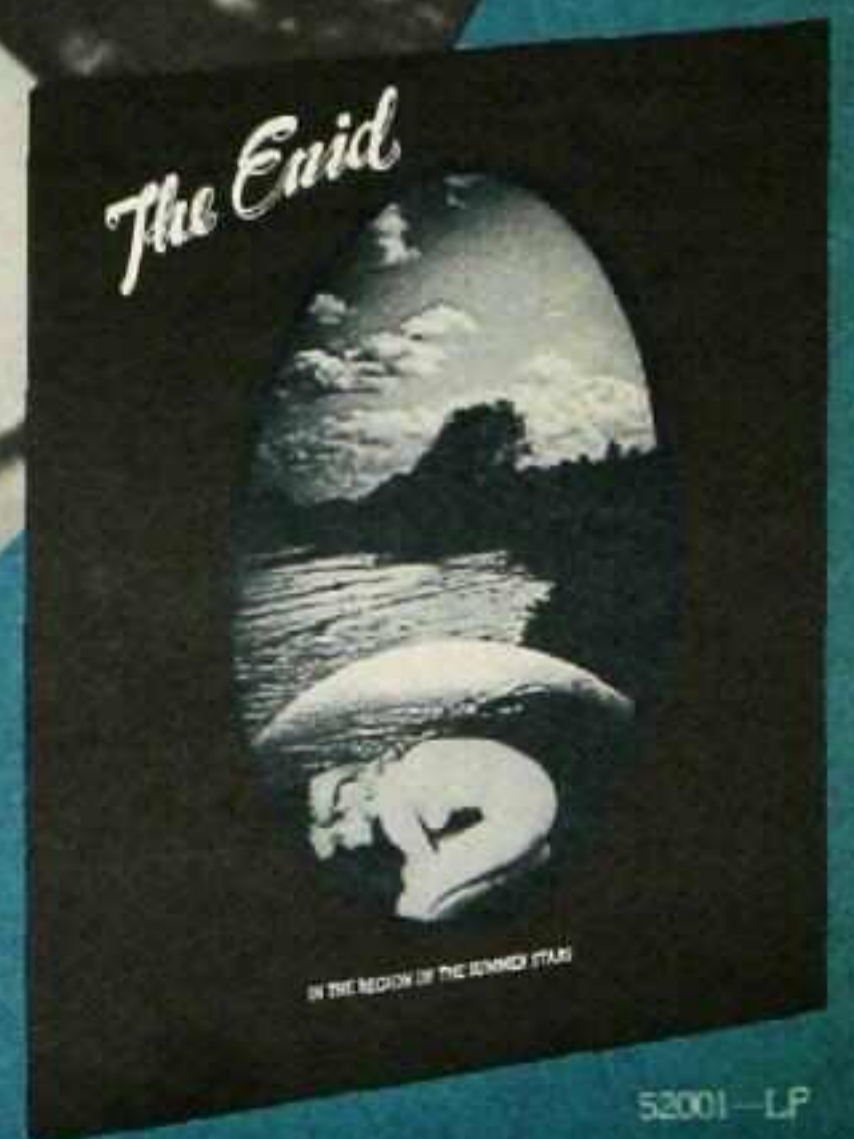
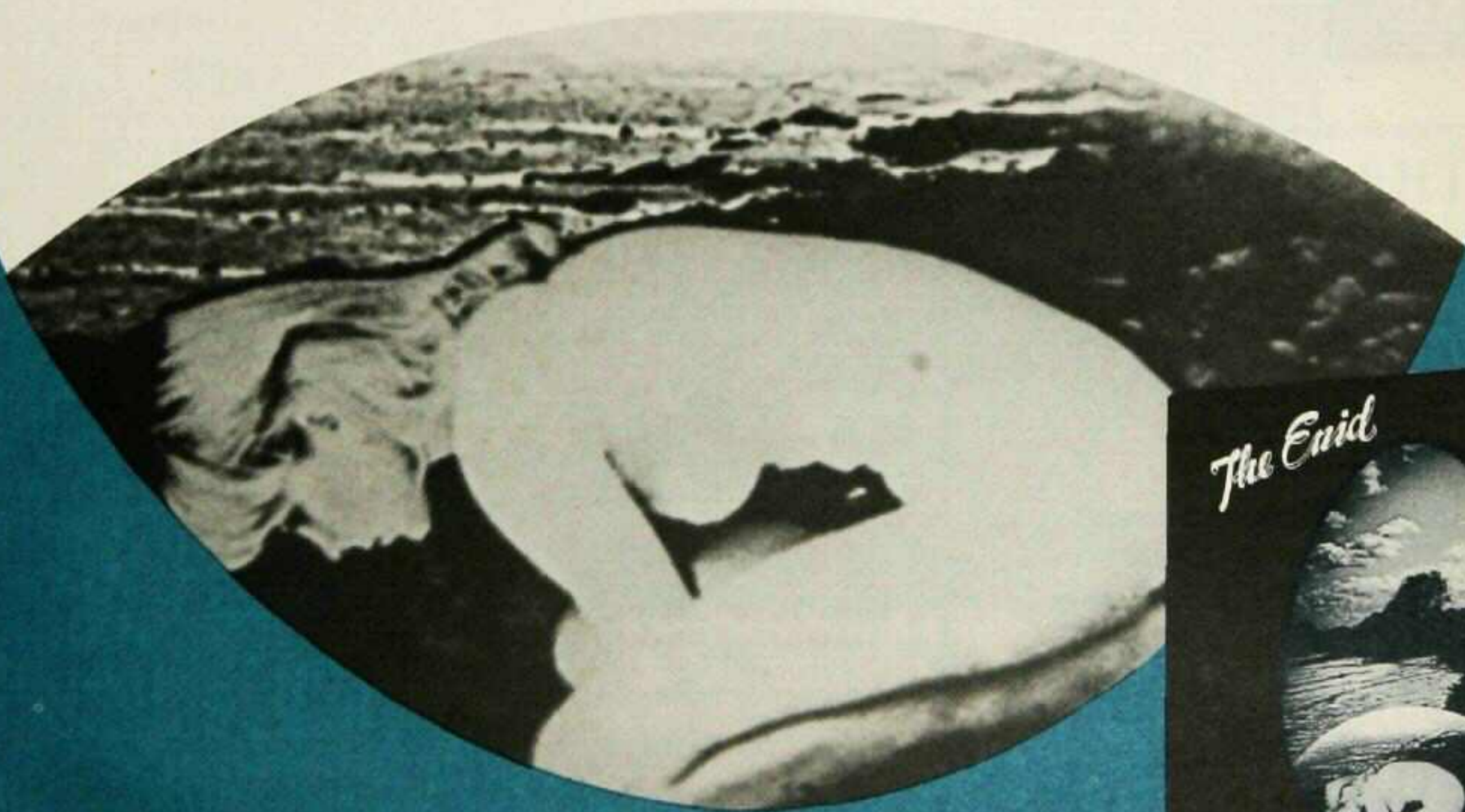
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Robert John Godfrey, The Enid



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## L.A. NARAS In Players Awards

LOS ANGELES—The Los Angeles chapter of NARAS has awarded "Most Valuable Players" certificates to 22 studio musicians and background singers for consistently outstanding performances on recording sessions throughout the year.

The winners were selected by ballots sent to members of the chapter here who themselves are musicians, singers, producers, engineers, conductors or arrangers.

Honored with certificates at an awards banquet Nov. 20 at the Beverly Hilton Hotel were Reenie Press, Ray Brown, James Getzoff, Dominic Fera, Dennis Budimir, Michael Lang, Ronny Lang, Gene Cipriano, Sally Stevens, Allan Harshman, Louise DiTullio, Tommy Morga, Chuck Domanico, Chuck Findley, Dick Nash, Vince DeRosa, Tommy Johnson, Gerald Vinci, Edgar Lustgarten, Emil Richards, Hal Blaine and Ron Hicklin.

The event, exclusive to NARAS' L.A. chapter which has sponsored awards for four consecutive years, was hosted by Jack Elliott and highlighted with performances by the Jerome Richardson Quintet, Jackie

(Continued on page 68)

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## Inflation a Blow To Italian Firms

By DANIELE CAROLI

MILAN—The cost of purchasing foreign currency is constantly increasing for the Italian industry and the present inflation rate suggests that this trend will continue—it now costs 41% more than a year ago to send money abroad.

All Western country currencies are involved but the U.S. dollar most closely concerns the record industry and music publishing because of its effect on licensing contracts and royalty payments to American companies.

In the first months of 1976, \$1 cost 650 lira. Today, the price is up to 860 lira, so that the lira has lost some 32% against the U.S. currency in less than a year.

So any imported product, as well as payment of royalties or minimum royalty guarantees, is now charged at an added cost of 32% for Italian companies, while foreign licenses and exporters just receive the amount agreed upon.

Besides such heavy consequences of the lira devaluation, an additional

burden has been represented by the compulsory 50% deposit, without interest for a period of three months, on any payment in excess of \$116 (100,000 lira) to foreign countries. This strongly-criticized government measure, effective since May 3, 1976, will be revoked by May of next year.

Until then the deposit is gradually being reduced, but it still involves an approximate 2.3% interest loss during the withholding period.

Recently, after a temporary 10% duty to be paid on any purchase of foreign currency had been withdrawn, a 7% duty of the same type was imposed by the Italian government. This is in force for four months and actually involves an additional 7% tax to be paid when buying foreign currency to send abroad.

All things considered, if an Italian company spent 100% in 1975 to send money abroad, now it has to spend 141%—taking into account lira devaluation, duty on currency purchase and interest loss from the compulsory deposit.

A 41% increase is proving more and more unbearable for companies dealing with licensed or imported product from abroad. But there are other difficulties making relations with foreign companies very hard for Italian licensees.

As regards royalty advances, the banks have to ask for the Italian Exchange Bureau's permission before paying and it takes months to receive a reply. One of the leading Italian record companies has not yet been able to pay the 1976 advance monies to its foreign affiliates—and still does not know whether its bank will be allowed to pay.

It could pay the due royalties instead, as banks are authorized to make royalty payments and so. But again it is with long delays.

## YETNIKOFF KEYNOTER AT 1977 NARM

NEW YORK—Keynote speaker at the 19th annual NARM Convention will be Walter Yetnikoff, president of the CBS Records Group March 5. He will open the business program of the confab at the Century Plaza Hotel in Los Angeles.

Theme of this year's convention is "A Century Of Sound," in celebration of the 100th anniversary of the invention of recorded sound.

## Billboard Late? Blame a Strike

NEW YORK—If you're one of the subscribers perturbed over receiving Billboard one day later than usual, please be patient.

The advent of the United Parcel Strike in 15 Eastern states three months ago slowed down the delivery of parcels and is now creating mail service overloads.

According to Jack Shurman, vice president of circulation for Billboard, deliveries have been severely hampered all the way east of the Mississippi River, and the expected holiday season rush should compound deliveries further.

Shurman emphasizes that Billboard is doing everything possible to speed up service.

## Market Quotations

As of closing, Thursday, December 2, 1976

1975 High	Low	NAME	P-E	(Sales 100s)	High	Low	Close	Change
40%	19%	ABC	16	209	38%	38%	38%	+
9%	4%	Ampex	11	224	6%	6%	6%	+
9%	2%	Automatic Radio	3	76	6	5%	5%	-
61	46%	CBS	10	190	56	55%	55%	Unch
7%	4%	Columbia Pictures	2	-	-	6%	6%	Unch
16%	8%	Craig Corp.	3	16	13%	12%	12%	-
63	41%	Disney, Walt	18	234	43%	43%	43%	-
5%	2%	EMI	8	37	3%	3%	3%	+
26%	14%	Gulf + Western	4	1274	17	16%	17	+
7%	3%	Handyman	9	87	4%	4%	4%	+
27	14%	Harman Industries	6	40	24%	24%	24%	+
8%	3%	K-Tel	4	6	4%	4%	4%	+
11%	6%	Lafayette Radio	6	27	7%	7%	7%	+
25%	19%	Matsushita Electronics	10	1	19%	19%	19%	Unch
38%	25%	MCA	6	266	35%	34%	35%	+ 1%
15%	12%	MGM	6	52	14%	13%	13%	-
66%	52%	3M	21	467	56%	55%	55%	- 1%
4%	1%	Morse Electro Products	-	-	-	2%	2%	Unch
59	49%	Motorola	20	186	53%	52	52	-
33%	19%	North American Philips	7	29	28%	28%	28%	Unch
23%	14%	Pickwick International	8	48	16%	16%	16%	+
6%	2%	Playboy	11	42	5%	5%	5%	+
30%	18%	RCA	13	399	25%	25	25%	-
11%	7%	Sony	19	2594	8	7%	7%	-
40%	16	Superscope	6	31	19%	19%	19%	-
47%	26%	Tandy	10	1149	38	37%	37%	-
10%	5%	Telexor	5	13	7%	6%	6%	-
4%	1%	Telex	14	125	2%	2%	2%	Unch
7%	2%	Tenna	8	74	3%	3%	3%	Unch
14	8%	Transamerica	9	569	14	13%	13%	Unch
15	8%	20th Century	9	341	10%	9%	10	+
25%	17%	Warner Communications	21	36	22%	22%	22%	+
40%	23%	Zenith	12	153	26%	25%	26	Unch

### OVER THE COUNTER

P-E	Sales	Bid	Ask
54	27	1%	2%
4	4	8%	8%
30	8	2%	3%
3	1	1%	1%
3	2.1	13/16	1 1/16
5	5	4%	4%
7	8	2%	2%

### OVER THE COUNTER

P-E	Sales	Bid	Ask
4	19	10%	10%
7	48	20%	21
-	5	%	1
26	5	3%	3%
10	2	1%	2%
-	-	%	%

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.

## 2 ORGANIZATIONS IRATE

# Women Rebel Over Album Cover 'Art'

By ED HARRISON

LOS ANGELES—Two California women's groups charge that the record industry is offensively depicting women through "images of physical and sexual violence" in advertising and album covers. The organizations are demanding that labels cancel all offensive advertising and withdraw explicit and implicit covers from retail outlets or be faced with a statewide boycott.

California Now, Inc. of the National Organization for Women and Women Against Violence Against Women have specifically cited WEA International as one of the prime offenders. Initial action was taken in June when Women Against Violence had Atlantic Records remove a Rolling Stones "Black And Blue" billboard from the Sunset Strip because of its violent and abusive content, the group claims.

Sue Ann Dewing, Now coordinator in San Diego, says, "Sexually violent album covers reinforce the attitudes of rape victims that this kind of behavior is condoned. This portrayal must be stopped."

Atlantic Records, Electra Records, Warner Bros. Records and Warner Communications have been urged by the two groups to remove all offending album covers from racks by Dec. 15 or be threatened with a boycott of its Atco, Atlantic, Asylum, Electra, Nonesuch, Reprise and Warner Bros. products.

Other labels including Vantage, United Artists, 20th Century, RCA, Phonogram, Motown, London, Columbia, Epic, Chelsea, Capricorn,

Buddah, ABC, Amherst, Arista and MCA have been warned in writing that future campaigns will be directed against them should they continue promoting their products with sexually violent graphics, Now claims.

"The record companies must take responsibility for all advertising, publishing and anything else associated with it. They must realize their current policies are depicting women in a bad light. The boycott is a visible way women can show they are serious," says Dewing.

Members of both groups claim they thumbed through the racks of major retail outlets and came up with 48 albums containing explicit or implied sexual references. Among the albums they found most abusive were: "Cut The Cake," Average White Band on Atlantic; "Juicy Fruit," Isaac Hayes on ABC; "Snake Hips," Mullins on ABC; "In The Can," Flash on Capitol; "Choice Cuts," Pure Food & Drug Act on Epic; "Best Of New York City," on Chelsea; "Sneakin' Sally Thru The Alley," Robert Palmer on Island; "Honey," Ohio Players on Mercury; "Do You Wanna Do A Thing," Bloodstone on London; "Jump On It," Montrose on Warner Bros.; "Night Fever," Fatback Band on Spring; "Wild Angel," Nelson Slater on RCA and the Ohio Players' "Ecstasy" on Westbound.

"We are constantly seeing women being abused, raped and gang-raped implied by use of suggestive poses, whips and chains," says group official. (Continued on page 10)

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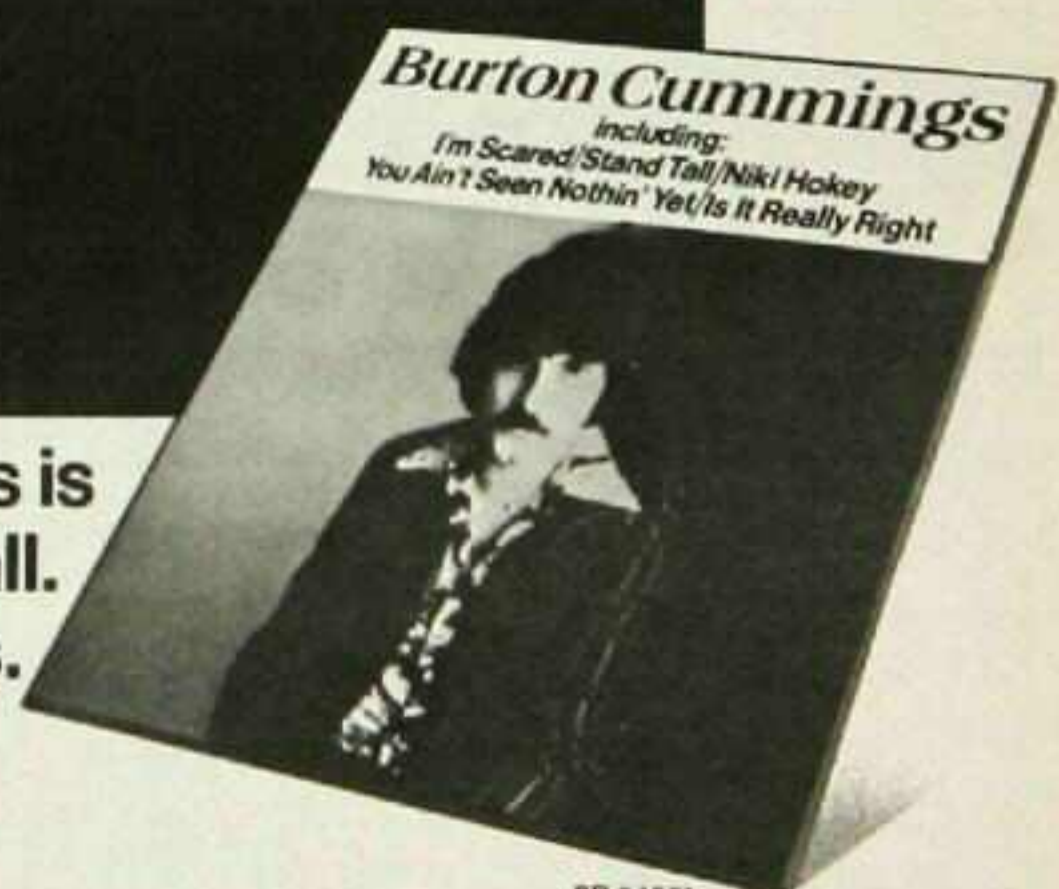
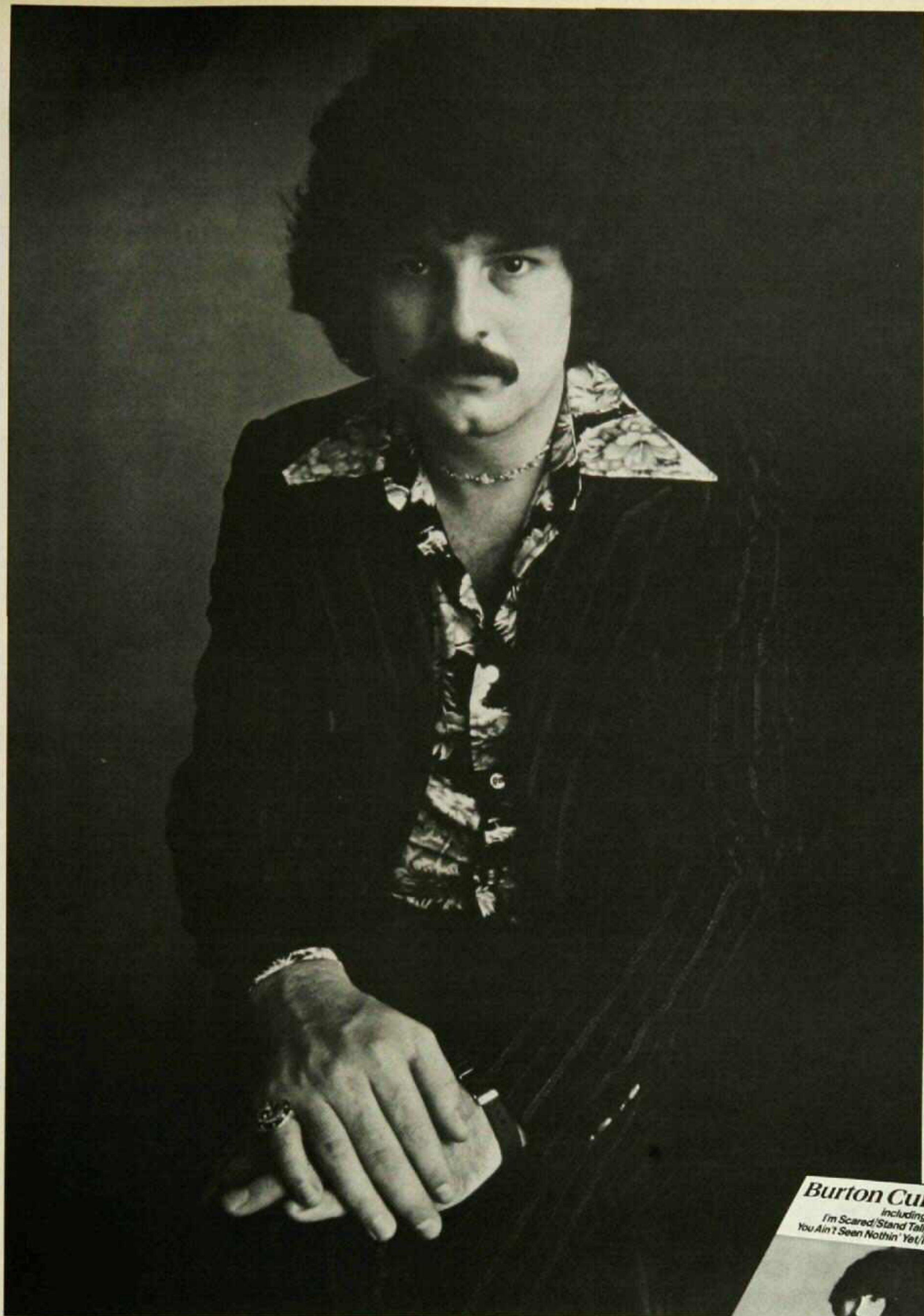
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# EMI Projecting Coordination Of Its Key 5 Latin Affiliates

• Continued from page 1

effort to standardize radio airplay in different nations.

"There's no question that we are experiencing a boom in the Latin market," declares Stockley. "But it has the potential of being very much bigger than it is. At EMI we came to the conclusion that if we were doing well without any concentrated continent-wide effort, it was time we began coordinating things."

That simple but crucial conclusion led to EMI's first Latin label managers meeting earlier this year where "people involved in the day-to-day operation of the affiliates" put their heads together and came up with a kind of "Common Market" patterned after the successful EAR (European a&r), EMI's coordinating agency in Europe.

"What we're doing for Latin America is what EAR has been doing for Europe," explains Stockley, "but the potential for Latin America is much stronger because most of the countries speak the same language."

Stockley notes that Brazil is the market experiencing the strongest boom (despite its Portuguese tongue) with an estimated growth rate of 20% per year where strong hit LPs can sell 300,000 units and many exceptional albums go gold.

"If Brazil can experience that kind of growth without any participating company doing anything special," Stockley muses, "then the development of a strong marketing plan could up that rate to maybe 40% or 50%."

In capsule form, Stockley says that the Latin American problem has been one of "sub-optimizing" the potential of the market.

"A fundamental problem for all companies in Latin America," he says, "has been that each affiliate in each country has simply done its

own thing, if you will. So when they had an up-and-coming artist in one territory, it was difficult to spread that success to other areas."

Thus, Stockley believes the crucial element for improvement of the Latin market situation is the establishment of the practice of simultaneous release of product in every country.

In the past, Stockley explains, an LP may be a hit for its originating affiliate but months may go by before affiliates in other nations release the product. But by that time, the artist may have his second LP available in the country of origin.

The artist, then, cannot receive a full, concentrated promotional effort for his product. Instead, the promotion must remain scattered and unsynchronized.

Furthermore, the release time lag leads to local groups in some countries doing cover versions of hit material from another country, burning out the tune's appeal and popularity before the original versions are even available.

Stockley says EMI, besides releasing product simultaneously, is coordinating promotion and planning artist careers from a central office.

In addition, he claims, the firm is sophisticating its marketing techniques "which have been lagging behind those employed in Europe and the U.S." In this regard, EMI will focus much attention to its affiliates' relations with radio stations.

"The link between record sales and airplay," explains Stockley, "is not as well established in Latin America as it is in the States. Programming isn't as sophisticated because program directors don't have as many guides to go by. And often, also, a DJ in one country will play a record that is not available yet in his region but which he got from a friend somewhere else."

"The result of all this," Stockley concludes, "is that an artist will get freak hits. His career thus will suffer from a lack of continuity which eventually amounts to wasted potential."

Stockley also says that problems on the retail end hinder business. Many stores don't have headed divider cards and it is often difficult to locate a record.

"This isn't true of all record stores, obviously," he says, "but many really don't merchandise to get maximum impact. They don't try to generate excitement over product. What EMI plans to do to improve that situation is to increase the availability of merchandising aides, at least on the most important releases."

Stockley believes, furthermore, that concert promoters and artist managers often weaken rather than bolster business.

"There are many concert promoters that are out to make as fast a buck as they can," he explains, "and they're happy to burn an artist for one night if they can get a full house. In short, they don't have a long-term view. And artist managers often do not function with the same sophistication as those in the U.S."

"Ultimately, then, the onus does fall back onto the record company to fill in the vacuum for the development of an artist's career. Which is precisely what EMI is doing with the centralized coordination of an artist's appearances and promo tours."

The first beneficiaries of EMI's newly organized efforts will be vocalists Manolo Otero, Miguel Gallardo, Lorenzo Santamaria and Dyango from Spain, Mario Echeverria and Luciana from Argentina, Jose Augusto from Brazil, Ricardo Cerratto from Mexico and Marcelo from Chile.

Stockley says the first label managers meeting in Brazil was met with such an enthusiastic response that it will now be a yearly event for EMI.

An incidental result of that meeting was the development of a two-hour television special to air in Argentina featuring from six to eight EMI artist from various countries. According to Stockley, this is the first tv program "of this magnitude with so many EMI artists appearing at the same time."

Stockley's recent U.S. visit served the triple purpose of coordinating English language product for Latin American release, meeting with Latin International president Pepe Garcia (U.S. licensee for EMI Latin product), and promoting the image of the Latin EMI operation here.

"I must admit," says Stockley, "that the EMI Latin operation has a lower profile than it deserves, considering its large share of the market. Part of my visit here is to create a little more public awareness of what we do."

Stockley adds, finally, that current

efforts in Latin America will eventually affect the Latin business here. "It's inevitable," he predicts, "that the U.S. Latin market will improve once the markets in the original countries become more sophisticated. And that is not too far in the future."

## Babys' Binder Illustrates Selling Power Of Viddape

LOS ANGELES—The Babys, newest act signed to Chrysalis Records, may be the best example to date of the selling potential of audition videotapes.

The London-based rock foursome made its own studio videotape, performing four songs. Along with a fully mixed-down audio tape of more material, the videotape swiftly brought the eight-month-old group three major label recording offers.

Babys manager Adrian Miller went with Chrysalis when co-principal Chris Wright handed him a check within 10 minutes after auditioning the tapes. The other two labels that wanted the Babys were meanwhile awaiting approval from their U.S. home offices.

Chrysalis then flew the Babys to Toronto where producer Bob Ezrin (Alice Cooper, Kiss) is completing a debut album with the group for January release.

Meanwhile, Chrysalis staffers are hitting seven cities this week with the original videotape, previewing the

act for key sales accounts, radio people and press.

In each city, the Babys 16-minute videotape is being shown on a six-foot Advent television projection screen via a Sony Betamax player and with top-grade speakers hooked up for the sound.

Small groups of invitees are being scheduled for individual showings of the videotape in relaxed hospitality suite surroundings with refreshments served.

Last week the showings were kicked off at the Chrysalis U.S. headquarters in Los Angeles for three days. Reaction was enthusiastic and Don Kirshner's "Rock Concert" television show producer, Dave Yarnell, even offered to air a portion of the videotape as is.

Cities being visited with the Babys videotape are New York, Philadelphia, Cleveland, Detroit, Dallas and San Francisco. Chrysalis staffers hitting the road are promotion director Bill Bass, artist relations director Russ Shaw and his assistant, Marley Brant.

## A New Global Outlook For Casablanca

LOS ANGELES—Coming off a year in which it increased its domestic record/tape volume a reported 600% over the prior fiscal year, Casablanca Records and Filmworks go all-out between now and MIDEM to solidify its international record and music publishing ties.

Dick Etlinger, label's business affairs chief, leaves a week early for Jan. 21 MIDEM and stays a week after its close to cement record and music publishing links worldwide. Mauri Lathower, Casablanca international director, has cemented relationships with EMI, Sweden; Durium, Italy; Astor Records, Australia; Sattel, South Africa;

Quality, Canada; Victor, Japan; Microfon, Argentina; Som Industrial E. Comercio, Brazil; Boni Discos, Central America; and Gamma, Mexico.

Chocolate City, the black-oriented label, has Basart, Holland, as its only licensee. Casablanca split worldwide from EMI earlier this year.

In addition, Etlinger and Lathower will be able to offer the additional incentive of Donna Summer's future recordings as her ties through Oasis terminate in countries throughout the world. She is an exclusive Casablanca recording artist in the U.S.

## Nixon Tape Complications

• Continued from page 1

As Warner Communications attorneys here point out, the Appeals Court decision to give public access to the Watergate trial tapes is "entirely separate" from the case the Supreme Court announced Tuesday (30) it would review.

However, the Nixon attorneys have said they will also petition for Supreme Court review of this particular Appeals Court ruling on the trial tapes. A Supreme Court review of this ruling could mean months of delay, even if the Nixon forces lose.

What the Supreme Court will review is a U.S. Federal District Court decision upholding a 1974 law which Congress passed to give the government control of the disposition of all the Nixon White House tapes and documents. The Nixon attorneys claim the law is unconstitutional and intrudes on the historic separation of powers.

Since the 1974 law covers all the Nixon materials, disposition of the Watergate trial tapes could be held up by the broader Supreme Court proceedings.

The Appeals Court ruling won by

petitioners Warner Communications and others, for release of the 28 Watergate trial tapes, said these were made public during the trial, and are in public domain—no matter what is decided about the rest of the Nixon memorabilia.

The issue was whether these tapes should be held back until all trials and appeals of the Watergate conspirators were concluded. U.S. District Court Judge John Sirica's earlier denial of the petition for access was overturned by the 2 to 1 Appeals Court panel vote. He was ordered to begin "prompt and equal release" of the tapes to interested parties (Billboard, Nov. 6).

Without further challenge, arrangements for copying and public distribution of the Watergate tapes could have come within a matter of weeks.

Warner Communications planned to make an album comprising some 20 hours of the tapes, and a full set of 28 tapes for library use. Networks, the Public Broadcasting System and other media petitioned for access to the tapes, which would also be made available to other labels and general public.



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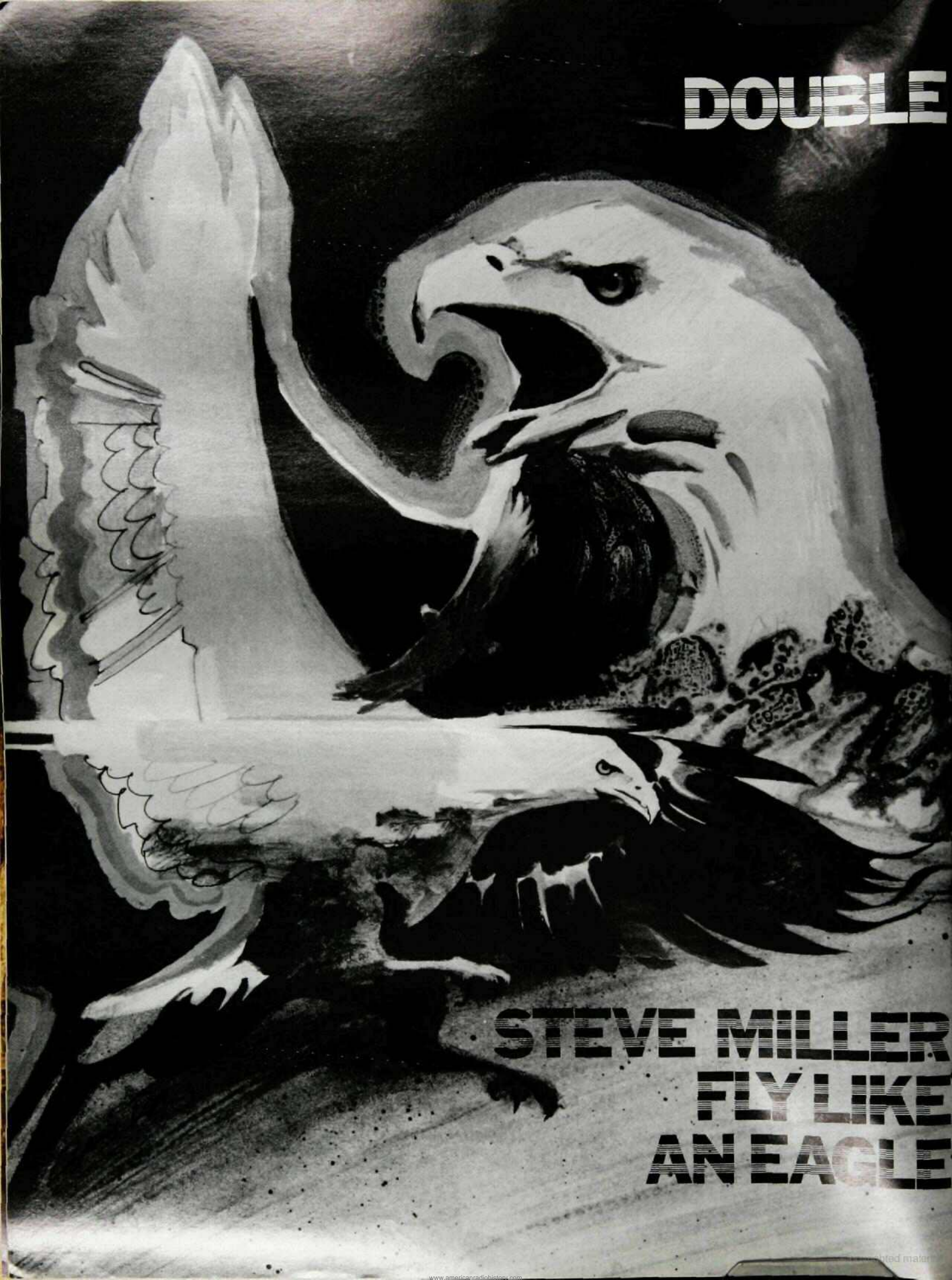


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# Dealers See Solid Yule Sales

Continued from page 1

Steve Miller helps. And don't forget that this year with Thanksgiving on the 25th, we get two more shopping days than last year."

Barrie Bergman, Record Bar, national 78-store chain: "Up 21%. Sensational. The weather was good in most areas where we have stores."

Joe Bressi, Stark Record Service, which operates 57 Camelot stores nationally and 14 leased departments: "Sales are about even with last year. Our stores were down a little, while the leased departments were up. In some cases, we found weather was unseasonably warm. People were not in a buying mood."

George Levy, 15-store Sam Goody chain in the East: "Very

good sales, better than last year, even though we had an all-label sale then. It's hard to single out individual product that helped."

Stu Mintz, four-store Record Ren-

Assistance with this survey provided by Roman Kozak in New York.

devouz Cleveland area chain: "In two of our three established stores, business was better. In our new mall store, it was exceptionally good. Peculiarly, no single piece of product has developed yet."

Mike Spector, nine-store Spec's chain in Florida: "Business was up between 5% and 10%. Friday was fantastic, with the two other days good. We did an abnormal amount of advertising that will help through the entire season."

Alan Dulberger, four-store Milwaukee 1812 Overture chain: "Business up 59% on Friday and then a sub-zero blizzard cut us to 25% on Saturday and Sunday. Our emphasis on remodeled stores, accenting mass display of key product, paid off. We are now selling all new \$6.98 LP product at \$3.88 seven days after its release. That, too, helped."

John D'Antonio, two Disco-Mat stores in New York City: "Business was a lot better than last year. People now know about us. People know our price (\$3.69 shelf price for \$6.98 LPs). The Salsoul Christmas LP is doing well and Stevie Wonder, which we retail for \$6.99, sells out regularly."

Dave Rothfeld, Korvettes chain: "Figures were up store for store. The weather was warm in the East and

good for business. There's so much outstanding product."

Larry Rosenbaum, five suburban Chicago Flip Side stores: "We're up, but we are moving from the northside to Arlington Heights, where we'll take 4,000 feet of warehouse space. I don't have the numbers yet."

Howard Ring, Music City and Music World stores in the Northeast: "The weekend was up. The whole week was good. Multiple-priced sets help right now. The weather was cold and clear. We fortified the period with good newspaper and radio advertising."

Terry Cooper, 23 Recordland stores out of Cleveland: "Business is up 10%. In the past year, we've strengthened internally. We have increased our inventory and selection. Overall, we have stronger control of our destiny than last year."

Steve Libman, nine Music Scene and one Oz store in the Southeast: "We are 10 days ahead of last year's business. The George Harrison, Wonder, Doobie and Seals & Crofts and lots from Columbia stand out. Our introduction of a strong classical inventory at Oz proves to us that this is salable material."

Jeff Teitelbaum, Jimmy's Music World, New York City: "Thanksgiving was our biggest weekend in our two-year history. We increased from 2 to 14 stores in the past year. Our biggest sellers are black disco like Donna Summer and Dr. Buzzard. Wonder and Earth, Wind & Fire are very big."

John Cohen, 30-odd Disc Records national chain: "Business is considerably ahead of last year."

Sam Shapiro, 50-store National Record Mart chain in three-state adjacent-to-Pittsburgh area: "Business was good. It was better than last year, but I don't have any definite percentages yet."

Lou Fogelman, 15-store Southern California Music Plus chain: "In the seven stores we had since 1975, we show a 25% increase. We have added another eight stores where we can't make comparisons. There's so much good product you can't start to name standouts."

Doren Rowland, 18-store Southern California Licorice Pizza chain: "We are up an average of 25% where we can make comparisons with last year. The economy seems better this year. We were better prepared in advance for this holiday season."

## Women Protest

Continued from page 10

cial Julia London. "Very rarely is a woman portrayed as a human being."

"Some covers are done humorously which trivializes the issue. In many cases the artwork is excellent but you lose sight of the message," adds London.

Says Dewing: "We want women to become aware and see what an album represents. We are raising the consciousness as to the whole concept of sexual violence as acceptable advertising and society's condoning of this behavior."

California NOW has simultaneous news conferences scheduled Friday (10) at Tower Record stores throughout California to publicize the issue, state its demands and to enlist public support.

California NOW has a statewide membership of 12,000 women and men with 15 chapters in Los Angeles alone. The organization just concluded its fifth annual conference.

## Women's Music Out

CHICAGO—"Sounds Of Silence Breaking," a catalog of women's music, describes 17 albums supplied here by Women In Music/Chicago, a feminist-oriented distributor.

# Justice Likes C'right Slant

Continued from page 5

Asked if the Bureau would be interested in acquiring the portable decoders that Audicom would make available to government antipiracy agents, the FBI source would only say: "If they contact us, we will be happy to talk to them."

The Justice source, who is very close to the Criminal Division's antipiracy campaign, says the seizure and forfeiture provisions of the new copyright law are even more of a deterrent than the steep fines and prison sentences provided especially for recording and motion picture piracy.

These more spectacular penalties can run to fines of \$25,000 and/or one year for first offenders, and up to \$50,000 and/or two years for repeaters. These penalties were picked up in the copyright revision from the 1971 antipiracy amendment, which gave federal copyright protection to recordings made on or after Feb. 15, 1972.

The strengthened seizure and forfeiture provisions are dearer to Justice's heart. They not only permit but require judges to order forfeiture of pirate tapes and equipment used to make and assemble them, when there is a conviction.

The court does have discretion to decide whether to destroy or make some other disposition of the infringing tapes and equipment.

The forfeiture requirement will prevent repetition of past instances where some federal judges have mistakenly returned tapes. In one case, said the Dept. official, goods were returned not once but twice to the

same pirate, "and he's using them for the third time now."

Another boon to the antipiracy team is a civil forfeiture section that allows government confiscate pirate tapes and equipment for "probable cause." This enables government to file a civil action literally against the tapes themselves, without prosecuting the manufacturer or seller.

In court parlance, this is an action "in rem"—which means "against the thing," rather than against a person. The illegal materials are subject to the same seizure, followed by destruction or other disposal by the court, as in the criminal cases.

It is especially useful where the government does not have a particularly strong case against the pirate, but can, for example, seize 500 tapes from a street vendor.

In this type of action, if the vendor of the tapes wants to claim their return, the burden of proof falls on him to prove the government did not have cause for its action—or that he has a legal right to the tapes.

The marketer of the illegal tapes is not himself subject to prosecution in this type of action, but "very few of them want to tangle with the government on this," says the Justice Dept. source.

He says the Dept. is also delighted with the new law's additional deterrent to piracy of the noncopyrighted, pre-Feb. 15, 1972 recordings. This segment of unauthorized duplicators claim the right to make tapes of existing recordings under compulsory licensing, on payment of statutory mechanicals to music own-

(Continued on page 18)

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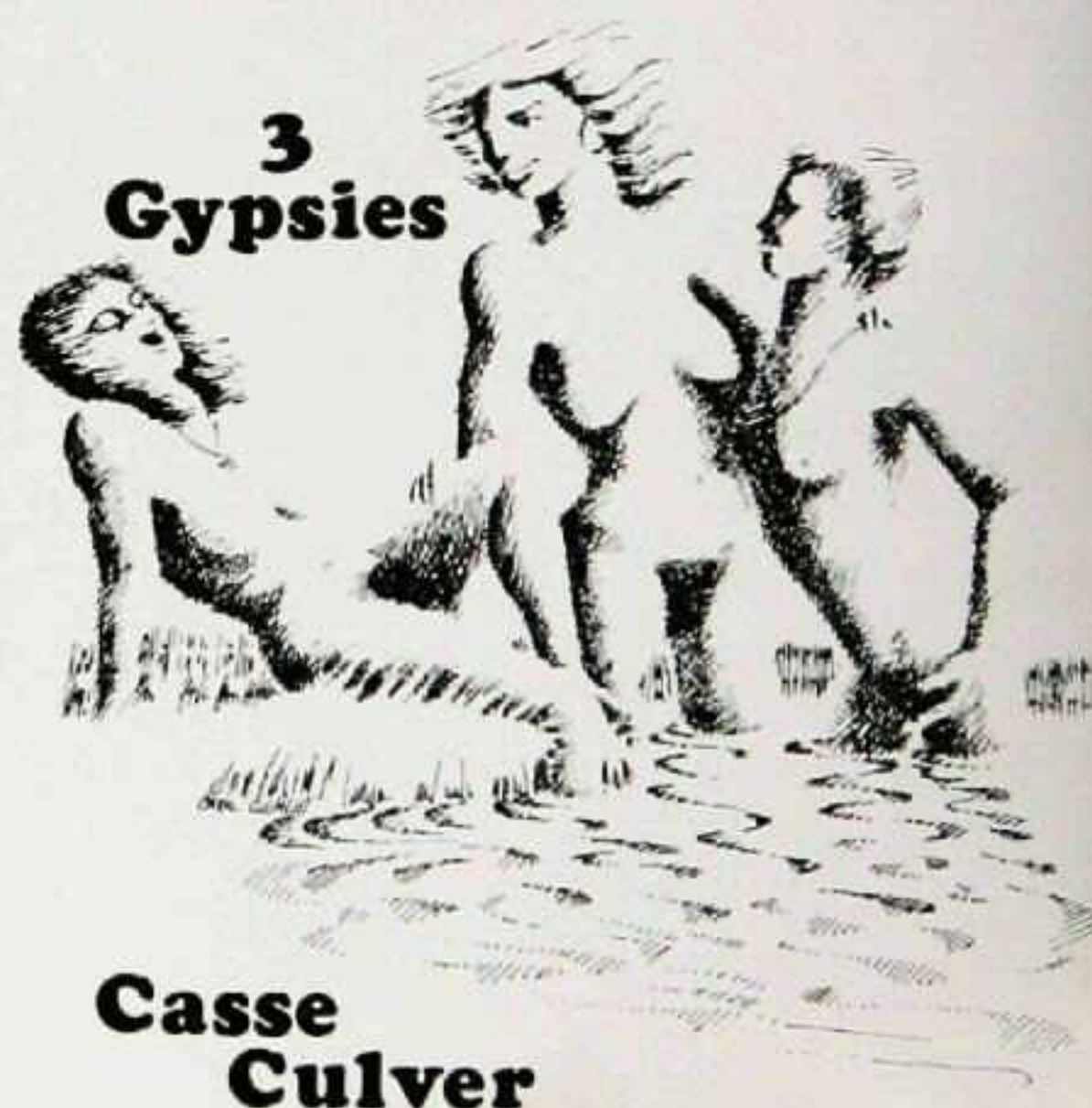
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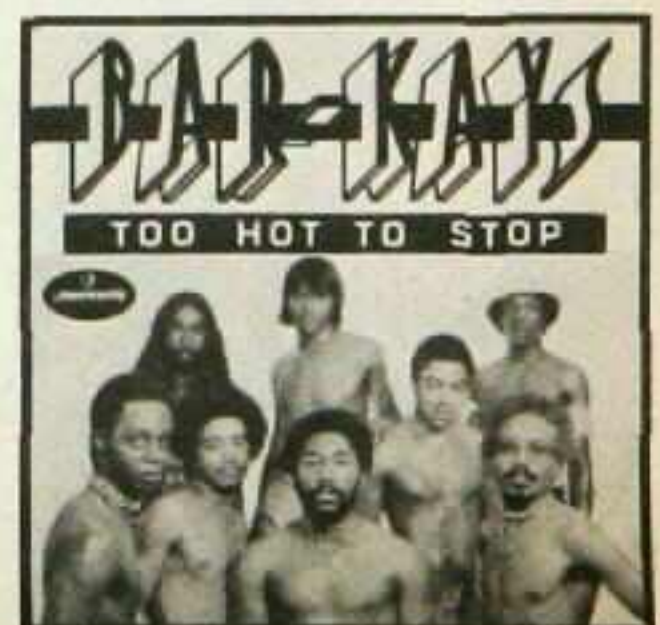
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# BMI Bagging \$100,000 In Disco Clubs

• Continued from page 1

which accommodates locations using mechanical and/or live music, an increase in the number of agreements with discos is also noted.

However, the use of a standard agreement suitable for both music sources does not enable the society to easily isolate figures documenting disco-only locations.

But Paul Marks, ASCAP director of operations, says field reports clearly indicate a "significant increase" in the number of establishments being licensed which use deejay-programmed records solely or in conjunction with live music.

BMI's Higgins says the organization has not mounted a special campaign to license discos. Rather, they are being signed in large numbers

now as more are being encountered in BMI's continuing efforts to secure performance licenses from all commercial users of music.

Of the 900 discos licensed to date, the heavy majority (just under 700) charge no admission for entrance, says Higgins.

About 88% of BMI's disco locations accommodate 300 or fewer persons, and so are subject to annual performance fees ranging from \$90 to \$420, depending on actual capacity, number of nights open a week and admission fee policy.

Only three of the licensed clubs, Higgins notes, hold more than 750 persons and so must pay the highest rate—\$490 to \$980 annually—according to the number of nights they

operate and the imposition of an admission charge.

Another facet emerging from the BMI-breakdown shows that about one-third of all licensed discos are part of hotel operations that also provide live music. As such, these locations are subject to a separate BMI license covering live entertainment, in addition to the disco pact.

Higgins admits that policing and enforcement in the case of non-licensed discos is somewhat more difficult than with more traditional establishments. This, he says, stems largely from problems of music recognition and identification, requiring field investigators with knowledge of the repertoire.

If a disco refuses to take out a license, supportable evidence of infringement must be secured that will provide proof in court that BMI protected music was in fact played at the club.

As a matter of experience, however, very few controversies wind up in court. Most are settled well before the final move, since the law spelling out copyright infringement is clear and unambiguous.

No more than "six or seven" among the scores of lawsuits launched by BMI over the past year against non-paying music users have involved discos, Higgins says. Usually a personal visit by a BMI representative and an explanation of the law suffices.

Club performance moneys collected by both BMI and ASCAP go into the organizations' general pool, with payouts to writers and publishers determined by broadcast logging rather than disco spins.

## Shoplifters

• Continued from page 5

Two more defendants in a prosecution before Superior Court Judge Earl C. Broady, John P. Clohessy, 39, and Richard Horne, 28, both of Marina Del Rey, pled guilty here last week, with Clohessy admitting six counts of burglary, two counts of grand theft and one conspiracy count, while Horne entered guilty pleas on one count each of conspiracy, burglary and grand theft.

Their guilty pleas followed similar pleas by Joseph F. Erick, 39, Burbank, and Thomas Diorio, Marina Del Rey, earlier this year. The four were members of a ring indicted late in 1975 by a local grand jury. Judge Broady fined each man \$500 and suspended sentences. Clohessy and Horne will be sentenced Dec. 31.



**LOU REED NIGHT**—Following his recent SRO opening of a two-night stand at New York's Palladium, Lou Reed is feted by Arista with a bash at Feather's Ballroom, also celebrating his debut LP for the label, "Rock And Roll Heart." From left are Reed, Diana Ross, Michael Klenfner, vice president, album promotion, and president Clive Davis.

## Audiofidelity Expansion

• Continued from page 5

The play has had critical and commercial success in Israel, Paris and London, and its music has been described as "South African Motown."

A song from the album, "Mother Mary" is being released for the Christmas season, and another single "Warrior," will follow. Gallagher says that the "Ipi Tombi" album sold 100,000 copies in the U.K. where it was distributed by Galaxy Records.

Also under the new division is Hidden Sign Records, with producer Giorgio Moroder at Musicland Studios in Munich, West Germany. Already released is "Classically Elise" by Dino Solera & the Munich Machine, a disco single.

The third new label will be Image Records. The first two releases scheduled for this label will be an album by new singer/songwriter Mar-

tha Labous, produced by Charlie Calello; and an album by Jimmy Dockett, who had a disco hit with "Get Down Happy People" on his own Flo Feel Records label.

Gallagher says the new label will be distributed through the same channels as BASF, the German chemical giant's record division, which, says Gallagher is still in the music business, with new releases in the pipeline set until April.

Gallagher says that Audiofidelity still has two years to go on a contract with BASF, and that he has received cabled assurances from the German firm.

Gallagher says there may be some problem getting distributor interest for his new product since "nobody can get distributors excited any more," but Audiofidelity plans to get some independent promotion moving and "we will be doing some carpetbagging around the country."

## Soviet, U.S. Pop Groups Cutting Disk

NEW YORK—It may be like mixing bourbon and vodka.

No one is really sure what transformation of the vaunted Nashville sound will occur Friday (10) when the Soviet pop group Pesnyary enters the CBS studio in that city to cut a single with the New Christy Minstrels.

Both groups are currently on a joint tour in Southern cities, with three dates just added to the originally planned nine.

Greif-Garris Management set the recording. Columbia Records has first refusal rights to the product.

## C'right Slant

• Continued from page 16

ers. (Rates will be 2 3/4 cents per tune, or 1/2 cent per minute of play, as of Jan. 1, 1978.)

The new law now makes it crystal clear that the compulsory license—which allows anyone to record music, once a negotiated recording has been distributed—does not give the right to duplicate an existing recording unless the owner gives permission.

The new law backs up Justice's 1975 decision that unauthorized duplication of pre-Feb. 15, 1972, recordings is open to prosecution as an infringement of the music.

The law also affirms the four U.S. Appeals Court decisions, on which the Justice policy was based, that "similar use" allowed in the law requires a new recording under compulsory licensing, not a copy of an existing recording.

## WB Gives Old Titles To Mag

LOS ANGELES—Ed Silvers, president of Warner Bros. Music, says that West Coast sheet music dealers are misinformed about Warner Bros.' inclusion in Sheet Music Magazine (Billboard, Dec. 4).

Replying to negative feedback from dealers, Silvers says that only the old standards that are not selling will be contributed to the magazine in an attempt to activate old copyrights.

"There is no reason to give away selling titles," says Silvers. "Now these non-selling titles will have a chance at new life. We owe it to the writers and to the estates of the writers."

While the first edition of the magazine will contain two contemporary songs, "Tie A Yellow Ribbon" and "Love Will Keep Us Together," in addition to the standards, Silvers says that for the duration of the contract only standards will be included. "We plan to exercise strict control over titles," he says.

## 20th Into N.Y.

NEW YORK—As part of its continuing expansion effort, 20th Century Records is opening an East Coast office here. Dave Morrell joins the company as regional promotion manager in the new office.

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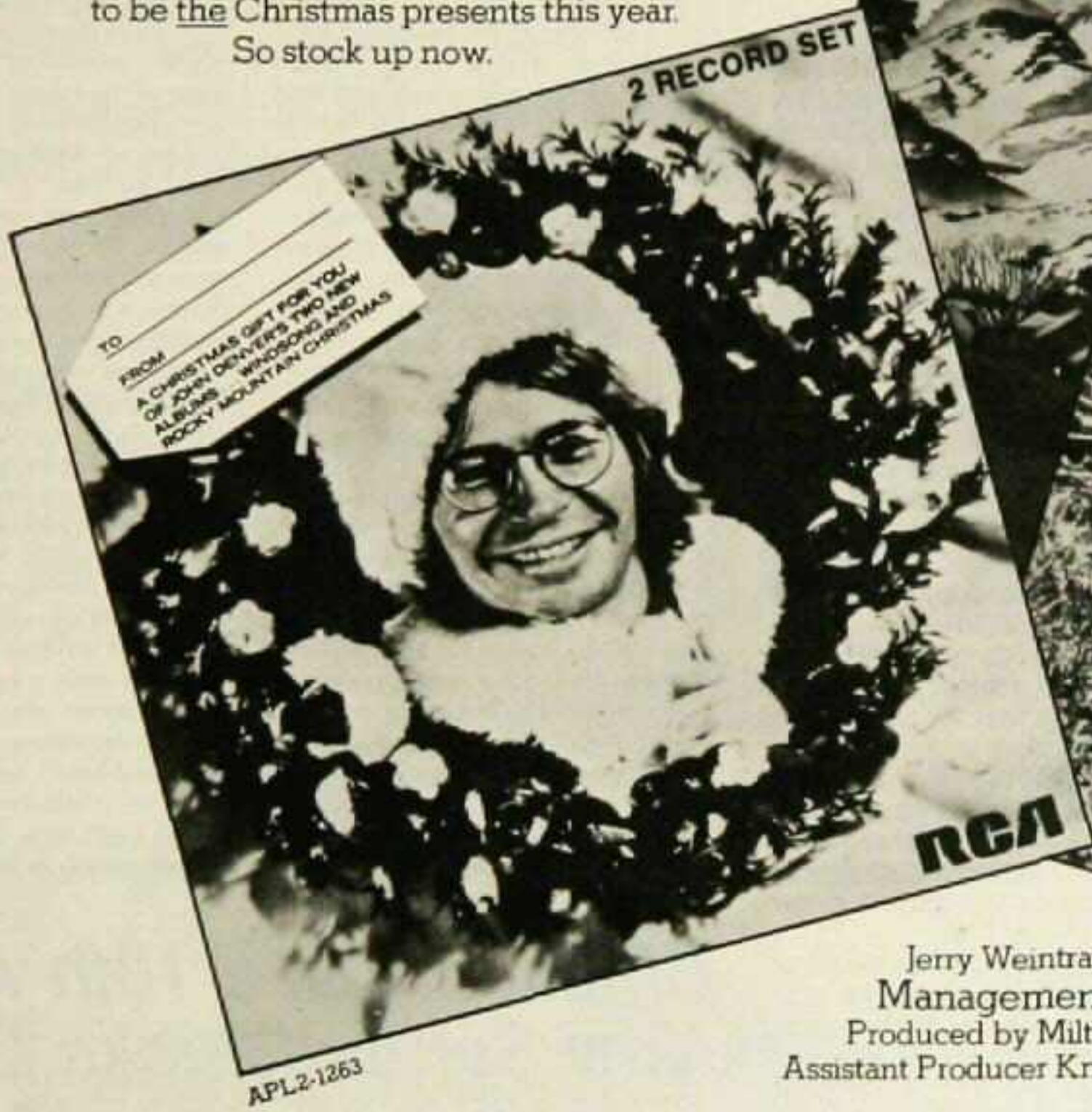
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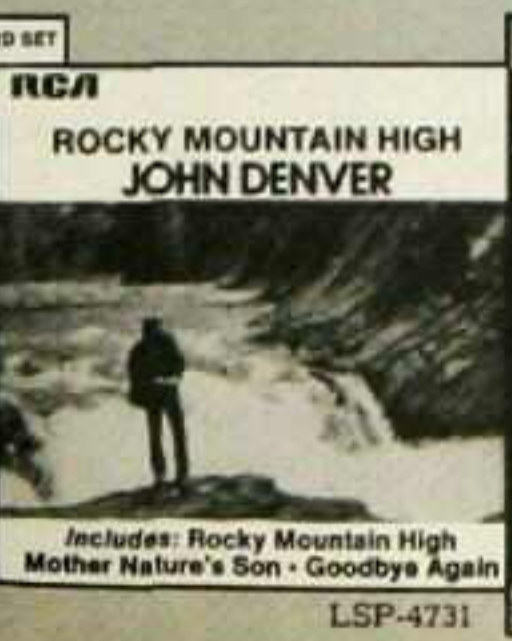
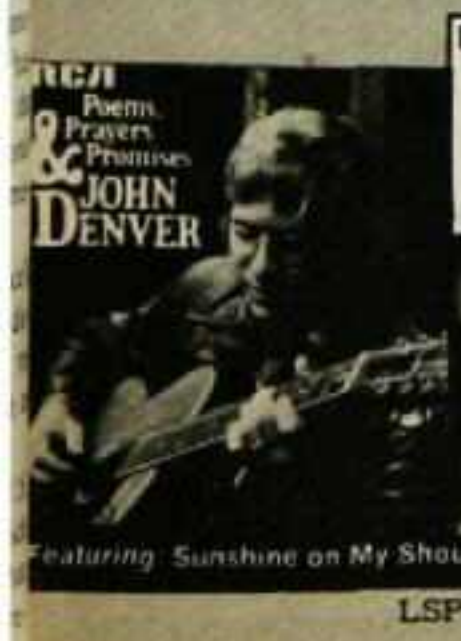
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Jerry Weintraub  
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Assistant Producer Knis O'Connor



## Plough Adding Disco & Country

By PAUL GREIN

LOS ANGELES—The Plough chain has launched disco and progressive country formats in three of its six markets. The immediate goal is to make its FM outlets as strong as its AMs, with the ultimate hope of syndicating both automated formats in outside markets.

Craig Scott, national program director of the chain with headquarters in Chicago—a division of Schering-Plough Chemical—admits that “our very strong, winning AMs had overshadowed the fact that a few of our FM’s were just laying there. We needed to develop the FM’s since everything is moving in that direction.”

Thus WPLO-FM in Atlanta has changed its format from country to disco, and has changed its calls to WVEE, or V-103. WPLO-AM retains its country format.

In Memphis, WMPS-FM has changed from its “a little bit of everything; a lot of nothing” potpourri format to become an all-disco WHRK, or K-97. Unaffected is WMPS-AM, a rock station.

And WCOP-FM in Boston has switched from standard to progressive country, with the new calls

WTTK, or TK-101. WCOP-AM remains standard country.

According to Scott, the calls were changed to give separate identities to the AM and FM outlets, which is especially important when Arbitron audience ratings diaries are being kept and the omission of a check mark distinguishing the two can result in a format getting dumped. And, as Scott puts it, “We gave the stations new identities in sound, so we wanted to give them new identifications, too.”

Scott has switched the Boston FM to progressive country, while retaining a standard country format on AM, because, in his estimation, both progressive country and FM attract an 18-34-year-old audience, while both standard country and AM appeal to an older 25-49-year-old demographic.

“Also, we did some research and were startled to find that Boston is the No. 1 bluegrass album market. So, we incorporate some bluegrass acts like Doc Watson.

“But generally this progressive country format hasn’t done that well north of the Mason-Dixon line. There have been some successful

ones in Dallas and Memphis and a couple in Louisiana, but there have never really been any in Chicago, New York, Los Angeles or Detroit.

“It’s a red-hot format, but it’s difficult to program in that it’s hard to find enough product to enable you to stay away from what’s overly familiar. We’ll play a “That’ll Be The Day,” but we’ll take it off when it crosses over to every other station in town. FM’s main appeal is that the listener can enjoy music without that repetition.

“So we search through rock sides that are compatible with our format, and may play acts like Joni Mitchell, Joan Baez, James Taylor, Bob Dylan, Leon Russell, Crosby & Nash and the Allman Bros., in addition to more commonly labelled progressive country acts like Waylon Jennings and Willie Nelson, Linda Ronstadt and Emmylou Harris.

“And to round out each hour of 15 to 16 songs, we play a couple of gold hits.”

The decision to go ahead with a disco format in Atlanta and Memphis was made because there wasn’t, according to Scott, a disco station on FM in either market. It was also made because the disco crowd is made up of the same 18-34-year-olds that are most strongly behind FM.

But that again poses problems in avoiding a feeling of repetition. According to Scott, “It’s one thing to dance in a disco for four hours to the same driving beat, and another to listen to it on the radio. The redundant bumping and grinding can be an irritant. And on FM you have to have variety.

“So we play a lot of LP cuts, and even progressive jazz acts like Ramsey Lewis, George Benson and Tom Scott. A lot of people love jazz but they have no place to listen to it. So we program it, though mostly at night after 6 p.m. because jazz just doesn’t fly in morning drive.

“We’d hoped that we could also add in old Motown gold, but we’ve found that the Temptations and Stevie Wonder oldies stick out like a jagged edge in a disco format, and remove the continuity. Very few gold records are compatible, so we’ve cut down there.”

Scott notes that he has made a large commitment to disco, with two key radio stations, but isn’t concerned about the doomsayers who insist it’s a fad. “The word ‘disco’ may become faddish and disappear, but the sound will continue to evolve and thus stay with us.”

Plough is automated on five of its six FM operations partly for economic reasons, but as much to stress the idea that the music is the personality. Only one FM—a beautiful music station in Florida—and the six Plough AMs are live.

One major reason for the automation, according to Scott, is the ultimate hope of selling the disco and progressive country formats in syndication.

“Our immediate goal is to become competitive in our own markets, but syndication is a long-range goal. We have the facilities to syndicate in our headquarters in Memphis where Plough president Wayne Hudson is located.”

While Scott, a former country programmer and former air personality in country, rock and MOR formats, is the national program director of the chain, he points out that each station has its own programmer as well.

The Plough stations that were  
(Continued on page 24)



BEHIND THE RECORD—KIOI, San Francisco, launches a new informal series of discussions on the air designed to reveal the recording artist as a person rather than a performer. Featured on the first interview is Papa Dee Allen of War. Behind Allen, from left: Jeff Cheen of Far Out Productions, Hoyt Smith of KIOI, and KIOI air personality Jim White, who conducted the interview. At left is Wayne Joel of Far Out.

## Philly Stations In Program Shiftings

By MAURIE H. ORODENKER

PHILADELPHIA — Marked changes in music programming mark the local radio scene, involving WRCP, which has been wedded to country music; WPBS, an FM station which changes format and call letters with a new owner; and WIOQ, an FM station awaiting the court opening sealed bids after being put up for sale at auction.

New changes are promised for WRCP, which simulcasts its country music sound for its daytime operating AM and full-time FM outlets. Gil Rozzo, coming in from WDVE, Pittsburgh, as the new general manager, said that the station will be going “modern country” with more music that will attract all types of listeners.

WPBS, which was Muzak music-oriented for many years, is now WUSL under new ownership of Lin Broadcasting, which also has WFIL, the band’s top rock station here. Lin acquired the station for \$1.4 million in cash plus other considerations and installed Jim Nettleton, former WFIL deejay, as program director. Rather than get into a rock riff that already has three FMers battling it out for leadership, Nettleton is creating a format of his own designed to

woo the 25-49 year-old while driving in their cars.

Creating a mixed bag running the gamut from the softest rock to the silkiest strings, Nettleton hopes to pick away listeners from top-ranking WIP on AM, WWSU on FM and some of the strong-pitch stations in-between this musical spectrum.

Fate of WIOQ-FM will be decided on Dec. 1, date set by the courts to open the bids entered at auction for the “progressive radio station.” Station is owned by Dick Butera, who took a financial licking backing a pro tennis team here and wants out from the radio field as well. With Alex Diemers as program chief, station has been making ripples with its progressive rock music format—but not enough to cut into the three-way battle going on here between WMMR, WYSP and WIFI.

One of the closed bidders for WIOQ is WIFI, with reports having it that the station’s bid is on top of the heap with a bid of \$1 million-plus. Reports also have it that if WIFI is the winner, it will move lock, stock and barrel into WIOQ so as to get a better transmitter site and better coverage area. Surviving station would remain as WIFI.

## Chickenman’s 10th Anny; New Series Clucks Loudly

CHICAGO—Chickenman is again flapping his wings here, as this year the feathered crime-fighter of the airwaves celebrates his tenth anniversary.

To commemorate the event, the Chicago Radio Syndicate has released 65 new Chickenman episodes, and the first Chickenman LP, “The Return Of Chickenman.”

Sandy Orkin, head of the syndication service, explains that the LP is being offered as a promotional tool to radio stations subscribing to the new series. Orkin says stations in 50 markets already have contracted for the new episodes, among them: WIP (Philadelphia), KGMB (Honolulu), KSTT (Davenport, Iowa), WREC (Memphis), WNDR (Syracuse), KIXY (San Angelo), WSGA (Savannah) and KNWZ (Albuquerque).

“Our game plan is to expose the album through radio stations and their advertisers in order to pick up interest from national record distributors,” Orkin explains. He says one major label already has shown interest.

The setting for both the LP and the new episodes is Chicken U., where, “battling a middle age identity crisis even as he battles the criminal element,” Chickenman now teaches Beginning Crime Fighting 101. The caped capon has attracted an enrollment of one, it seems.

Chickenman was hatched in 1966 by Orkin’s brother, Dick, and broadcast originally over WCFL here. The series has been heard on over 1,000 radio stations across the U.S., Canada and Australia and via the American Forces Radio Network in Europe, Asia and South America.

## Tom McKay Launches New Windchime Radio Company

LOS ANGELES—A new radio syndication and programming consulting firm has been launched here by Tom McKay, former music director for KNX-FM, called Windchime Communications Inc.

McKay, with KNX-FM here for more than three years, has already signed up KBBC, an FM station in Phoenix managed by Dick Penn.

He calls his format “The Windchime Format.”

Aside from the total sound itself, it attracts a quality audience—young adults 20-40 years old, he says, “especially the high income and education levels. Not only that, but the core of the target audience, the 25-34-year olds, are increasing at a rate of 30%, which is twice the rate of the

population as a whole. So there’s a great future for this format over the next 10 years or more, not even taking into account all the teens and the 18-25s who are easing into that 20-40 spread. The format is geared for the long haul.”

The format features softer and more melodic cuts of rock albums. KNX-FM achieved considerable success in Los Angeles without much promotion; the format has since been copied coast-to-coast and several other firms such as TM Programming and Bonneville Broadcast Consultants are also syndicating variations of it.

Windchime is operating out of Woodland Hills and McKay is talking with other radio stations about using the format.

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# "NATALIE COLE OPENED AT THE WINTER GARDEN THEATRE LAST WEEK, WHERE AN ENTHUSIASTIC CROWD COULD BARELY GIVE BACK THE KIND OF ENERGY THAT WAS BEING PUT OUT ON STAGE. THE JAZZ, SCAT AND ESPECIALLY THE BLUES SINGING, WHERE MS. COLE REALLY SOARED, WILL MAKE HER AN IMPORTANT LIVE ATTRACTION FOR YEARS TO COME.

"Throughout the tightly organized production, Ms. Cole worked with a wide range of styles, always keeping the show at the necessary level of excitement. That she could accomplish this even after pulling her three biggest songs, "This Will Be," "Inseparable" and "Sophisticated Lady," out of the hat early in the program, is a tribute to her skill as a performer."

—Phil Dimauro  
Cash Box

"Natalie Cole (is a) poised performer who quickly established rapport with her audience as it vocally responded to her soul-pop repertoire. The rousing 'I Can't Say No' got a big charge out of the audience which greeted her with a standing ovation at the wind-up of the evening."

—Charles Ryweck  
Hollywood Reporter

"Natalie Cole... comes across loud and clear, a free and easy pop singer who gives every indication she knows exactly what she's doing on stage and enjoys being there. A real princess."

—Jan Hodenfield  
New York Post

"In my whole lifetime I may never again see a package as overwhelmingly beautiful as the one being presented at the Winter Garden. (Natalie Cole) has pipes like an organ. She can caress a song or she can cut loose with it so the sound roams around the theatre like a lariat, then back it snaps, still under control."

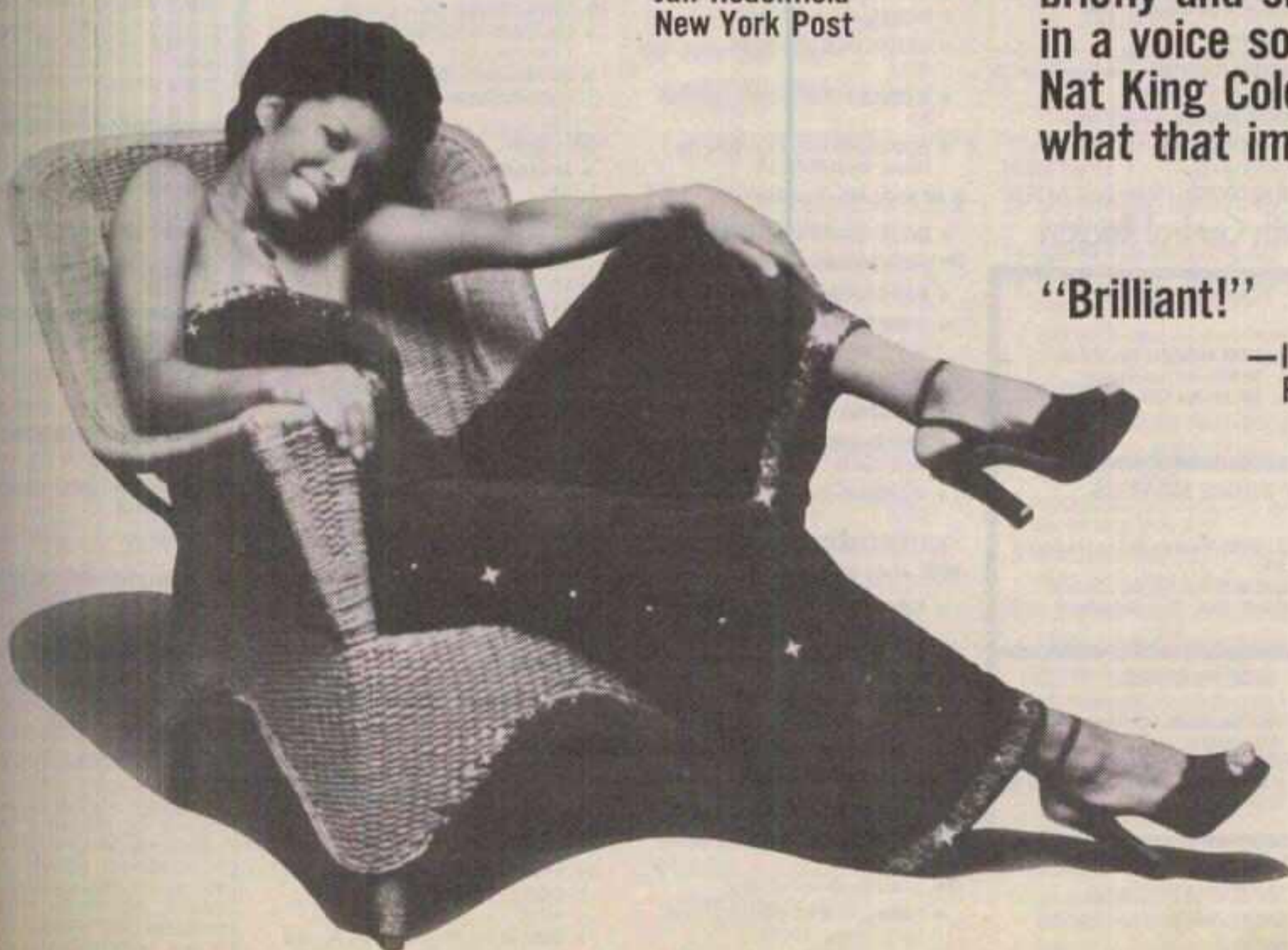
—Patricia O'Hare  
New York Daily News

"Natalie Cole's show last night at the Winter Garden was fresh, purifying and electric. It's a performance without frills, mostly Natalie, sultry in a black sequined gown, talking only briefly and singing a tight set without encores in a voice so clean it's thrilling. She's Nat King Cole's daughter, and worthy of what that implies."

—Tony Schwartz  
New York Post

"Brilliant!"

—Ira Mayer & Barry Taylor  
Record World



Special Thanks To  
Fluellen Productions (Promotion)  
Imero Fiorentino Associates (Set and Light Design)  
Rogers & Cowan and Irene Gandy (Public Relations)

Management: Kevin Hunter Agency: ICM Capitol



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# Billboard Singles Radio Action

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

Based on station playlists through Thursday (12/2/76)

## TOP ADD ONS - NATIONAL

- (D) ROSE ROYCE—Car Wash (MCA)
- EAGLES—New Kid In Town (Asylum)
- (D) STEVIE WONDER—I Wish (Tamla)

### 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

- ROBERT PALMER—Man Smart, Woman Smarter (Island)
- AL STEWART—Year Of The Cat (Janus)
- MARILYN MCCOO/BILLY DAVIS JR.—You Don't Have To Be A Star (ABC) 24-14
- SPINNERS—Rubberband Man (Atlantic) 20-13

### KBBC—Phoenix

- NONE
- NONE
- NONE

### KTXZ—Tucson

- BRICK—Dazz (Bang)
- STEVIE WONDER—I Wish (Tamla)
- ROSE ROYCE—Car Wash (MCA) 23-18
- SYLVERS—Hot Line (Capitol) 7-3

### KQEO—Albuquerque

- EARTH WIND & FIRE—Saturday Nite (Columbia)
- QUEEN—Somebody To Love (Elektra)
- STYX—Mademoiselle (A&M) 29-24
- BRICK—Dazz (Bang) HB 25

### KEND—Las Vegas

- ROSE ROYCE—Car Wash (MCA)
- STEVIE WONDER—I Wish (Tamla)
- MARILYN MCCOO/BILLY DAVIS JR.—You Don't Have To Be A Star (ABC) 20-11
- ELECTRIC LIGHT ORCHESTRA—Livin' Thing (U.A.) 26-19

## Pacific Northwest Region

### TOP ADD ONS:

- EAGLES—New Kid In Town (Asylum)
- (D) STEVIE WONDER—I Wish (Tamla)
- QUEEN—Somebody To Love (Elektra)

### PRIME MOVERS:

- SYLVERS—Hot Line (Capitol)
- MARILYN MCCOO/BILLY DAVIS JR.—You Don't Have To Be A Star (ABC)
- AEROSMITH—Walk This Way (Columbia)

### BREAKOUTS:

- EARTH, WIND & FIRE—Saturday Nite (Columbia)
- (D) BRICK—Dazz (Bang)
- MANFRED MANN'S EARTH BAND—Blinded By The Light (W.B.)

### KFRC—San Francisco

- EAGLES—New Kid In Town (Asylum)
- MARILYN MCCOO/BILLY DAVIS JR.—You Don't Have To Be A Star (ABC) 13-9
- SYLVERS—Hot Line (Capitol) 16-12

### KYA—San Francisco

- EAGLES—New Kid In Town (Asylum)
- EARTH, WIND & FIRE—Saturday Nite (Columbia)
- SYLVERS—Hot Line (Capitol) 11-5
- LEO SAYER—You Make Me Feel Like Dancing (W.B.) 19-15

### KLIV—San Jose

- NONE
- NONE
- NONE

### KLIV—San Jose

- LINDA RONSTADT—Someone To Lay Down Beside Me (Asylum)
- EAGLES—New Kid In Town (Asylum)
- ROSE ROYCE—Car Wash (MCA) AO-20
- BURTON CUMMINGS—Stand Tall (Portrait) 16-14

### KNDE—Sacramento

- EARTH, WIND & FIRE—Saturday Nite (Columbia)
- GEORGE HARRISON—This Song (Dark Horse)
- SYLVERS—Hot Line (Capitol) 19-10
- BARRY DEVORZON/PERRY BOTKIN JR.—Nadia's Theme (A&M) 8-4

### KROY—Sacramento

- YVONNE ELLIMAN—Love Me (RSO)
- STEVIE WONDER—I Wish (Tamla)
- BARRY DEVORZON/PERRY BOTKIN JR.—Nadia's Theme (A&M) 7-2
- SYLVERS—Hot Line (Capitol) 13-9

## PRIME MOVERS-NATIONAL

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

### KYND—Fresno

- ROSE ROYCE—Car Wash (MCA)
- STYX—Mademoiselle (A&M)
- ENGELBERT HUMPERDINCK—After The Lovin' (Epic) 22-18
- ALICE COOPER—I Never Cry (W.B.) 20-17

### KIOY—Stockton, Calif.

- BREAD—Lost Without Your Love (Elektra)
- HEART—Dreamboat Annie (Mushroom)
- AL STEWART—Year Of The Cat (Janus) 27-17
- AEROSMITH—Walk This Way (Columbia) 28-22

### KGW—Portland

- NONE
- NONE
- NONE

### KING—Seattle

- QUEEN—Somebody To Love (Elektra)
- STEVIE WONDER—I Wish (Tamla)
- SYLVERS—Hot Line (Capitol) 16-10
- MARILYN MCCOO/BILLY DAVIS JR.—You Don't Have To Be A Star (ABC) 19-13

### KIRB—Spokane

- MARY MacGREGOR—Torn Between Two Lovers (Ariola America)
- BAY CITY ROLLERS—Yesterday's Hero (Arista)
- MANFRED MANN'S EARTH BAND—Blinded By The Light (W.B.) 25-18
- QUEEN—Somebody To Love (Elektra) HB-24

### KTAC—Tacoma

- BRICK—Dazz (Bang)
- QUEEN—Somebody To Love (Elektra)
- MARILYN MCCOO/BILLY DAVIS JR.—You Don't Have To Be A Star (ABC) 22-16
- ENGELBERT HUMPERDINCK—After The Lovin' (Epic) 24-20

### KCPX—Salt Lake City

- MANFRED MANN'S EARTH BAND—Blinded By The Light (W.B.)
- GALLAGHER & LYLE—Heart On My Sleeve (A&M)
- BARRY MANILOW—Weekend In New England (Arista) 28-22
- BREAD—Lost Without Your Love (Elektra) 22-18

### KRSP—Salt Lake City

- BRICK—Dazz (Bang)
- AEROSMITH—Walk This Way (Columbia) 19-9
- MARY MacGREGOR—Torn Between Two Lovers (Ariola America) 20-14

### KTLK—Denver

- BARBRA STREISAND—Love Theme From "A Star Is Born" (Columbia)
- STEVIE WONDER—I Wish (Tamla)
- BAY CITY ROLLERS—Yesterday's Hero (Arista) 38-28
- ALICE COOPER—I Never Cry (W.B.) 25-18

### Q-102 (WKQR-FM)—Cincinnati

- QUEEN—Somebody To Love (Elektra)
- STEVIE WONDER—I Wish (Tamla)
- ALICE COOPER—I Never Cry (W.B.) 15-11
- SPINNERS—Rubberband Man (Atlantic) 12-9

### WCOL—Columbus

- ROSE ROYCE—Car Wash (MCA)
- MARY MacGREGOR—Torn Between Two Lovers (Ariola America)
- AEROSMITH—Walk This Way (Columbia) 20-10
- LYNYRD SKYNYRD—Free Bird (MCA) 27-22

### WCUE—Akron, Ohio

- BOB SEGER/SILVER BULLET BAND—Nightmoves (Capitol)
- BAY CITY ROLLERS—Yesterday's Hero (Arista)
- AEROSMITH—Walk This Way (Columbia) 38-24
- ELTON JOHN—Sorry Seems To Be The Hardest Word (MCA) 10-6

### 13-Q (WKTD)—Pittsburgh

- STEVE MILLER BAND—Fly Like An Eagle (Capitol)
- BONEY M—Daddy Cool (Atco)
- BARRY DEVORZON/PERRY BOTKIN JR.—Nadia's Theme (A&M) EX-21
- STEVE MILLER BAND—Fly Like An Eagle (Capitol) EX-25

### CKLW—Detroit

- SYLVERS—Hot Line (Capitol)
- EAGLES—New Kid In Town (Asylum)
- NONE
- STEVE MILLER BAND—Fly Like An Eagle (Capitol) EX-25

### WTAC—Flint, Mich.

- YVONNE ELLIMAN—Love Me (RSO)
- MARY MacGREGOR—Torn Between Two Lovers (Ariola America)
- STEVIE WONDER—I Wish (Tamla) HB-18
- ERIC CLAPTON—Hello Did Friend (RSO) 23-17

### WGRD—Grand Rapids

- ELECTRIC LIGHT ORCHESTRA—Livin' Thing (U.A.)
- ELTON JOHN—Sorry Seems To Be The Hardest Word (MCA)
- LEO SAYER—You Make Me Feel Like Dancing (W.B.) 19-6
- MARILYN MCCOO/BILLY DAVIS JR.—You Don't Have To Be A Star (ABC) 14-11

### Z-96 (WZZM-FM)—Grand Rapids

- PETER FRAMPTON—Do You Feel (A&M)
- DAVID DUNDAS—Jeans On (Chrysalis)
- BRICK—Dazz (Bang) 28-16
- LEO SAYER—You Make Me Feel Like Dancing (W.B.) 18-12

### WKY—Louisville

- ROSE ROYCE—Car Wash (MCA)
- STEVIE WONDER—I Wish (Tamla)
- FOGHAT—Drivin' Wheel (Bearsville) 29-10
- STARZ—(She's Just A) Fallen Angel (Capitol) 10-1

### WBGH—Bowling Green

- AEROSMITH—Walk This Way (Columbia)
- STEVIE WONDER—I Wish (Tamla)
- LEO SAYER—You Make Me Feel Like Dancing (W.B.) 22-14
- GENE COTTON—You've Got Me Runnin' (ABC) 16-11

### WGCL—Cleveland

- STEVIE WONDER—I Wish (Tamla)
- ENGLAND DAN/JOHN FORD COLEY—Nights Are Forever Without You (Big Tree) 15-9
- BLAZE—Silver Heels (Epic) 23-18

### WMGC—Cleveland

- STEVEN BISHOP—Save It All For A Rainy Day (ABC)
- JOHNNY MATHIS—When A Child Is Born (Columbia)
- BARRY MANILOW—Weekend In New England (Arista) 36-30
- SEALS & CROFTS—Baby, I'll Give It To You (W.B.) 25-20

### WSA—Cincinnati

- SYLVERS—Hot Line (Capitol)
- ELECTRIC LIGHT ORCHESTRA—Livin' Thing (U.A.)
- AEROSMITH—Walk This Way (Columbia) 8-3
- ELTON JOHN—Sorry Seems To Be The Hardest Word (MCA) 11-6

### Q-102 (WKQR-FM)—Cincinnati

- QUEEN—Somebody To Love (Elektra)
- STEVIE WONDER—I Wish (Tamla)
- ALICE COOPER—I Never Cry (W.B.) 15-11
- SPINNERS—Rubberband Man (Atlantic) 12-9

### WCOL—Columbus

- ROSE ROYCE—Car Wash (MCA)
- MARY MacGREGOR—Torn Between Two Lovers (Ariola America)
- AEROSMITH—Walk This Way (Columbia) 20-10
- LYNYRD SKYNYRD—Free Bird (MCA) 27-22

### WCUE—Akron, Ohio

- BOB SEGER/SILVER BULLET BAND—Nightmoves (Capitol)
- BAY CITY ROLLERS—Yesterday's Hero (Arista)
- AEROSMITH—Walk This Way (Columbia) 38-24
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- STEVE MILLER BAND—Fly Like An Eagle (Capitol)
- BONEY M—Daddy Cool (Atco)
- BARRY DEVORZON/PERRY BOTKIN JR.—Nadia's Theme (A&M) EX-21
- STEVE MILLER BAND—Fly Like An Eagle (Capitol) EX-25

## BREAKOUTS-NATIONAL

- (D) BRICK—Dazz (Bang)
- MARY MacGREGOR—Torn Between Two Lovers (Ariola America)
- MANFRED MANN'S EARTH BAND—Blinded By The Light (W.B.)

### WPEZ—Pittsburgh

- EAGLES—New Kid In Town (Asylum)
- LEO SAYER—You Make Me Feel Like Dancing (W.B.) 25-14
- MARILYN MCCOO/BILLY DAVIS JR.—You Don't Have To Be A Star (ABC) 18-11

### WRIE—Erie, Pa.

- BARBRA STREISAND—Love Theme From "A Star Is Born" (Columbia)
- GEORGE HARRISON—This Song (Dark Horse)
- DR. BUZZARD'S ORIGINAL SAVANNAH BAND—Whispering/Cherchez Les Femmes (RCA) 28-20
- DAVID DUNDAS—Jeans On (Chrysalis) 29-22

### WJET—Erie, Pa.

- MANFRED MANN'S EARTH BAND—Blinded By The Light (W.B.)
- MARY MacGREGOR—Torn Between Two Lovers (Ariola America)
- ENGELBERT HUMPERDINCK—After The Lovin' (Epic) 17-8
- LTD—Love Ballad (A&M) 25-18

### WJBT—Erie, Pa.

- MANFRED MANN'S EARTH BAND—Blinded By The Light (W.B.)
- MARY MacGREGOR—Torn Between Two Lovers (Ariola America)
- ENGELBERT HUMPERDINCK—After The Lovin' (Epic) 17-8
- LTD—Love Ballad (A&M) 25-18

### WJBT—Erie, Pa.

- STEVIE WONDER—I Wish (Tamla)
- QUEEN—Somebody To Love (Elektra)
- ROSE ROYCE—Car Wash (MCA)

### WJBT—Erie, Pa.

- STEVIE WONDER—I Wish (Tamla)
- ENGELBERT HUMPERDINCK—After The Lovin' (Epic)
- SYLVERS—Hot Line (Capitol)

### WJBT—Erie, Pa.

- BRICK—Dazz (Bang)
- MARY MacGREGOR—Torn Between Two Lovers (Ariola America)
- ALICE COOPER—I Never Cry (W.B.)

### KILT—Houston

- MARY MacGREGOR—Torn Between Two Lovers (Ariola America)
- STEVIE WONDER—I Wish (Tamla)
- GEORGE HARRISON—This Song (Dark Horse) 40-25
- SYLVERS—Hot Line (Capitol) 38-24

### KRBE—Houston

- ALICE COOPER—I Never Cry (W.B.)
- STEVIE WONDER—I Wish (Tamla)
- ENGELBERT HUMPERDINCK—After The Lovin' (Epic) 19-3
- ENGLAND DAN/JOHN FORD COLEY—Nights Are Forever Without You (Big Tree) 26-15

### KNOK—Dallas

- ANN PEEBLES—Fill This World With Love (HI)
- STEVIE WONDER—I Wish (Tamla)
- MANHATTANS—I Kinda Miss You (Columbia) 21-11
- LOLEATTA HOLLOWAY—Worn Out Broken Heart (Gold Mine) 16-8

### KLIF—Dallas

- ABBA—Dancing Queen (Atlantic)
- EAGLES—New Kid In Town (Asylum)
- ENGELBERT HUMPERDINCK—After The Lovin' (Epic) 15-9
- ELECTRIC LIGHT ORCHESTRA—Livin' Thing (U.A.) 20-15

### KNUS-FM—Dallas

- ROSE ROYCE—Car Wash (MCA)
- BURTON CUMMINGS—Stand Tall (Portrait)
- STEVIE WONDER—I Wish (Tamla) 23-12
- ELECTRIC LIGHT ORCHESTRA—Livin' Thing (U.A.) 21-15

### KFJZ—Fl. Worth

- MARILYN MCCOO/BILLY DAVIS JR.—You Don't Have To Be A Star (ABC)
- ALICE COOPER—I Never Cry (W.B.) 16-9
- ELECTRIC LIGHT ORCHESTRA—Livin' Thing (U.A.) 20-16

### KINT—El Paso

- BRICK—Dazz (Bang)
- GEORGE HARRISON—This Song (Dark Horse)
- MARILYN MCCOO/BILLY DAVIS JR.—You Don't Have To Be A Star (ABC) EX-18
- STEVIE WONDER—I Wish (Tamla) EX-20

### WKY—Oklahoma City

- ROSE ROYCE—Car Wash (MCA)
- QUEEN—Somebody To Love (Elektra)
- DAVID DUNDAS—Jeans On (Chrysalis) 19-12
- LEO SAYER—You Make Me Feel Like Dancing (W.B.) 9-4

### KOMA—Oklahoma City

- CHICAGO—If You Leave Me Now (Columbia)
- DAVID DUNDAS—Jeans On (Chrysalis) 29-20
- SYLVERS—Hot Line (Capitol) 34-28

### KAKC—Tulsa

- MANFRED MANN'S EARTH BAND—Blinded By The Light (W.B.)
- BRICK—Dazz (Bang)
- MARY MacGREGOR—Torn Between Two Lovers (Ariola America) 10-3
- STEVIE WONDER—I Wish (Tamla) 20-15

### KELJ—Tulsa

- ROSE ROYCE—Car Wash (MCA)
- BREAD—Lost Without Your Love (Elektra)
- MARY MacGREGOR—Torn Between Two Lovers (Ariola America) 15-7
- STEVIE WONDER—I Wish (Tamla) 18-13

### WTIX—New Orleans

- FOUR TOPS—Catfish (ABC)
- YVONNE ELLIMAN—Love Me (RSO) 20-15
- BAR-KAYS—Shake Your Rump To The Funk (Mercury) AO-29

### KEEL—Shreveport

- BRICK—Dazz (Bang)
- QUEEN—Somebody To Love (Elektra)
- BOSTON—More Than A Feeling (Epic) 15-3
- BEE GEES—Love So Right (RSO) 19-8

## Midwest Region

### TOP ADD ONS:

- (D) ROSE ROYCE—Car Wash (MCA)
- (D) STEVIE WONDER—I Wish (Tamla)
- MARY MacGREGOR—Torn Between Two Lovers (Ariola America)

### PRIME MOVERS:

- MARILYN MCCOO/BILLY DAVIS JR.—You Don't Have To Be A Star (ABC)
- LEO SAYER—You Make Me Feel Like Dancing (W.B.)
- BURTON CUMMINGS—Stand Tall (Portrait) 26-15

### BREAKOUTS:

- ENGELBERT HUMPERDINCK—After The Lovin' (Epic)
- ELECTRIC LIGHT ORCHESTRA—Livin' Thing (U.A.)
- YVONNE ELLIMAN—Love Me (RSO)

### WLS—Chicago

- NONE
- MANFRED MANN'S EARTH BAND—Blinded By The Light (W.B.) 41-20
- GEORGE HARRISON—This Song (Dark Horse) 23-14

### WDHF—Chicago

- DR. BUZZARD'S ORIGINAL SAVANNAH BAND—Whispering/Cherchez Les Femmes (RCA)
- STEVIE WONDER—I Wish (Tamla)
- GEORGE HARRISON—This Song (Dark Horse) 20-13
- LYNYRD SKYNYRD—Free Bird (MCA) 19-15

### (Continued on page 23)

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DECEMBER 11, 1976, BILLBOARD

# Billboard Singles Radio Action

Playlist Top Add Ons •  
Playlist Prime Movers ★

Based on station playlists through Thursday (12/2/76)

Continued from page 22

- WYON—Chicago**
- TAMIKO JONES—Let It Flow (Contempo)
  - DRAMATICS—Be My Girl (ABC)
  - D★ BRICK—Dazz (Bang) 7-1
  - ★ AL HUDSON & THE SOUL PARTNERS—I Got A Notion (ABC) 14-11

- WNDE—Indianapolis**
- AEROSMITH—Walk This Way (Columbia)
  - BARRY MANILOW—Weekend In New England (Arista)
  - D★ BRICK—Dazz (Bang) 28-17
  - ★ MARILYN McCOO/BILLY DAVIS JR.—You Don't Have To Be A Star (ABC) 18-8

- WOKY—Milwaukee**
- D★ ROSE ROYCE—Car Wash (MCA)
  - 
  - ★ MARILYN McCOO/BILLY DAVIS JR.—You Don't Have To Be A Star (ABC) 17-12
  - ★ BURTON CUMMINGS—Stand Tall (Portrait) 10-6

- WZUU—Milwaukee**
- MARY MacGREGOR—Torn Between Two Lovers (Ariola America)
  - RINGO STARR—A Dose Of Rock & Roll (Atlantic)
  - ★ MARILYN McCOO/BILLY DAVIS JR.—You Don't Have To Be A Star (ABC) 18-10
  - D★ STEVIE WONDER—I Wish (Tamla) 20-14

- WIRL—Peoria, Ill.**
- D★ BRICK—Dazz (Bang)
  - 
  - ★ ENGELBERT HUMPERDINCK—After The Lovin' (Epic) 21-12
  - ★ LEO SAYER—You Make Me Feel Like Dancing (W.B.) 12-4

- KSLO—St. Louis**
- BOB SEGER/SILVER BULLET BAND—Nightmoves (Capitol)
  - 
  - ★ LEO SAYER—You Make Me Feel Like Dancing (W.B.) 12-4
  - ★ ELTON JOHN—Sorry Seems To Be The Hardest Word (MCA) 30-23

- KXOK—St. Louis**
- ENGELBERT HUMPERDINCK—After The Lovin' (Epic)
  - ELECTRIC LIGHT ORCHESTRA—Livin' Thing (U.A.)
  - ★ BURTON CUMMINGS—Stand Tall (Portrait) 23-17
  - ★ YVONNE ELLIMAN—Love Me (RSO) 19-14

- KIQM—Des Moines**
- MARY MacGREGOR—Torn Between Two Lovers (Ariola America)
  - D★ STEVIE WONDER—I Wish (Tamla)
  - ★ MARILYN McCOO/BILLY DAVIS JR.—You Don't Have To Be A Star (ABC) 19-10
  - ★ DAVID DUNDAS—Jeans On (Chrysalis) 24-16

- KDWB—Minneapolis**
- SPINNERS—Rubberband Man (Atlantic)
  - LEO SAYER—You Make Me Feel Like Dancing (W.B.)
  - ★ BURTON CUMMINGS—Stand Tall (Portrait) 17-7
  - ★ ALICE COOPER—I Never Cry (W.B.) 19-10

- WDGY—Minneapolis**
- FUNKY KINGS—Slow Dancing (Arista)
  - QUEEN—Somebody To Love (Elektra)
  - ★ BARRY DEVORZON/PERRY BOTKIN JR.—Nadia's Theme (A&M) 7-3
  - ★ ALICE COOPER—I Never Cry (W.B.) 20-17

- KSTP—Minneapolis**
- D★ ROSE ROYCE—Car Wash (MCA)
  - BAY CITY ROLLERS—Yesterday's Hero (Arista)
  - ★ LEO SAYER—You Make Me Feel Like Dancing (W.B.) 9-4
  - ★ QUEEN—Somebody To Love (Elektra) 18-14

- WHB—Kanas City**
- YVONNE ELLIMAN—Love Me (RSO)
  - BURTON CUMMINGS—Stand Tall (Portrait)
  - ★ MARILYN McCOO/BILLY DAVIS JR.—You Don't Have To Be A Star (ABC) 14-5
  - ★ LEO SAYER—You Make Me Feel Like Dancing (W.B.) 16-12

- KRLS—Rapid City, S.D.**
- MANFRED MANN'S EARTH BAND—Blinded By The Light (W.B.)
  - AL STEWART—Year Of The Cat (Janus)
  - ★ STYX—Mademoiselle (A&M) 16-9
  - ELECTRIC LIGHT ORCHESTRA—Livin' Thing (U.A.) 14-8

- KQWB—Fargo, N.D.**
- GEORGE HARRISON—This Song (Dark Horse)
  - BARRY MANILOW—Weekend In New England (Arista)
  - ★ MARY MacGREGOR—Torn Between Two Lovers (Ariola America) HB 15
  - ★ KENNY NOLAN—I Like Dreamin' (20th Century) 22-14

## Northeast Region

- TOP ADD ONS:**
- (D) ROSE ROYCE—Car Wash (MCA)
  - (D) STEVIE WONDER—I Wish (Tamla)
  - EAGLES—New Kid In Town (Asylum)

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

- BREAKOUTS:**
- (D) BRICK—Dazz (Bang)
  - DAVID DUNDAS—Jeans On (Chrysalis)
  - SYLVERS—Hot Line (Capitol)

- WABC—New York**
- NONE
  - 
  - ★ MARILYN McCOO/BILLY DAVIS JR.—You Don't Have To Be A Star (ABC) 11-6
  - ★ BOSTON—More Than A Feeling (Epic) 13-8

- WPIX—New York**
- D★ ROSE ROYCE—Car Wash (MCA)
  - BURTON CUMMINGS—Stand Tall (Portrait)
  - ★ LEO SAYER—You Make Me Feel Like Dancing (W.B.) 14-7
  - ★ MARILYN McCOO/BILLY DAVIS JR.—You Don't Have To Be A Star (ABC) 23-16

- WRWL—New York**
- QUINCY JONES—Midnight Soul Patrol (A&M)
  - 
  - ★ FOUR TOPS—Catfish (ABC) 15-7
  - D★ STEVIE WONDER—I Wish (Tamla) 17-11

- WPTR—Albany**
- D★ ROSE ROYCE—Car Wash (MCA)
  - D★ STEVIE WONDER—I Wish (Tamla)
  - ★ LEO SAYER—You Make Me Feel Like Dancing (W.B.) 11-5
  - D★ BRICK—Dazz (Bang) 24-19

- WTRY—Albany**
- MANFRED MANN'S EARTH BAND—Blinded By The Light (W.B.)
  - DAVID DUNDAS—Jeans On (Chrysalis)
  - ★ YVONNE ELLIMAN—Love Me (RSO) 31-22
  - ★ ENGLAND DAN/JOHN FORD COLEY—Nights Are Forever Without You (Big Tree) 9-3

- WKBW—Buffalo**
- SYLVERS—Hot Line (Capitol)
  - 
  - ★ SPINNERS—Rubberband Man (Atlantic) 17-9
  - ★ BEE GEES—Love So Right (RSO) 19-14

- WYSL—Buffalo**
- D★ BRICK—Dazz (Bang)
  - DAVID DUNDAS—Jeans On (Chrysalis)
  - ★ DAVID LaFLAMME—White Bird (Amherst) 24-18
  - ★ LAVERNE & SHIRLEY—Chappel Of Love (Atlanta) 25-19

- WBFB—Rochester, N.Y.**
- DAVID LaFLAMME—White Bird (Amherst)
  - HEART—Dreamboat Annie (Mushroom)
  - AEROSMITH—Walk This Way (Columbia) 20-13
  - ★ QUEEN—Somebody To Love (Elektra) 22-16

- WRKO—Boston**
- D★ ROSE ROYCE—Car Wash (MCA)
  - EAGLES—New Kid In Town (Asylum)
  - ★ MARILYN McCOO/BILLY DAVIS JR.—You Don't Have To Be A Star (ABC) 24-17
  - ★ BOSTON—More Than A Feeling (Epic) 17-11

- WBZ-FM—Boston**
- CLIFF RICHARD—I Can't Ask For Anymore Than You (Rocket)
  - D★ DONNA SUMMER—Spring Affair (Casablanca)
  - ★ YVONNE ELLIMAN—Love Me (RSO) 17-8
  - D★ ROSE ROYCE—Car Wash (MCA) 20-12

- WVBF-FM—Boston**
- BREAD—Lost Without Your Love (Elektra)
  - GEORGE HARRISON—This Song (Dark Horse)
  - ★ LEO SAYER—You Make Me Feel Like Dancing (W.B.) 16-7
  - ★ QUEEN—Somebody To Love (Elektra) HB 19

- WORC—Worcester, Mass.**
- BEATLES—Ob-La-Di, Ob-La-Da (Capitol)
  - QUEEN—Somebody To Love (Elektra)
  - ★ ELTON JOHN—Sorry Seems To Be The Hardest Word (MCA) 11-5
  - ★ BURTON CUMMINGS—Stand Tall (Portrait) 12-7

- WDRG—Hartford**
- D★ STEVIE WONDER—I Wish (Tamla)
  - AL STEWART—Year Of The Cat (Janus)
  - ★ MARILYN McCOO/BILLY DAVIS JR.—You Don't Have To Be A Star (ABC) 16-9
  - ★ ELTON JOHN—Sorry Seems To Be The Hardest Word (MCA) 20-14

- WPRO—Providence**
- D★ ROSE ROYCE—Car Wash (MCA)
  - D★ BRICK—Dazz (Bang)
  - ★ BAR-KAYS—Shake Your Rump To The Funk (Mercury) 15-10
  - D★ DR. BUZZARD'S ORIGINAL SAVANNAH BAND—Whispering/Cherchez Les Femmes (RCA) 23-18

## Mid-Atlantic Region

- TOP ADD ONS:**
- (D) BRICK—Dazz (Bang)
  - EARTH, WIND & FIRE—Saturday Nite (Columbia)
  - (D) ROSE ROYCE—Car Wash (MCA)

- PRIME MOVERS:**
- AEROSMITH—Walk This Way (Columbia)
  - ENGELBERT HUMPERDINCK—After The Lovin' (Epic)
  - LEO SAYER—You Make Me Feel Like Dancing (W.B.)

- BREAKOUTS:**
- ENGLAND DAN/JOHN FORD COLEY—Nights Are Forever Without You (Big Tree)
  - EAGLES—New Kid In Town (Asylum)
  - MARY MacGREGOR—Torn Between Two Lovers (Ariola America)

- WFIL—Philadelphia**
- D★ ROSE ROYCE—Car Wash (MCA)
  - D★ BRICK—Dazz (Bang)
  - ★ BURTON CUMMINGS—Stand Tall (Portrait) 23-17
  - ★ ELECTRIC LIGHT ORCHESTRA—Livin' Thing (U.A.) 22-18

- WIBG—Philadelphia**
- ALICE COOPER—I Never Cry (W.B.)
  - ELTON JOHN—Sorry Seems To Be The Hardest Word (MCA)
  - NONE
  -

- WIFI-FM—Philadelphia**
- D★ JACKSONS—Enjoy Yourself (Epic)
  - EARTH, WIND & FIRE—Saturday Nite (Columbia)
  - ★ LEO SAYER—You Make Me Feel Like Dancing (W.B.) 14-8
  - ★ ENGELBERT HUMPERDINCK—After The Lovin' (Epic) 12-7

- WPGC—Washington**
- MANFRED MANN'S EARTH BAND—Blinded By The Light (W.B.)
  - EAGLES—New Kid In Town (Asylum)
  - ★ AEROSMITH—Walk This Way (Columbia) 17-5
  - D★ BRICK—Dazz (Bang) 12-8

- WOL—Washington**
- WALTER JACKSON—Feelings (Chi Sound)
  - LABELLE—Isn't It A Shame (Epic)
  - ★ MANHATTANS—I Kinda Miss You (Columbia) 7-3
  - ★ WHISPERS—Living Together (In Sin) (RCA) 8-4

- WGH—Washington**
- ENGELBERT HUMPERDINCK—After The Lovin' (Epic)
  - ENGLAND DAN/JOHN FORD COLEY—Nights Are Forever Without You (Big Tree)
  - ★ NONE
  -

- WCAO—Baltimore**
- EARTH, WIND & FIRE—Saturday Nite (Columbia)
  - MARY MacGREGOR—Torn Between Two Lovers (Ariola America)
  - ★ SYLVERS—Hot Line (Capitol) 20-14
  - ★ ENGELBERT HUMPERDINCK—After The Lovin' (Epic) 16-11

- WYRE—Baltimore**
- D★ BRICK—Dazz (Bang)
  - TAVARES—Don't Take Away The Music (Capitol)
  - D★ ROSE ROYCE—Car Wash (MCA) 24-19
  - ★ LEO SAYER—You Make Me Feel Like Dancing (W.B.) 10-6

- WLEE—Richmond, Va.**
- DAVID DUNDAS—Jeans On (Chrysalis)
  - BARRY MANILOW—Weekend In New England (Arista)
  - ★ KENNY NOLAN—I Like Dreamin' (20th Century) 24-19
  - ★ SPINNERS—Rubberband Man (Atlantic) 17-14

## Southeast Region

- TOP ADD ONS:**
- QUEEN—Somebody To Love (Elektra)
  - EAGLES—New Kid In Town (Asylum)
  - (D) ROSE ROYCE—Car Wash (MCA)

- PRIME MOVERS:**
- SYLVERS—Hot Line (Capitol)
  - (D) ROSE ROYCE—Car Wash (MCA)
  - MARY MacGREGOR—Torn Between Two Lovers (Ariola America)

- BREAKOUTS:**
- MANFRED MANN'S EARTH BAND—Blinded By The Light (W.B.)
  - (D) STEVIE WONDER—I Wish (Tamla)
  - BARRY MANILOW—Weekend In New England (Arista)

- WQXI—Atlanta**
- SYLVERS—Hot Line (Capitol)
  - FIREFALL—You Are The Woman (Atlantic)
  - D★ ROSE ROYCE—Car Wash (MCA) 20-5
  - ★ MARILYN McCOO/BILLY DAVIS JR.—You Don't Have To Be A Star (ABC) 13-4

- Z-93 (WZGC-FM)—Atlanta**
- MANFRED MANN'S EARTH BAND—Blinded By The Light (W.B.)
  - GEORGE HARRISON—This Song (Dark Horse)
  - ★ SYLVERS—Hot Line (Capitol) 26-20
  - D★ ROSE ROYCE—Car Wash (MCA) 20-15

- WBBO—Atlanta**
- BARRY MANILOW—Weekend In New England (Arista)
  - EAGLES—New Kid In Town (Asylum)
  - ★ MARY MacGREGOR—Torn Between Two Lovers (Ariola America) 20-17
  - ★ AEROSMITH—Walk This Way (Columbia) 30-27

- WFOU—Atlanta**
- SMOKIE—Living Next Door To Alice (RSO)
  - BOB SEGER/SILVER BULLET BAND—Nightmoves (Capitol)
  - ★ ELTON JOHN—Sorry Seems To Be The Hardest Word (MCA) 15-10
  - ★ MARY MacGREGOR—Torn Between Two Lovers (Ariola America) 26-22

- WPGA—Savannah, Ga.**
- QUEEN—Somebody To Love (Elektra)
  - EAGLES—New Kid In Town (Asylum)
  - ★ MARY MacGREGOR—Torn Between Two Lovers (Ariola America) 26-20
  - ★ SYLVERS—Hot Line (Capitol) 18-13

- WQAM—Miami**
- SYLVERS—Hot Line (Capitol)
  - BURTON CUMMINGS—Stand Tall (Portrait)
  - ★ LEO SAYER—You Make Me Feel Like Dancing (W.B.) 26-14
  - ★ MARILYN McCOO/BILLY DAVIS JR.—You Don't Have To Be A Star (ABC) 19-9

- Y-100 (WHYI-FM)—Miami**
- D★ JACKSONS—Enjoy Yourself (Epic)
  - MARILYN McCOO/BILLY DAVIS JR.—You Don't Have To Be A Star (ABC)
  - ★ SYLVERS—Hot Line (Capitol) 25-17
  - ★ BOSTON—More Than A Feeling (Epic) 18-13

- BJ 105 (WBJW-FM)—Orlando**
- BARBRA STREISAND—Love Theme From "A Star Is Born" (Columbia)
  - D★ STEVIE WONDER—I Wish (Tamla)
  - ★ SPINNERS—Rubberband Man (Atlantic) 5-4
  - ★ LEO SAYER—You Make Me Feel Like Dancing (W.B.) 6-5

- Q-105 (WRBQ-FM)—Tampa, St. Petersburg**
- QUEEN—Somebody To Love (Elektra)
  - EAGLES—New Kid In Town (Asylum)
  - ★ AEROSMITH—Walk This Way (Columbia) 19-13
  - ★ MANFRED MANN'S EARTH BAND—Blinded By The Light (W.B.) 23-19

- WQPD—Lakeland, Fla.**
- MANFRED MANN'S EARTH BAND—Blinded By The Light (W.B.)
  - D★ ROSE ROYCE—Car Wash (MCA)
  - ★ OLIVIA NEWTON-JOHN—Every Face Tells A Story (MCA) 32-18

- WMFJ—Daytona Beach**
- DR. HOOK—If Not You (Capitol)
  - BOB SEGER/SILVER BULLET BAND—Nightmoves (Capitol)
  - ★ NONE
  -

- WAPE—Jacksonville**
- MARY MacGREGOR—Torn Between Two Lovers (Ariola America)
  - EAGLES—A New Kid In Town (Asylum)
  - ★ MARY MacGREGOR—Torn Between Two Lovers (Ariola America) 40-10
  - D★ BRICK—Dazz (Bang) 10-4

- WAYS—Charlotte**
- D★ ROSE ROYCE—Car Wash (MCA)
  - MARY MacGREGOR—Torn Between Two Lovers (Ariola America)
  - D★ BRICK—Dazz (Bang) 14-5
  - ★ BOSTON—More Than A Feeling (Epic) 15-10

- WGIV—Charlotte**
- WILLIAM BOOTSY COLLIN—Psychotic Bump School (W.B.)
  - JAMES BROWN—Body Heat (Polydor)
  - ★ ARTHUR PHRYSOCK—When Love Is New (Old Town) 31-26
  - D★ DR. BUZZARD'S ORIGINAL SAVANNAH BAND—Whispering/Cherchez Les Femmes (RCA) 32-28

- WXIX—Raleigh, N.C.**
- MANFRED MANN'S EARTH BAND—Blinded By The Light (W.B.)
  - QUEEN—Somebody To Love (Elektra)
  - D★ ROSE ROYCE—Car Wash (MCA) HB-17
  - ★ BOZ SCAGGS—What Can I Say (Columbia) 24-18

- WTOB—Winston/Salem**
- D★ BRICK—Dazz (Bang)
  - BOZ SCAGGS—What Can I Say (Columbia) 23-17
  - D★ STEVIE WONDER—I Wish (Tamla) 25-20
  - WTMA—Charleston, S.C.

- EARTH, WIND & FIRE—Saturday Nite (Columbia)
- D★ STEVIE WONDER—I Wish (Tamla)
- ★ SYLVERS—Hot Line (Capitol) 21-8
- ★ LEO SAYER—You Make Me Feel Like Dancing (W.B.) 13-7

- WORD—Spartanburg, S.C.**
- STARBUCK—Lucky Man (Private Stock)
  - BOB SEGER/SILVER BULLET BAND—Nightmoves (Capitol)
  - D★ BRICK—Dazz (Bang) 4-1
  - D★ ROSE ROYCE—Car Wash (MCA) HB 23

- WLAC—Nashville**
- D★ ROSE ROYCE—Car Wash (MCA)
  - MARY MacGREGOR—Torn Between Two Lovers (Ariola America)
  - ★ YVONNE ELLIMAN—Love Me (RSO) 22-16
  - D★ BRICK—Dazz (Bang) 21-17

- WMAR—Nashville**
- QUEEN—Somebody To Love (Elektra)
  - D★ STEVIE WONDER—I Wish (Tamla)
  - ★ ENGELBERT HUMPERDINCK—After The Lovin' (Epic) 11-2
  - ★ SPINNERS—Rubberband Man (Atlantic) 21-13

- WHBQ—Memphis**
- EARTH, WIND & FIRE—Saturday Nite (Columbia)
  - BARRY MANILOW—Weekend In New England (Arista)
  - ★ LTD—Love Ballad (A&M) 21-15
  - ★ ENGELBERT HUMPERDINCK—After The Lovin' (Epic) 24-18

- WMPS—Memphis**
- STARBUCK—Lucky Man (Private Stock)
  - QUEEN—Somebody To Love (Elektra)
  - ★ BAR-KAYS—Shake Your Rump To The Funk (Mercury) 29-19
  - D★ ROSE ROYCE—Car Wash (MCA) 30-20

- WGOW—Chattanooga**
- DR. HOOK—If Not You (Capitol)
  - DICKEY LEE—9,999,999 Tears (RCA)
  - ★ MARY MacGREGOR—Torn Between Two Lovers (Ariola America) 16-10
  - ★ SPINNERS—Rubberband Man (Atlantic) 8-4

- WERC—Birmingham**
- D★ ROSE ROYCE—Car Wash (MCA)
  - QUEEN—Somebody To Love (Elektra)
  - D★ BRICK—Dazz (Bang) 24-19
  - ★ ELECTRIC LIGHT ORCHESTRA—Livin' Thing (U.A.) 15-11

- WSGN—Birmingham**
- MANFRED MANN'S EARTH BAND—Blinded By The Light (W.B.)
  - EAGLES—New Kid In Town (Asylum)
  - ★ SYLVERS—Hot Line (Capitol) 17-7
  - ★ LTD—Love Ballad (A&M) 14-9

- WHYY—Montgomery**
- SMOKIE—Living Next Door To Alice (RSO)
  - DICKEY LEE—9,999,999 Tears (RCA)
  - ★ MARY MacGREGOR—Torn Between Two Lovers (Ariola America) 25-19
  - ★ DONNY & MARIE OSMOND—Am'Nt Nothing Like The Real Thing (Kolob) 14-10

- KAAY—Little Rock**
- D★ BRICK—Dazz (Bang)
  - QUEEN—Somebody To Love (Elektra)
  - ★ MARILYN McCOO/BILLY DAVIS JR.—You Don't Have To Be A Star (ABC) 6-2
  - ★ BURTON CUMMINGS—Stand Tall (Portrait) 3-1

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# Radio-TV Programming

## Vox Jox

By CLAUDE HALL

LOS ANGELES—WGCI in Chicago needs a man who can do production and swing air work; talk to program director Greg Crawford. Air staff lineup at the station now includes Charles Knox in the morning, Crawford midday, Dave Lawrence in afternoon drive, Chille Childs in evening. Format is disco soul. . . . The "dollar concert series" with radio stations has proven so successful that Stan Plesser of Good Karma Productions, Kansas City, says he's going to continue them.

"American Top 40," the three-hour weekly radio special hosted by Casey Kasem and produced by Watermark Inc., Los Angeles, is doing extremely well overseas. Bill Gates, program manager of 2UW, Sydney, says the show turned up No. 1 in its Sunday morning time period. . . . Moorsville Media has acquired WHIP, a 1,000-watt daytime station in Mooresville, N.C. Glenn Hamrick is president and the staff includes program manager John McCann, who does the sign-on show. From 10 a.m. until 1 p.m. is Jerry Brown, followed by Russ Jackson until sign-off. . . . Larry Irons, program director of KTRT, P.O. Box 1400, Truckee, Calif. 95734, pleas for record service. Would someone send him some Top 40 singles? He assures airplay.

Warren D. Davis Jr. has been named program director of KORA, Bryan, Tex. The format is country music and he has been doing the 6-10 a.m. show. . . . Al Gordon has been named program director of KGAK in Gallup, N.M., and the new lineup features Gordon, who'll do the music as well, does mornings, Mark Ramsey middays, John Barbone afternoons, Terry Holley nights, and John McBreen and Terry Boyd weekends. Gordon adds: "Also, I recall hearing you on an American Airchexx Magazine referring to a program director's manual. Is that still in the works?" Yep. It'll be called "This Business Of Radio Programming" and Watson-Guptill, New York, will have copies available in March. I haven't plugged it much here yet, because I was waiting until after I proofed the galleys, which will be soon. So, probably, you'll be hearing about it more and more as time goes by.

The second issue of Radio Quarterly Report published by Bob Hamilton is available. Cost is \$7.50 and you can write him at 1608 Argyle, Hollywood, Calif. 90028. This issue features America's top 100 stations, a feature on how top jocks got into the business, an item on Don Burden, and a feature about Caribou

Ranch. . . . WHYT has upped its power to 600 watts nondirectional in Noblesville, Ind. It's a Mid-Indiana station that programs soul music in the afternoon, Top 40 and MOR in the morning. Perry Pierce is the new program director and music director and does the afternoon drive shift. From 4-6 p.m., Arlene Mansen plays black gospel from Arlene's House Of Music; she's one of the largest gospel retailers in the area.

Phil Redo writes that he's still program director at WMHB in Waterville, Me., and weekend air personality now at WSKW, a Top 40 outlet in Skowhegan, Me. . . . Whatever happened to John Rode?

KXRB is a 10,000-watt country music station at 1000 on the dial in Sioux Falls and I'm sitting here now looking at the photos of the air staff on the station's Country 40 Survey. What a bunch of renegades. Denny Oviatt does 6-10 a.m., Kurt Andrew works until 2 p.m., there's a gap until 3 p.m. (probably the station is airing the Ralph Emery syndicated radio show) when Len Anthony takes over until 6 p.m. Roger Loftness works midnight-6 a.m. on KIOV-FM, the stereo affiliate. Charlie Michaels handles weekends. Jerry Dahman and Larry Rhorer do the news.

KCLD in St. Cloud, Minn., needs some contemporary air personalities. Talk to J. J. Justin at 612-251-1450. He called up this week and we talked about Bobby Vee who has a summer home at Detroit Lakes up there. Vee is performing constantly to sellout audiences in that area. . . . Joe Condon is program director now at WHRL in Rensselaer, N.Y., in addition to doing the morning show. He'd been at WROW in Albany for the past six years. Condon is also a member of the faculty of the New School of Contemporary Radio in Albany.

KHJ in Los Angeles has been sued as a result of a visible vault contest in October 1975 whereby people merely had to punch the right combination of buttons to open a vault containing \$10,000. Susan M. Kless contends she presented her written combination and a contest official used that combination to open the safe. But she was told a few minutes later it was not the right combination. KHJ refused to give the prize because the combination did not match the official combination that was supposed to be the correct one. Kless is suing for \$10,000, plus \$500,000 in damages.

Mike Preston, the program director of KPAS in El Paso, does the noon-5 p.m. show at the album-rock station and is followed by music director Leslie Ryan 5-10 p.m., Jerry Wilson 10 p.m.-2 a.m., and Bob Bish 2-6 a.m. John Holden and Jim Carroll do weekends on the station which still programs religion 6-noon, but has plans to go all rock eventually. . . . F. Alvin Davis, program director now at WSAI, Cincinnati, called to tell that the man who threw the snowball is now doing the 4-8 p.m. show at the station. It's Dave Diamond, of course, and this refers back to an old gag when diamond tossed a snowball at the home of Ted Atkins. Only it wasn't a gag and anyway the snowball has prob-



LISTENING ROOM—Beverly Sills hosts "The Listening Room," a 10:05-noon program weekdays on WQXR in New York while regular host Robert Sherman takes a vacation. Her "guest" was James Levin, musical director of the Metropolitan Opera. Other guests, not shown, included Isaac Stern, Julius Rudel, Rise Stevens, Andre Kostelanetz and Renata Scotta.

## Wash. Promoter Aware Of FM Crowd-Pulling Power

BELLEVUE, Wash.—The FM radio listening audience and ticket buyers for live concerts are closely related, according to concert promoter John Bauer here. And this is why he works closely with KISW. "The FM target demographics is 18-34, the ticket-buying market. FM speaks to that audience, not to the 8-year-old or the 40-year-old. AM stations are still trying to figure what market they want and who they'll concentrate on. This is why I feel Top 40 rock will soon be extinct. Promotion on the FM stations is a must for the concert promoter."

Bauer, who promotes concerts mainly in the Pacific Northwest with his wife Ivy Liberti Bauer, works heavily with the record companies, including bringing new albums and singles to the radio stations. He feels that program directors place a lot of faith in a promoter's judgment. "We're promoting both the record and our concert if that record gets airplay."

"After all, a concert that sells 55,000 tickets is also going to sell a lot of records."

He invites program directors and disk jockeys to his concerts for reaction. "Promoters should tell radio stations which acts are drawing," he says.

The stations also benefit from the advertising allowance between promoter and record labels. Via this allowance, Bauer says "our grosses are up and so are record sales in the market after every concert." In his radio spots, Bauer promotes the concert, the record, the outlet, and the label.

"We try to organize everything between the local retailers and the radio stations. We conceive radio contests and give away promotional tickets through the stores. Everybody benefits."

The Bauers especially praise Frank Barsalona of Premier Talent, Dee Anthony of Bandana Management and David Krebs.

They also point out the work done by Jonathan Coffino of CBS in New York, who works with promoters,

## Plough Launches

Continued from page 20

unaffected by the changes are WCAO in Baltimore, which is rock on AM and classical on FM; WJJD in Chicago, a standard country station on both AM and FM; WSUN-AM in Tampa/St. Petersburg, a standard country station; and WQXM-FM, its sister station in Clearwater, Fla., which is the beautiful music outlet

agents, managers, and acts across the nation. "He's sort of a middle man for all of us, and very helpful. He's heavy on tours, and concerts, whether it's a supergroup or a new act."

Bauer has a philosophy that "music on radio is a free ad for our business. Every song played is a free plug. Our own spots on KISW fit in like programming, rather than a commercial."

The John Bauer Concert Co. grossed more than \$1 million with its recent summer series, the owner claims, and now Bauer looks to a successful fall World Series of Music with top shows in the three major Northwest cities. We will have a heavy tie-in with KISW on the Seattle shows.

## Bubbling Under The HOT 100

- 101—I CAN'T ASK FOR ANYMORE THAN YOU, Cliff Richard, Rocket 40652 (MCA)
- 102—I'M NOT IN LOVE, Richie Havens, A&M 1883
- 103—YOU GOTTA BELIEVE, Pointer Sisters, ABC/Blue Thumb 271
- 104—DANCING IN THE AISLES (Take Me Higher), Silver Convention, Midland International 10849 (RCA)
- 105—NINETY-NINE AND A HALF, Tramps, Atlantic 3365
- 106—GETTIN' IT IN THE STREETS, David Cassidy, RCA 10788
- 107—CAN'T LET A WOMAN, Ambrosia, 20th Century 2310
- 108—SPEND SOME TIME, Elvin Bishop, Capricorn 0266 (Warner Bros.)
- 109—LONG LONG TIME, Larry Santos, Casablanca 869
- 110—(We Don't Want Your Money) WE WANT MINE, Crack The Sky, Lifesong 45016

## Bubbling Under The Top LPs

- 201—PINK FLOYD, Dark Side Of The Moon, Harvest ST 11163 (Capitol)
- 202—SIMON & GARFUNKEL'S GREATEST HITS, Columbia PC 1350
- 203—THE BEATLES, Sgt. Pepper's Lonely Hearts Club Band, Capitol SO 2653
- 204—PARLIAMENT, Mothership Connection, Casablanca NBLP 7022
- 205—THE BEST OF ROD STEWART Volume 2, Mercury SRM-2-7599 (Phonogram)
- 206—PHOEBE SNOW, Shelter SRL 52017 (ABC)
- 207—SNAKES & LADDERS THE BEST OF THE FACES, Warner Bros. BS 2897
- 208—AL STEWART, Past, Present & Future, Janus JKS 3063
- 209—ROD STEWART, Atlantic Crossing, Warner Bros. BS 2875
- 210—MONTROSE, Jump On It, Warner Bros. BS 2800

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# Billboard Album Radio Action

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

Based on station playlists through Thursday (12/2/76)

## Top Add Ons-National

**GEORGE HARRISON**—Thirty Three & 1/2 (Dark Horse)  
**JONI MITCHELL**—Hejira (Asylum)  
**SEALS & CROFTS**—Sudan Village (Warner Brothers)  
**JAMES MONTGOMERY BAND**—(Island)

**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.

### KRPI-FM—Denver (Jeff Pollack)

- JONI MITCHELL—Hejira (Asylum)
- GEORGE HARRISON—Thirty Three & 1/2 (Dark Horse)
- SOUTH SIDE JOHNNY & THE ASBURY JUKES—Live (Epic)
- 
- 
- 
- JACSON BROWNE—The Pretender (Asylum)
- BOSTON—(Epic)
- ROD STEWART—A Night On The Town (Warner Brothers)
- LINDA RONSTADT—Hasten Down The Wind (Asylum)

### KISW-FM—Seattle (Lee Michaels)

- JONI MITCHELL—Hejira (Asylum)
- SEALS & CROFTS—Sudan Village (Warner Brothers)
- 
- 
- 
- 
- 
- JACSON BROWNE—The Pretender (Asylum)
- BOSTON—(Epic)
- JONI MITCHELL—Hejira (Asylum)
- ELECTRIC LIGHT ORCHESTRA—A New World Record (United Artists)

### KOME-FM—San Jose (Dana Jang)

- JONI MITCHELL—Hejira (Asylum)
- SEALS & CROFTS—Sudan Village (Warner Brothers)
- JADE WARRIOR—Kites (Island)
- NAKADA MICHAEL WALDEN—Garden Of Love Light (Atlantic)
- NAZARETH—Play N' The Game (A&M)
- CLAUDE BOLLING & ALEXANDER LOGOYA—Concerto For Classic Guitar & Piano (RCA)
- STEVE WONDER—Songs In The Key Of Life (Tama)
- JACSON BROWNE—The Pretender (Asylum)
- BOSTON—(Epic)
- ELECTRIC LIGHT ORCHESTRA—A New World Record (United Artists)

## Southwest Region

### TOP ADD ONS:

- JONI MITCHELL—Hejira (Asylum)
- GEORGE HARRISON—Thirty Three & 1/2 (Dark Horse)
- JEAN-LUC PONTY—Imaginary Voyage (Atlantic)
- DAVID LaFLAMME—(Amherst)

### ★TOP REQUEST/AIRPLAY:

- JACSON BROWNE—The Pretender (Asylum)
- STEVE WONDER—Songs In The Key Of Life (Tama)
- FOGHAT—Night Shift (Bearsville)
- ELECTRIC LIGHT ORCHESTRA—A New World Record (United Artists)

### BREAKOUTS:

- JEAN-LUC PONTY—Imaginary Voyage (Atlantic)
- SEALS & CROFTS—Sudan Village (Warner Brothers)
- WISHBONE ASH—New England (Atlantic)
- ALLMAN BROTHERS BAND—Wash The Windows, Check The Oil, Dollar Gas (Capricorn)

### KZEW-FM—Dallas (Loretta)

- JAMES TAYLOR—Greatest Hits (Warner Brothers)
- JEAN-LUC PONTY—Imaginary Voyage (Atlantic)
- JAMES MONTGOMERY BAND—(Island)
- FAIRPORT CONVENTION—Gottle O' Gear (Island)
- LEO KOTTKE—1971-1976 (Capitol)
- JADE WARRIOR—Kites (Island)
- LED ZEPPELIN—The Song Remains The Same (Swan Song)
- LYNRYD SKYNYRD—One More From The Road (MCA)
- ROD STEWART—A Night On The Town (Warner Brothers)
- FOGHAT—Night Shift (Bearsville)

### KEEL-FM—San Antonio (Tony Dale)

- JONI MITCHELL—Hejira (Asylum)
- JACSON BROWNE—The Pretender (Asylum)
- SEALS & CROFTS—Sudan Village (Warner Brothers)
- GEORGE HARRISON—Thirty Three & 1/2 (Dark Horse)
- JIMMY SPHEERIS—Parts Of The Heart (Epic)
- SUTHERLAND BROTHERS & QUIVER—Slipstream (Columbia)
- BOSTON—(Epic)
- ELECTRIC LIGHT ORCHESTRA—A New World Record (United Artists)
- JONI MITCHELL—Hejira (Asylum)
- JACSON BROWNE—The Pretender (Asylum)

### KLBJ-FM—Austin (Steve Smith)

- JONI MITCHELL—Hejira (Asylum)
- GEORGE HARRISON—Thirty Three & 1/2 (Dark Horse)
- SEALS & CROFTS—Sudan Village (Warner Brothers)
- NITTY GRITTY DIRT BAND—Dirt, Silver & Gold (United Artists)
- WISHBONE ASH—New England (Atlantic)
- ALLMAN BROTHERS BAND—Wash The Windows, Check The Oil, Dollar Gas (Capricorn)
- JACSON BROWNE—The Pretender (Asylum)
- STEVE WONDER—Songs In The Key Of Life (Tama)
- FRANK ZAPPA—Zoot Allures (Warner Brothers)
- JEAN-LUC PONTY—Imaginary Voyage (Atlantic)

## Top Requests/Airplay-National

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

### KMYR-FM—Albuquerque (Bob Stevin)

- NBC'S SATURDAY NIGHT LIVE—(Arista)
- DAVID LaFLAMME—(Amherst)
- GEORGE HARRISON—Thirty Three & 1/2 (Dark Horse)
- JONI MITCHELL—Hejira (Asylum)
- PATTI SMITH GROUP—Radio Ethiopia (Arista)
- 
- 
- ELTON JOHN—Blue Moves (MCA/Rocket)
- STEVE WONDER—Songs In The Key Of Life (Tama)
- ELECTRIC LIGHT ORCHESTRA—A New World Record (United Artists)
- AL STEWART—The Year Of The Cat (Janus)

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

- WISHBONE ASH—New England (Atlantic)
- MELANIE—Photograph (Atlantic)
- KANSAS—Leftoverture (Kirschner)
- KOOL & THE GANG—Open Sesame (De Lite)
- PATTI SMITH GROUP—Radio Ethiopia (Arista)
- DAVID LaFLAMME—(Amherst)
- JACSON BROWNE—The Pretender (Asylum)
- GATO BARBIERI—Caliente (A&M)
- STEVE WONDER—Songs In The Key Of Life (Tama)
- FOGHAT—Night Shift (Bearsville)

### KMOJ-FM—Tulsa (Leisa Johnson)

- ALLMAN BROTHERS BAND—Wash The Windows, Check The Oil, Dollar Gas (Capricorn)
- ELVIN BISHOP—Hometown Boy Makes Good (Capricorn)
- CHARLIE DANIELS BAND—High Lonesome (Epic)
- GEORGE HARRISON—Thirty Three & 1/2 (Dark Horse)
- JONI MITCHELL—Hejira (Asylum)
- JEAN-LUC PONTY—Imaginary Voyage (Atlantic)
- GEORGE HARRISON—Thirty Three & 1/2 (Dark Horse)
- JONI MITCHELL—Hejira (Asylum)
- KANSAS—Leftoverture (Kirschner)
- ELTON JOHN—Blue Moves (MCA)

## Midwest Region

### TOP ADD ONS:

- JONI MITCHELL—Hejira (Asylum)
- WAR FEATURING ERIC BURDON—(ABC)
- SEALS & CROFTS—Sudan Village (Warner Brothers)
- GEORGE HARRISON—Thirty Three & 1/2 (Dark Horse)

### ★TOP REQUEST/AIRPLAY:

- JACSON BROWNE—The Pretender (Asylum)
- ELECTRIC LIGHT ORCHESTRA—A New World Record (United Artists)
- BOB SEGER & THE SILVER BULLET BAND—Night Moves (Capitol)
- STEVE WONDER—Songs In The Key Of Life (Tama)

### BREAKOUTS:

- GEORGE HARRISON—Thirty Three & 1/2 (Dark Horse)
- WAR FEATURING ERIC BURDON—(ABC)
- SEALS & CROFTS—Sudan Village (Warner Brothers)
- DAVID LaFLAMME—(Amherst)

### WABX-FM—Detroit (Ken Calvert)

- DAVID LaFLAMME—(Amherst)
- WAR FEATURING ERIC BURDON—(ABC)
- REX—(Columbia)
- JONI MITCHELL—Hejira (Asylum)
- 
- 
- GEORGE HARRISON—Thirty Three & 1/2 (Dark Horse)
- BOB SEGER & THE SILVER BULLET BAND—Night Moves (Capitol)
- ELECTRIC LIGHT ORCHESTRA—A New World Record (United Artists)
- JACSON BROWNE—The Pretender (Asylum)
- BOB SEGER & THE SILVER BULLET BAND—Night Moves (Capitol)

### WIKL-FM—Elgin/Chicago (Tom Mackler, Trudy Fisher)

- JONI MITCHELL—Hejira (Asylum)
- JAMES MONTGOMERY BAND—(Island)
- MCCOY TYNER—Focal Point (Milestone)
- WAYLON JENNINGS—Waylon Live (RCA)
- WAR FEATURING ERIC BURDON—(ABC)
- NITTY GRITTY DIRT BAND—Dirt, Silver & Gold (United Artists)
- ALLMAN BROTHERS BAND—Wash The Windows, Check The Oil, Dollar Gas (Capricorn)
- JEAN-LUC PONTY—Imaginary Voyage (Atlantic)
- JACSON BROWNE—The Pretender (Asylum)
- BOB SEGER & THE SILVER BULLET BAND—Night Moves (Capitol)

### WEBN-FM—Cincinnati (Dentin Marr)

- JONI MITCHELL—Hejira (Asylum)
- FRANK ZAPPA—Zoot Allures (Warner Brothers)
- WENDY WALDMAN—The Main Beliant (Warner Brothers)
- MELANIE—Photograph (Atlantic)
- GEORGE HARRISON—Thirty Three & 1/2 (Dark Horse)
- RORY GALLAGHER—Calling Card (Chrysalis)
- STEVE WONDER—Songs In The Key Of Life (Tama)
- JACSON BROWNE—The Pretender (Asylum)
- ELTON JOHN—Blue Moves (MCA/Rocket)
- ROD STEWART—A Night On The Town (Warner Brothers)

### WCOL-FM—Columbus (Bob Gooding)

- DIAMOND RIO—Dirty Diamonds (Kama Sutra)
- JOAN BAEZ—Gull Winds (A&M)
- SEALS & CROFTS—Sudan Village (Warner Brothers)
- LYONS & CLARK—Prisms (Shelter)
- GRAHAM PARKER—Heat Treatment (Mercury)
- DAVID LaFLAMME—(Amherst)
- STEVE WONDER—Songs In The Key Of Life (Tama)
- PETER FRAMPTON—Frampton Comes Alive (A&M)
- BOSTON—(Epic)
- GEORGE HARRISON—Thirty Three & 1/2 (Dark Horse)

### WMMS—Cleveland (Shelly Styles)

- NBC'S SATURDAY NIGHT LIVE—(Arista)
- WAR FEATURING ERIC BURDON—(ABC)
- STEVE HARLEY & COCKNEY REBELS—(EMI Import)
- SEALS & CROFTS—Sudan Village (Warner Brothers)
- 
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- BOB SEGER & THE SILVER BULLET BAND—Night Moves (Capitol)
- JACSON BROWNE—The Pretender (Asylum)
- AL STEWART—The Year Of The Cat (Janus)
- ELECTRIC LIGHT ORCHESTRA—A New World Record (United Artists)

### WZMF-FM—Milwaukee (Steve Stevens)

- JONI MITCHELL—Hejira (Asylum)
- GEORGE HARRISON—Thirty Three & 1/2 (Dark Horse)
- TOM PETTY & THE HEARTBREAKERS—(Shelter)
- MOXY—Moxy II (Mercury)
- HOT TUNA—Hoppers (GrunT)
- LUCIFER'S FRIEND—Mind Exploding (Janus)
- BOSTON—(Epic)
- ELECTRIC LIGHT ORCHESTRA—A New World Record (United Artists)
- FOGHAT—Night Shift (Bearsville)
- LYNRYD SKYNYRD—One More From The Road (MCA)

### KADI-FM—St. Louis (Peter Parisi)

- JOHNNY COUGAR—Chestnut Street Incident (MCA)
- NAZARETH—Play N' The Game (A&M)
- EASY STREET—(Capricorn)
- JONI MITCHELL—Hejira (Asylum)
- SEALS & CROFTS—Sudan Village (Warner Brothers)
- LOGGINS & MESSINA—The Best Of Friends (Columbia)
- LEO SAYER—Endless Flight (Warner Brothers)
- LEO ZEPPELIN—The Song Remains The Same (Swan Song)
- FOGHAT—Night Shifts (Bearsville)
- KANSAS—Leftoverture (Kirschner)

## Southeast Region

### TOP ADD ONS:

- JONI MITCHELL—Hejira (Asylum)
- GEORGE HARRISON—Thirty Three & 1/2 (Dark Horse)
- WAR FEATURING ERIC BURDON—(ABC)
- SEALS & CROFTS—Sudan Village (Warner Brothers)

### ★TOP REQUEST/AIRPLAY:

- BOSTON—(Epic)
- JACSON BROWNE—The Pretender (Asylum)
- ROBERT PALMER—Some People Can Do What They Like (Island)
- STEVE WONDER—Songs In The Key Of Life (Tama)

### BREAKOUTS:

- JONI MITCHELL—Hejira (Asylum)
- GEORGE HARRISON—Thirty Three & 1/2 (Dark Horse)
- WAR FEATURING ERIC BURDON—(ABC)
- GRAHAM PARKER—Heat Treatment (Mercury)

### WRAS-FM—Atlanta (Bob Bailey)

- JONI MITCHELL—Hejira (Asylum)
- PHIL MANZANERA & END—801 Live (Island)
- GEORGE HARRISON—Thirty Three & 1/2 (Dark Horse)
- WAYLON JENNINGS—Waylon Live (RCA)
- WAR FEATURING ERIC BURDON—(ABC)
- NORMAN BLAKE—Live At McCabes (Takoma)
- BOSTON—(Epic)
- ROBERT PALMER—Some People Can Do What They Like (Island)
- MIKE GREENE—Midnight Mirage (Mercury)
- SAMMY WALKER—(Warner Brothers)

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

- WAR FEATURING ERIC BURDON—(ABC)
- JONI MITCHELL—Hejira (Asylum)
- BLACKBIRDS—Unfinished Business (Fantasy)
- TOM PACHECO—The Outsider (RCA)
- JOACHIM KUHN—Hip Hips (MPS)
- NITTY GRITTY DIRT BAND—Dirt, Silver & Gold (United Artists)
- JACSON BROWNE—The Pretender (Asylum)
- ELVIN BISHOP—Hometown Boy Makes Good (Capricorn)
- GRAHAM PARKER—Heat Treatment (Mercury)
- BOB SEGER & THE SILVER BULLET BAND—Night Moves (Capitol)

## National Breakouts

**SEALS & CROFTS**—Sudan Village (Warner Brothers)  
**GEORGE HARRISON**—Thirty Three & 1/2 (Dark Horse)  
**JEAN-LUC PONTY**—Imaginary Voyage (Atlantic)  
**WAR FEATURING ERIC BURDON**—(ABC)

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

- NAZARETH—Play N' The Game (A&M)
- KISS—Rock & Roll Over (Casablanca)
- ROBERT PALMER—Some People Can Do What They Like (Island)
- 
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- STEVE WONDER—Songs In The Key Of Life (Tama)
- ROD STEWART—A Night On The Town (Warner Brothers)
- BOSTON—(Epic)
- JACSON BROWNE—The Pretender (Asylum)

### WOPR-FM—Orlando (Bill McGathly)

- ELVIN BISHOP—Hometown Boy Makes Good (Capricorn)
- MICHAEL MURPHEY—Flowing Free Forever (Epic)
- GEORGE HARRISON—Thirty Three & 1/2 (Dark Horse)
- JONI MITCHELL—Hejira (Asylum)
- SEALS & CROFTS—Sudan Village (Warner Brothers)
- DAN HILL—Hold On (20th Cent.)
- ELTON JOHN—Blue Moves (MCA/Rocket)
- GATO BARBIERI—Caliente (A&M)
- ROBERT PALMER—Some People Can Do What They Like (Island)
- DAVE MASON—Certified Live (Columbia)

### WKDF-FM—Nashville (Jack Crawford)

- GRAHAM PARKER—Heat Treatment (Mercury)
- SLY & THE FAMILY STONE—I Heard You Missed Me, Well I'm Back (Epic)
- NAKADA MICHAEL WALDEN—Garden Of Love Light (Atlantic)
- 
- 
- AL STEWART—The Year Of The Cat (Janus)
- BOSTON—(Epic)
- DAVE MASON—Certified Live (Columbia)
- GEORGE HARRISON—Thirty Three & 1/2 (Dark Horse)

### WQDR-FM—Raleigh (Bill Hard)

- BOB MARLEY & THE WAILERS—Live (Island)
- NAZARETH—Play N' The Game (A&M)
- FOGHAT—Night Shift (Bearsville)
- DAVID LaFLAMME—(Amherst)
- GEORGE HARRISON—Thirty Three & 1/2 (Dark Horse)
- SEALS & CROFTS—Sudan Village (Warner Brothers)
- JONI MITCHELL—Hejira (Asylum)
- BOSTON—(Epic)
- ROD STEWART—A Night On The Town (Warner Brothers)
- STEVE WONDER—Songs In The Key Of Life (Tama)

## Northeast Region

### TOP ADD ONS:

- JAMES MONTGOMERY BAND—(Island)
- GEORGE HARRISON—Thirty Three & 1/2 (Dark Horse)
- PHIL OCHS—Cards Of Fame (A&M)
- BEACH BOYS—69 Live In London (Capitol)

### ★TOP REQUEST/AIRPLAY:

- JACSON BROWNE—The Pretender (Asylum)
- JONI MITCHELL—Hejira (Asylum)
- GEORGE HARRISON—Thirty Three & 1/2 (Dark Horse)
- AL STEWART—The Year Of The Cat (Janus)

### BREAKOUTS:

- FAIRPORT CONVENTION—Gottle O' Gear (Island)
- NITTY GRITTY DIRT BAND—Dirt, Silver & Gold (United Artists)
- SEALS & CROFTS—Sudan Village (Warner Brothers)
- JEAN-LUC PONTY—Imaginary Voyage (Atlantic)

### WNEW-FM—New York (Tom Morreza)

- FAIRPORT CONVENTION—Gottle O' Gear (Island)
- NITTY GRITTY DIRT BAND—Dirt, Silver & Gold (United Artists)
- PHIL OCHS—Cards Of Fame (A&M)
- JAMES MONTGOMERY BAND—(Island)
- 
- GEORGE HARRISON—Thirty Three & 1/2 (Dark Horse)
- JONI MITCHELL—Hejira (Asylum)
- STEVE WONDER—Songs In The Key Of Life (Tama)
- JACSON BROWNE—The Pretender (Asylum)

### WRNN-FM—New York (Meg Griffin)

- JOHN HARTFORD—Nobody Knows What You Do (Flying Fish)
- FAIRPORT CONVENTION—Gottle O' Gear (Island)
- NITTY GRITTY DIRT BAND—Dirt, Silver & Gold (United Artists)
- PHIL OCHS—Cards Of Fame (A&M)
- SLY & THE FAMILY STONE—I Heard You Missed Me, Well I'm Back (Epic)
- NBC'S SATURDAY NIGHT LIVE—(Arista)
- JONI MITCHELL—Hejira (Asylum)
- GEORGE HARRISON—Thirty Three & 1/2 (Dark Horse)
- JEAN-LUC PONTY—Imaginary Voyage (Atlantic)
- PATTI SMITH GROUP—Radio Ethiopia (Arista)

### WLIR-FM—New York (Dennis MacNameer)

- SEALS & CROFTS—Sudan Village (Warner Brothers)
- PHIL OCHS—Cards Of Fame (A&M)
- JAMES MONTGOMERY BAND—(Island)
- BEACH BOYS—69 Live In London (Capitol)
- JEAN-LUC PONTY—Imaginary Voyage (Atlantic)
- ALPHONSO JOHNSON—Yesterday's Dream (Epic)
- JONI MITCHELL—Hejira (Asylum)
- JACSON BROWNE—The Pretender (Asylum)
- GEORGE HARRISON—Thirty Three & 1/2 (Dark Horse)
- HOT TUNA—Hoppers (GrunT)

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

- JAMES MONTGOMERY BAND—(Island)
- JONI MITCHELL—Hejira (Asylum)
- GEORGE HARRISON—Thirty Three & 1/2 (Dark Horse)
- NORMAN BLAKE—Live At McCabes (Takoma)
- GRAHAM PARKER—Heat Treatment (Mercury)
- JOHN HARTFORD—Nobody Knows What You Do (Flying Fish)
- CHARLIE DANIELS BAND—High Lonesome (Epic)
- BAT McGRATH—Blue Eagle (Amherst)
- JACSON BROWNE—The Pretender (Asylum)
- JUICE NEWTON—After The Dust Settles (RCA)

### WBUR-FM—Buffalo (Eric Traver)

- JONI MITCHELL—Hejira (Asylum)
- GEORGE HARRISON—Thirty Three & 1/2 (Dark Horse)
- NAZARETH—Play N' The Game (A&M)
- PHIL OCHS—Cards Of Fame (A&M)
- GRIN—Featuring Nils Lofgren (Epic)
- STEVE WONDER—Songs In The Key Of Life (Tama)
- JACSON BROWNE—The Pretender (Asylum)
- BOSTON—(Epic)
- WISHBONE ASH—New England (Atlantic)

### WCOZ-FM—Boston (Beverly Mize)

- JAMES MONTGOMERY BAND—(Island)
- GEORGE HARRISON—Thirty Three & 1/2 (Dark Horse)
- 
- 
- 
- ELECTRIC LIGHT ORCHESTRA—A New World Record (United Artists)
- STEVE WONDER—Songs In The Key Of Life (Tama)
- ROBERT PALMER—Some People Can Do What They Like (Island)
- BOSTON—(Epic)

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

- GEORGE HARRISON—Thirty Three & 1/2 (Dark Horse)
- ALLMAN BROTHERS BAND—Wash The Windows, Check The Oil, Dollar Gas (Capricorn)
- BEACH BOYS—69 Live In London (Capitol)
- SEALS & CROFTS—Sudan Village (Warner Brothers)
- FAIRPORT CONVENTION—Gottle O' Gear (Island)
- STEPHEN BISHOP—Careless (ABC)
- JONI MITCHELL—Hejira (Asylum)
- DAVE MASON—Certified Live (Columbia)
- JACSON BROWNE—The Pretender (Asylum)
- THIN LIZZY—Johnny The Fox (Mercury)

### WBRU-FM—Providence (Tracy Roach)

- GEORGE HARRISON—Thirty Three & 1/2 (Dark Horse)
- JONI MITCHELL—Hejira (Asylum)
- "D" BAND—Within Reach (United Artists)
- MAX ROMEO & THE UPSSETTERS—War Ina Babylon (Island)
- POINTER SISTERS—The Best Of (ABC Blue Thumb)
- SOUTH SIDE JOHNNY & THE ASBURY JUKES—Live (Epic)
- ALPHA BAND—(Arista)
- I.T.S.—Flyin' (Spoonfed Records)
- KISS—Rock & Roll Over (Casablanca)
- AL STEWART—The Year Of The Cat (Janus)

### WHCN-FM—Hartford (Paul Payton)

- GENE CLARK—Roadmaster (A&M Import)
- AL GREEN—Have A Good Time (Hi)
- NITTY GRITTY DIRT BAND—Dirt, Silver & Gold (United Artists)
- BEACH BOYS—69 Live In London (Capitol)
- JAMES MONTGOMERY BAND—(Island)
- ESTHER PHILLIPS—Capricorn Princess (Mercury)
- GEORGE HARRISON—Thirty Three & 1/2 (Dark Horse)
- JONI MITCHELL—Hejira (Asylum)
- JACSON BROWNE—The Pretender (Asylum)
- AL STEWART—The Year Of The Cat (Janus)

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## Western Region

### TOP ADD ONS:

- JONI MITCHELL—Hejira (Asylum)
- EAGLES—Hotel California (Asylum)
- NBC'S SATURDAY NIGHT LIVE—(Arista)
- MARTHA REEVES—The Rest Of My Life (Arista)

### ★TOP REQUEST/AIRPLAY:

- JACSON BROWNE—The Pretender (Asylum)
- STEVE WONDER—Songs In The Key Of Life (Tama)
- BOSTON—(Epic)
- ROD STEWART—A Night On The Town (Warner Brothers)

### BREAKOUTS:

- JONI MITCHELL—Hejira (Asylum)
- GEORGE HARRISON—Thirty Three & 1/2 (Dark Horse)
- NAZARETH—Play N' The Game (A&M)
- SEALS & CROFTS—Sudan Village (Warner Brothers)

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

- JONI MITCHELL—Hejira (Asylum)
- SLY & THE FAMILY STONE—I Heard You Missed Me, Well I'm Back (Epic)
- MARTHA REEVES—The Rest Of My Life (Arista)
- DAVID LaFLAMME—(Amherst)
- JAMES MONTGOMERY BAND—(Island)
- NBC'S SATURDAY NIGHT LIVE—(Arista)
- HOOODOO RHYTHM DEVILS—Safe In Their Homes (World War)
- BOB SEGER & THE SILVER BULLET BAND—Night Moves (Capitol)
- JAMES VINCENT—Space Traveler (Caribou)
- STEVE WONDER—Songs In The Key Of Life (Tama)

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

- EAGLES—Hotel California (Asylum)
- BOB SEGER & THE SILVER BULLET BAND—Night Moves (Capitol)
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- 
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### ROD STEWART—A Night On The Town (Warner Brothers)

- JACSON BROWNE—The Pretender (Asylum)
- STEVE WONDER—Songs In The Key Of Life (Tama)
- LYNRYD SKYNYRD—One More From The Road (MCA)

# BAND'S FAREWELL 5 Hour S.F. Concert Turns Into Major Thanksgiving Music Event

By CONRAD SILVERT

SAN FRANCISCO—In what truly turned out to be a major musical event, the Band, with promoter Bill Graham, staged a farewell concert, "The Last Waltz," for five hours Thanksgiving evening, Nov. 25, at Winterland Auditorium with an unbelievable guest-star array.

The Band was onstage throughout playing its own music and backing an all-star parade of friends including Bob Dylan, Joni Mitchell, Neil Young, Van Morrison, Eric Clapton, Neil Diamond, Muddy Waters, Doctor John, Ronnie Hawkins, Bobby Charles, Paul Butterfield, Ron Wood, Stephen Stills, and Ringo Starr.

Robbie Robertson and the Band hired film and recording crews to document the event, and retain the exclusive rights.

Bill Graham's organization spent

one month preparing to make Winterland into a Venetian ballroom for a night, providing elaborate stage sets, balcony facade panelling, plants, statues, curtains and even a fountain for the lobby. A special gazebo was built to hold aloft one of several film cameras. The overall effect was spectacular.

Dressed in a white tuxedo, Graham himself greeted the 5,000 paying customers as they began filing in at 4 p.m. for the pre-show Thanksgiving dinner (\$25 per ducaat bought dinner and the show). The catering bill for ticket-holders plus 600 musicians and guests, Graham says, ran to \$39,800.

During the dinner hours, people were serenaded by the Berkeley Promenade Orchestra with Viennese waltz music as hundreds of couples danced on a large platform while

others ate at long dining tables festooned with flowers.

Thoroughly entertained and well-fed, the mellowed audience waited patiently through a one-hour delay after 8 p.m. while stage, sound, and film crews made final preparations.

The Band took the stage and quickly launched into a series of its most memorable songs, most written early in its career.

Drummer Leven Helm began by singing lead on "Cripple Creek," giving way to pianist Richard Manuel's soulful vocal of the "Shape I'm In."

From the start it was apparent the Band had come to play hard, loose and happy. Guitarist Robertson was clearly having a grand time flat-picking like a rock'n'roll matador.

The Band was joined by a crack seven-piece horn section for "Life Is

A Carnival" followed by a roof-raising "This Wheel's On Fire," with organist Garth Hudson's closing flourishes sounding like hellfire itself. Then came an interlude of lighter songs including "Ophelia" and "Georgia" followed by the song which could have been the event's theme, "King Harvest."

Levon sang the magnificent "Night They Drove Old Dixie Down," Rick Danko sang "Stage Fright," they all performed "The Weight," and a long, boogie version of "Rag, Mamma Rag," with Danko playing fiddle while hundreds danced on the main floor.

Only then began the incredible series of guest performers. The audience probably didn't realize how many cheers they had stored in their lungs. First was the Bands' original mentor, Ronnie Hawkins, singing

"Who Do You Love," then Paul Butterfield on harmonica and vocals, Dr. John (piano, organ, and vocals), and Bobby Charles performing his classic "Mystery Train."

Muddy Waters was all but overwhelmed by the audience affection as he walked on to sing "Caledonia" and a rousing "I'm A Man." Then a huge cheer greeted Eric Clapton, who performed two songs prior to making various reappearances through the evening.

By the time Neil Young appeared, the crowd was dizzy. Young seemed unusually at ease and smiled constantly. When he sang "Helpless, Helpless," Joni Mitchell added spine-chilling harmonies from the wings, then walked on to sing three songs from her new LP, "Hejira," Young behind her on harmonica.

(Continued on page 27)

## Cigarette Paper Packs Go Into Rock With Pictures

LOS ANGELES—An Atlanta company, Green Merchant Unlimited, has begun marketing a collector series of cigarette rolling-paper packs with rock album pictures on

the front and back covers and titles of each album cut inside.

Norman Penfield, president of the firm, sees the market for these rolling-paper packages as the young-adult equivalent of bubblegum baseball-star picture collectors. He also envisions this as an effective way to publicize new albums in headshops.

The packets, containing 24 rolling papers, are being nationally distributed to headshops now and Penfield hopes to get the product into record shops shortly.

Royalties are paid to each participating artist and boxes of the packs are made available to the personal managers for promotional tie-ins.

Among the 11 rock acts appearing in the first series are Willie Nelson, Starbuck, Toots & the Maytals, New Riders of the Purple Sage, Andrea True, Hamilton, Joe Frank & Dennis, Camel and the Atlanta Rhythm Section.

Green Merchant is claiming a

(Continued on page 28)

## New On The Charts



ROBIN TROWER  
"Caledonia"—94

This year has already seen Peter Frampton, Gary Wright, Marilyn McCoo & Billy Davis, Jr. and Burton Cummings emerge from past group associations to achieve startling solo success. The latest name to join that lineup is the experimental rock and blues-oriented guitarist formerly of Procol Harum, who finally has his first chart single after a string of big solo albums.

The Englishman was drawn early to American r&b. At 16 he joined the Paramours, a group that leaned more to the Coasters than the classical fusions, complicated song constructions and unconventional melodies associated with the subsequent Procol Harum.

Trower was with the group on its first five albums from 1967 to 1971.

He left Procol Harum just before its top five Edmonton Symphony breakthrough album in 1972, and his solo debut set released the following year didn't even make the top 100, but a three-month summer '73 tour was a triumph. The next album, "Bridges Of Sighs," went top 10 and platinum in 1974, and the subsequent gold "For Earth Below" went top five in 1975.

The next album released by his trio (with James Dewar and Bill Lordan) was a concert tape made in Stockholm. Released on WB, which distributed Chrysalis until it became independent a few months ago, "Robin Trower Live" went top 10 this past May.

The current Trower LP is "Long Misty Days," about which Trower exclaims: "I think this is the first studio album that really captures what the band is about live." The LP only made number 24 so far but could turn around on the strength of this lively, gritty, jamming single—a Trower original, not the r&b oldie.

"Caledonia" is selling well in Denver, New Orleans, Milwaukee, Boston, St. Louis, Ohio, Houston, Baltimore/Washington, and Albuquerque, in addition to getting some Southern California radio response.

Based in London, Trower is managed by Will Wright of London (who can be reached through Chrysalis L.A.'s Marley Brandt). Bookings are through Barbara Skydell of Premier Talent in New York, (212) 757-4300.

## PACIFIC PRESENTATIONS Donahauer And Perkins Split Up Partnership

By NAT FREEDLAND

LOS ANGELES—The two principals in Pacific Presentations, one of the major concert promotion operations here since 1970, are splitting up their partnership this month.

Sepp Donahauer will keep the name Pacific Presentations while Gary Perkins is leaving to start a new firm, possibly to be named Concert Guild.

Brian Murphy of the Pacific Presentations staff is going with Perkins' new company. Danny Kreske of Pacific Presentations recently left to start promoting concerts on his own in the Midwest.

The Donahauer-Perkins split was described by all concerned as "amiable." The duo will continue to co-promote certain concerts.

One reason given for the break up

was that each partner had reached the point of wanting to put on shows his own way most of the time, rather than having to answer to a co-principal.

Also, the two separated promoters will have a much smaller total office staff than the 15 employees of Pacific Presentations this year. "You get to be the slave of your organizational structure when you need to put on 300 shows a year just to break even," says Donahauer.

Perkins will be packaging many dates on Rod Stewart's upcoming tours. Donahauer is opening a nightclub in Santa Barbara and considering buying into an established L.A. nightclub.

Pacific Presentations produced 280 concerts during 1976.

## Talent In Action

ERIC CLAPTON

Forum, Los Angeles

This legendary guitarist was in top form Nov. 22 in a high-energy two-hour set of blues, hard-driving rock and ballads.

Sharply dressed in a brown crushed-velvet jacket, jeans and hat, Clapton assumed his casual, laidback stage demeanor and let his guitar do the talking. Accompanying him was a well coordinated backup group, probably his strongest since Derek & the Dominoes, consisting of Carl Radle, bass; George Terry, guitar; Dick Sims, keyboards; Sergio Rodriguez, percussion; with Yvonne Elliman and Marcy Levy supplying vocal assistance.

Clapton opened the set with songs from his recent RSO album "No Reason To Cry." Particularly effective were "Hello Old Friend" and "Sign Language." For the remainder of the show he relied on the classics from his days with Cream, Blind Faith and Derek.

The momentum quickly perked with a dazzling guitar solo on "Tell The Truth," aided by some spunky singing by Elliman and Levy. Following a sedate version of "Knockin' On Heaven's Door," Clapton turned to a bluesy "Key To The Highway." Elliman then took over center stage with a captivating solo of "Can't Find My Way Home," while Clapton caught a breather offstage.

Undoubtedly, the standout number was an intensely enthusiastic version of "Badge" which Clapton executed with a well-timed live second pause following the first chords before getting down to his nimble-fingered guitar riffs. Varying

the pace, he did the slow blues lament "Have You Ever Loved A Woman."

The show climaxed with the anticipated "Layla" that had the soldout crowd standing and clapping. Clapton encoored with "Blues Power" and a 15-minute version of "I Shot The Sheriff," abetted by a drum and conga solo.

Judging by this performance, Clapton remains a premier blues guitarist today. His voice and guitar playing still turn a vast audience on.

ED HARRISON

BEACH BOYS

Madison Square Garden, New York

Every concert by the Beach Boys is an event and their Nov. 24 show was no exception. The original quintet (Brian, Carl and Dennis Wilson, Mike Love and Al Jardine) was joined by a backup group of 10 that included jazz reed specialist Charles Lloyd and "sixth Beach Boy" Billy Hinsche.

Although the first half (one hour) of the SRO concert moved a little slowly, several new tunes thrown in drew substantial audience response. Things really picked up after a short intermission. The audience was treated to a commercial new tune about flying, which sounded like something off the "Friends" LP, as well as the group's new single "Sizy Cincinnati," and several tunes off the new LP, "15 Big Ones."

Oddly enough, as usual, the biggest approval from the predominately young (12-18-year-old) audience came with the revival of the Beach Boys' greatest hits—a long list of rock 'n' roll standards dating back to 1963 like "Surfing U.S.A." (Continued on page 27)

## Preview of

# CAMPUS ATTRACTIONS

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# Tent Firm Immersed In Concerts

LOS ANGELES—Canvas Specialty, a 33-year-old tentmaking firm here, has found the outdoor rock concert business to be a lucrative sideline in recent years.

Canvas Specialty puts up backstage rest facilities for the artists at most Anaheim Stadium shows this summer for headliners like Aerosmith, ZZ Top and Kiss. The company also provides a complete backstage food catering service as well as putting up portable lounges and dressing rooms.

Perhaps the biggest music job yet undertaken by Canvas Specialty was designing the \$150,000 party for

2,500 persons at the Harold Lloyd Estate when Paul McCartney celebrated the end of Wings' U.S. tour. The program here included an underwater ballet and the final theater scene of "The Wiz."

The company, founded and still run by Percy Friedman, has evolved a separate party division with Mike Fuerst as vice president and Sheila Rice as account executive.

Concert promoters feel it is a worthwhile investment to put up an ultra-comfortable backstage environment for their headliners, says Fuerst. "If you bring in the rock groups to the stadium at nine in the

morning, to beat the traffic jams, they have to be given a comfortable environment or they might drift into trouble just on account of boredom."

For ZZ Top at Anaheim, the amenities included an above-ground swimming pool and an astroturf lawn.

Average cost for full backstage services by Canvas Specialties at a stadium concert, including food and beverage catering, is about \$6,000-\$8,000.

# New On The Charts



**ROBERT PALMER**  
"Man Smart, Woman Smarter"—★

Island's second singles breakout act of the year (after Bob Marley & the Wailers) is this blond, blue-eyed soul singer whose early musical influences were top black artists and Mexican folk music. But, says Palmer: "I've concentrated on trying to reproduce the aura of music I like without copying the style of any one singer."

Palmer was born in Northern England, where traditional blues and American r&b have long been fused with rock. He now lives in Nassau in the Bahamas.

He was a member of two groups signed to Island in Great Britain: Alan Bown, a horn band, and Vinegar Joe, a jazz-rock ensemble that evolved out of the larger Dada. Wanting to work more in r&b, he went solo in February 1974. His first solo Island LP, "Sneakin' Sally Through The Alley," hit the charts in June 1975. Its synthesis of r&b styles is suggested by the diversity of the session men working on it: members of Little Feat, the Muscle Shoals Horns, Motown musicians, and Gene Page conducting a 32-piece string section.

Palmer's second LP, "Pressure Drop," hit the charts five months later, while his third, "Some People Can Do What They Like," released in September, bested both its predecessors by hitting number 68 last week. Produced by Island's in-house producer Steve Smith, who also handles Bob Marley, it includes the single, a straight-ahead, rough-edged, funky calypso classic that has a high energy level and a peculiar charm.

The song is getting its strongest all-around response in Baltimore/Washington, Boston and New England generally. Sales are also strong in Miami, Pittsburgh, Denver, St. Louis, Houston and Atlanta. Radio is strongest in Ohio, Illinois and Kentucky.

Palmer, who has already done television spots with hosts like Mike Douglas, and has been on tour since October, is managed by Connie DeNave of New York, (212) 861-0600. Bookings are by Barbara Skydell of Premier Talent, (212) 757-4300.



**DONNY MOST**  
"All Roads (Lead Back To You)"—99

The charting of this first single from the actor who plays Ralph Malph on television's "Happy Days" brings to four the number of situation comedy stars on the current Hot 100. Of these, most has more in common with John Travolta, who shed his tv persona in his record debut, than "Laverne & Shirley" and "Loretta Hagers," who are mostly working their tv comic characterizations on records.

Most was singing in resorts in the Catskills before he moved to Hollywood to make his tv debut in commercials and daytime soap operas. Established now as a co-star of tv's top-rated show, Most is returning to music, singing on the talk shows and signing a couple of months ago with UA.

This upbeat, catchy single, with a radio disco arrangement along the lines of "Philadelphia Freedom," broke on WHYN in Springfield, Mass., where 28,000 persons showed up to see his two shows.

Billboard research shows that the song, which is featured on an album that receives a First Time Around pick in this issue, hit the chart due largely to strength in the South. It was selling in Dallas/Ft. Worth, Houston and Atlanta, and getting radio activity in Louisiana and Arkansas in addition to Illinois and Wisconsin.

Based in L.A., Most is managed by Selma Rubin of Forest Hills, N.Y., (212) 896-6051. Promotional tours are handled through Alan Productions in Hollywood.

Most's chart debut means that UA has brought more new acts to first-time chart placements this year than any other label. The six other UA acts that have made their chart bows in 1976 are Maxine Nightingale, Brass Construction, Crystal Cayle, Lee Oskar, Real Thing and American Flyer. A&M scored first-ever chart singles from a total of six acts this year while Atlantic, Anjola America and 20th Century each hit with five new acts.

# The Band's 'Last Waltz'

• Continued from page 26

Van Morrison made a dramatic entrance and sang a spiritual "Caravan," after which he strutted off-stage in time to Levon's rimshots.

A 30-minute intermission followed during which several Bay Area poets read, including Michael McClure and Lawrence Ferlinghetti. Then the Band returned to play four more, including a song of sentiment composed for the occasion, "The Last Waltz," with Robertson playing a particularly moving solo.

Then, in exaggeratedly subdued tones, Robertson announced "We have one more friend... Bob Dylan," and needless to say, the hall shook. Hiding under a large white hat, Dylan hurtled directly into a hard-rock "Baby Let Me Follow You Down." He was noticeably having a good time, and sang three more, playing a loose rhythm guitar to Robertson's stinging lead, and closing with a reprise of "Follow You Down," after which he joked with Robbic a moment, thanked the crowd, and left the stage 25 minutes after walking on.

But then Dylan returned, joined by all the other artists. They clustered around each mike in bunches for an emotional "I Shall Be Released." All these musical giants singing together as one, was as memorable a sight as could be imagined. It was a fitting climax.

# Talent In Action

• Continued from page 26

Each of the group's hits was revived with extra appeal—reproduced with precision and spunk—and songs included "Surfer Girl," "Be True To Your School," "Fun, Fun, Fun," "I Get Around," "Help Me Rhonda," "Sloop John B," "Barbara Ann," "California Girls," "Wouldn't It Be Nice," "God Only Knows," "Good Vibrations," "Heroes And Villains" and "Wild Honey," among others.

Each of the group's members took a turn at singing the lead vocal on the set's 25-plus songs, and Lloyd displayed some fiery sax solos as well as some mesmerizing flute work.

Perhaps the one thing that set this Beach Boys performance apart from all of the past 13 years of memorable concerts here was the presence of "guru" Brian Wilson. The self-exiled hermit of the group—responsible for many of its classics—sang lead on many songs, as well as playing bass and piano. Throughout the entire performance, many of the young concertgoers shouted his name in a worshiping manner and they were richly rewarded by Brian's vocal output.

One of the most under-rated members of the band is Hinsche, formerly of Dino, Desi and Billy before joining the Beach Boys several years back. He is an invaluable addition to the band with his instrumental expertise (guitar, keyboards) and his vocal work (both lead and harmony). **JIM FISHEL**

## LANI HALL

Ivanhoe Theatre, Chicago

Since it reopened here early in the fall, this club has not seen a performance to match what Hall brought Nov. 29.

Not only was Lani Hall's act polished and perfected, her vocalism stunning and enormously satisfying, the room also had been acoustically fine-tuned for her appearance. And what a difference it made. The set opened swiftly and gracefully and Hall's voice emerged clear and full, perfectly blended with her instrumental support. One didn't strain to make out the singer; feedback and amplifier noise were non-existent, and the lighting was subtle and cogently designed.

Of course, we should be able to take for granted these niceties, and it was Lani who made it an evening to remember. She sang 15 songs, a dozen of which she owned entirely. "Misty Blue," "Sundown Lady," "At The Ballet" from "Chorus Line," Bill Quateman's "Too Many Mornings" and Don McLean's "Vincent," were particular high points. An infectious rendition of Andy Pratt's "That's When Miracles Begin" opened the set, and was reprised at its end.

Hall's musicians provided a beautiful weave of instrumental support. Synthesized string parts, played by Frank Collette, were integral and restrained, and Jerry Stenholt provided delicate and exotic seasoning on congas and percussion. Michel Colombier, at the piano, provided the arrangements.

Hall's stage manner deserves note. Still photographs cannot do justice to this woman's visual appeal; her movements are free and alluring, changing slightly with each song. **ALAN PENCHANSKY**

## JOHN DAVIDSON

Las Vegas Hilton

Emerging as a strong all-around vocal talent, 20th Century artist Davidson notched another impressive cabaret performance Nov. 23 at the cavernous Hilton showroom, filling that spacious facility as few individual singers can.

Called in to fill a one-week engagement for movie-involved Ann-Margret, Davidson opened with a lively "Until It's Time For Me To Go" before a specially written comedy bit "Sing To Your Lady."

One of many audience forays featured a "This Land Is Your Land" sequence including familiar vocals about cities. Two new songs added to his program, Engelbert Humperdinck's latest hit, "After The Lovin'" and Dr. Hook's "A Little Bit More" worked well.

Traditional segments of his show, both a sequence of period love songs and a salute to commercial jingles, play an integral part of his established act, but it is his strong, interpretive baritone on newer material which reveals his potential for greater recording success.

Best known still for television appearances, Davidson demonstrates a refreshing ad lib ability which complements the singing. Touching on the Mac Davis hit "I Believe In Music" and Barry Manilow's "I Write The Songs," the cohesive evening closed with a strong "I'll Never Pass This Way Again."

A special NBC Christmas show Dec. 15 and new LP with soft-rock and country, project a new turn in Davidson's career. **HANFORD SEARL**

## PATTI SMITH

Bottom Line, New York

There is just nobody quite like Smith, poet, clown and rock 'n' roll singer.

(Continued on page 28)

# Signings

**Booty People** to ABC Records, managed by Far Out Productions... **Jimmy Buffett** re-signed to ABC... **George Duke** to Epic... **Hugh Masakela**, Casablanca artist, to David Libert Agency for booking.

Four songwriters to Muscle Shoals Sound for publishing, they are **George Jackson**, **Raymond Moore**, **Tim Henson** and **Jerry Weaver**... **John Stubblefield** and **James Spaulding**, both jazz reedmen, to Storyville Records.

**Split Enz**, New Zealand band managed by Ray Enz, and booked here by Magna Artists, to Chrysalis Records worldwide. The group will have an LP out in January and tour the U.S. in February.

**Jacky Ward** to William Morris Agency's Nashville office... **Barefoot Jerry** to Paragon Agency... **Climax Blues Band** also to the Mac-con booker... **Ray Pennington** to Tuckahoe Music, BMI, with exclusive writer's agreement.

**Essra Mohawk**, who performed with Frank Zappa, to Private Stock Records.

# THIN LIZZY SKIPS TOUR

CHICAGO—A two-week U.S. tour by the British rock group Thin Lizzy has been cancelled due to an injury to guitarist Brian Robertson. The group would have headlined New York and Chicago.

According to Chris O'Donnell, Lizzy's manager, Robertson severed an artery in his left hand Nov. 23, on the eve of the group's scheduled departure from London. O'Donnell says the injury is not serious, but will silence Robertson's guitar for a month while it heals.

Thin Lizzy now is expected here in January. Illness cut short the group's last U.S. tour, when lead singer Phil Lynott developed hepatitis. Thin Lizzy records for Phonogram/Mercury.

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DECEMBER 11, 1976, BILLBOARD

# Billboard Top Boxoffice

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Rank	ARTIST—Promoter, Facility, Dates *DENOTES SELLOUT PERFORMANCES	Total Ticket Sales	Ticket Price Scale	Gross Receipts
<b>Stadiums &amp; Festivals (More Than 20,000)</b>				
1	FOGHAT/JAMES GANG—Contemporary Prod., Kiel Aud., St. Louis, Mo., Nov. 24, 25 (2)	19,967	\$5-\$7	\$128,062
<b>Arenas (6,000 To 20,000)</b>				
1	BEACH BOYS—Ron Delsener, Madison Sq. Garden, N.Y.C., Nov. 24, 25, 26 (3)	57,200	\$7.50-\$8.50	\$462,000
2	BEACH BOYS—Electric Factory Concerts, Riverfront Coliseum, Cincinnati, Ohio, Nov. 22	13,350	\$7.50-\$8.50	\$101,500
3	EARTH, WIND & FIRE/EMOTIONS—Electric Factory Concerts, Riverfront Coliseum, Cincinnati, Ohio, Nov. 28	12,390	\$6.50-\$8.50	\$98,950
4	CHICAGO—Cornucopia Prod., Civic Center, Hartford, Conn., Nov. 23	10,500	\$6.50-\$8.50	\$86,000*
5	LYNYRD SKYNYRD/CLIMAX BLUES BAND/BLACKFOOT—Alex Cooley Inc., Tarrant County Convention Center, Ft. Worth, Texas, Nov. 25	14,000	\$5.50-\$6.50	\$86,000*
6	ROBIN TROWER/BOSTON/JAMES GANG—Alex Cooley Inc., Omni, Atlanta, Ga., Nov. 23	11,983	\$5.50-\$6.50	\$75,000
7	LYNYRD SKYNYRD/CLIMAX BLUES BAND/BLACKFOOT—Alex Cooley Inc., Coliseum, Houston, Texas, Nov. 24	11,383	\$5.50-\$6.50	\$74,839*
8	FOGHAT/BOSTON—Daydream Prod., Arena, Milwaukee, Wisc., Nov. 26	10,438	\$5-\$7	\$65,532*
9	KISS/GRAHAM PARKER—Alex Cooley Inc., Civic Center, Savannah, Ga., Nov. 24	8,000	\$6.50-\$7.50	\$60,000*
10	JACKSON BROWNE/ORLEANS—Wolf & Rissmiller, Convention Center, Anaheim, Calif., Nov. 24	8,350	\$5.50-\$7.50	\$55,129*
11	JACKSON BROWNE/ORLEANS—Wolf & Rissmiller, Shrine Aud., Los Angeles, Calif., Nov. 26	6,283	\$5.50-\$7.50	\$43,633*
12	KANSAS/STARCASTLE/CATE BROS.—Sunshine Promotions, Convention Center, Indianapolis, Ind., Nov. 25	6,926	\$5.50-\$6.50	\$40,820
13	KANSAS/AMBROSIA—DiCesare-Engler, War Memorial, Johnstown, Pa., Nov. 24	6,175	\$5.50-\$6.50	\$35,109*
14	ROBIN TROWER/MONTROSE/WIGGY BITS—Electric Factory Concerts, Riverfront Coliseum, Cincinnati, Ohio, Nov. 26	5,900	\$5.75-\$6.75	\$34,870
<b>Auditoriums (Under 6,000)</b>				
1	THE BAND, "The Last Waltz"—Bill Graham, Winterland, San Francisco, Calif., Nov. 25	5,000	\$25	\$125,000*
2	HOT TUNA—Ron Delsener, Palladium, N.Y.C., Nov. 24, 26, 27 (4)	11,900	\$6.50-\$7.50	\$84,600
3	HALL & OATES/RICHARD SUPA—Electric Factory Concerts, Tower Theater, Philadelphia, Pa., Nov. 26, 27, 28 (3)	9,300	\$5-\$7	\$60,755*
4	ROYAL WINEPEG BALLET, "John Neumeier Nutcracker"—Northwest Releasing, Opera House, Seattle, Wash., Nov. 24, 26 (2)	6,032	\$6.50-\$9	\$45,905*
5	NEIL YOUNG/CRAZY HORSE—Alex Cooley Inc., Fox Theater, Atlanta, Ga., Nov. 24 (2)	8,000	\$7.50	\$60,000*
6	LABELLE—Bill Graham, Paramount Theater, Oakland, Calif., Nov. 26, 27 (2)	5,875	\$5.50-\$7.50	\$40,172*
7	GEORGE BENSON/STANLEY CLARKE GROUP—Electric Factory Concerts, Academy Of Music, Philadelphia, Pa., Nov. 28 (2)	5,800	\$5.50-\$7.50	\$40,000*
8	JESSE COLIN YOUNG/TOM WAITS—Bill Graham, Comm. Theater, Berkeley, Calif., Nov. 26, 27 (2)	4,820	\$4.50-\$6.50	\$28,684
9	HALL & OATES/RICHIE SUPA—DiCesare-Engler, Syria Mosque, Pittsburgh, Pa., Nov. 23	3,774	\$7-\$7.50	\$27,600*
10	LOU REED—Fun Prod., Civic Aud., Santa Monica, Calif., Nov. 25	2,941	\$7.50-\$8.50	\$24,789
11	MONTROSE/AMBROSIA/STANLEY BROWN GROUP—Monarch Enterprises, War Memorial, Rochester, N.Y., Nov. 27	4,341	\$5-\$6	\$22,849
12	TOWER OF POWER/AZTECA—MorningSun Prod., Civic Aud., Stockton, Calif., Nov. 28	3,242	\$6-\$7	\$20,475
13	NEKTAR/SPARKS/GRAHAM PARKER/RUMOUR—Monarch Enterprises, Capitol Theater, Passaic, N.J., Nov. 27	2,831	\$6-\$7	\$19,080
14	PHOEBE SNOW/JIMMIE SPHEERIS—Electric Factory Concerts, Tower Theater, Philadelphia, Pa., Nov. 24	2,600	\$5-\$7	\$17,600
15	JESSE COLIN YOUNG/JEFFREY COMANOR—Fun Prod., Comm. Center Theater, Sacramento, Calif., Nov. 24	2,357	\$6.50-\$7.50	\$17,141
16	PHOEBE SNOW/JIMMIE SPHEERIS—Electric Factory Concerts, Heinz Hall, Pittsburgh, Pa., Nov. 28	1,950	\$5.50-\$7.50	\$13,950
17	KANSAS/AMBROSIA—Sunshine Promotions, Veteran's Memorial, Columbus, Ohio, Nov. 23	2,028	\$5.50-\$6.50	\$12,858

## Talent

### Talent In Action

Continued from page 27

For two hours she sang, joked, danced and captivated an SRO Thanksgiving night crowd.

Dressed in a torn short dress over ballet tights and black boxer shorts, she looked more like a hippie waif than a rock star, but she certainly has all the moves.

Performing new songs as well as selections from her first two albums, she is one of the most oddly charismatic performers around, combining careless sensuality with a born performer's natural assurance.

Most of the 15 songs she performed were her own compositions, but she also included her versions of "Gloria" and "My Generation." Her own songs are long, wordy poems that are sometimes more recited than sung, though, as is apparent in "Radio Ethiopia," her latest LP, she is becoming more musical.

Behind her, the band plays good hard rock that works well with Smith's own distinctive voice and presentation.

Smith, once a cult figure, is expanding her popularity outside a small urban rock intellectual clique and is selling LPs on a national level. Though she may not be for everybody, anybody who sees her perform will remember her. Uniqueness has its own value. **ROMAN KOZAK**

### JAKE & THE FAMILY JEWELS

Other End, New York

Jake & the Jewels is a band that has been knocking around the New York club scene for years. At the moment it is not under contract with any label, which is a shame.

The band is a seven-piece ensemble, led by Alan Jacobs, formerly of Bunky & Jake, and includes a two-woman chorus.

The music it plays is sprightly, happy rock closest in spirit to the early music of John Sebastian and the Loving Spoonful.

The women sing "oooooooooh" and "aaaaaaahh" and repeat the choruses, the band tinkles along with a large bass saxophone providing an occasional Bronx cheer while Jake sings songs of China, dancing women and whiskey.

It's all in good fun in the 45-minute set including an a cappella number that shows this band has absorbed the rich urban tradition of streetcorner and high school boys' room harmonies.

Such good times as Nov. 15 shouldn't be wasted since there is no reason why songs like "Uncle Henry's Basement" and "City Kids" shouldn't be heard beyond the small club scene. **ROMAN KOZAK**

### A New Jazz Venue Open In Brooklyn

NEW YORK—Sam's Place, a new jazz spot in Brooklyn, continues to showcase top name acts under the direction of promoters Jim and Raymond Harrison.

Newest presentations include the Shirley Scott Trio featuring saxophonist Harold Vick and drummer Al Harewood, the Richard "Groove" Holmes Quartet featuring vocalist Brenda Jones, the Lou Donaldson Trio featuring organist Lonnie Smith and the John Patton Quartet with guitarist Eddie Cladden.

### Paper Packs

Continued from page 26

half-million units ordered for the first shipments, which are now being delivered. The papers and packages are custom printed for the firm by a major national manufacturer of this product.

The line is titled "Rock'n Roll' Collector Series" with each different photo numbered along the spine so purchasers can keep track of their collection's completeness.

NAT FREEDLAND

## Campus

### UC Berkeley Will Offer Rock & Jazz

By ED HARRISON

LOS ANGELES—The Arts and Lectures Committee at the Univ. of California at Berkeley is expanding its cultural concert program to include a jazz and contemporary music division. Previously, Arts and Lectures were restricted to classical, dance and the theater.

Twenty shows are planned for the year, which will feature Jean-Luc Ponty, McCoy Tyner, Keith Jarrett, Earl Hines, the Thad Jones/Mel Lewis Orchestra, George Benson, Hubert Laws and Oscar Peterson.

"There has been a degree of pressure put on the Arts and Lectures Committee from the campus community and music professors to get into jazz," says Gregg Perloff, program representative. "We've found it to be a necessity to book jazz acts."

Perloff, who booked the Berkeley Jazz Festival last year and worked as a student coordinator at UCLA for two years, says it is often difficult attracting artists to the campus because they feel more secure working with professional promoters like Bill Graham.

Because of UC Berkeley's four satisfactory venues, the school often works in conjunction with professional promoters. "There are some shows we don't have access to so promoters will utilize our facilities on behalf of the students," says Perloff.

An average of 105 shows a year (including all programs) are booked by Arts and Lectures, making them one of the largest promoters of talent in Northern California.

The university's four facilities: Zellerbach Hall, 2,100 capacity; the Greek Theatre, 9,000; Hertz Auditorium, 714; and the Berkeley Community Theatre with a capacity of 3,597, are enticing to promoters.

Unlike Eastern schools, UC Berkeley does not operate within a budget to allow for free concerts and other losing propositions. Although they function like any other promoter, Perloff says he is content breaking even. Student tickets range from \$3-\$6 with general admission tickets \$1 more.

### Hall On Nevada Campus a Winner

By HANFORD SEARL

LAS VEGAS—After a month of soldout bookings, the new \$4.2 million Artemus Ham Concert Hall on the sprawling Univ. of Nevada, Las Vegas campus has become the hottest ticket in town.

Offering major cultural talents, the 2,000-capacity facility, located on the 300-acre campus east of the strip opened Oct. 18 with the Tokyo Symphony followed by Polish Na-

tional Radio Symphony and the Chicago Ballet with Valery & Galina Panov.

"I would call it one of the greatest success stories of cultural endeavor in the city of Las Vegas," says Charles Vanda, program director for the modern hall. "There will be dance, opera, choral and instrumental performances of every description." (Continued on page 53)

### TOAD THE MIME FAVORITE

## Colleges Block Book 4 Acts At NECAA

LOS ANGELES—Four acts that performed at the NECAA's Far West Regional Conference showcase Oct. 29-Nov. 1 are among the first to be block booked in schools on the West Coast for the 1977 school year.

Antoinette Atell's Toad the Mime won the voting on an eight-school committed block which has since been expanded to 12 schools. Student concert coordinators from each school present voted for the best act during three nights of showcases.

"It's unusual that a committed block would go for a fine arts act over rock," says Ted Gherke, booking coordinator headquartered at San Jose State Univ. "It may well be the first time that's happened."

The 12 schools participating in the Mime block, from Jan. 28-Feb. 6, are San Jose State, Cal State Sacramento, Univ. of Redlands, U.C. San Diego, Pepperdine, Cal State L.A., Fresno State, Cal Poly San Luis Obispo, Humboldt, Stockton, U.C. Berkeley and Cabrillo College.

The other acts confirmed are Edmunds & Curley, a comedy duo, booked into seven schools from Jan. 16-26. Schools involved are San Luis Obispo, Cal State L.A., Cal Poly Pomona, Pepperdine, Redlands, Fresno State and U.C. San Diego.

Tom Chapin is booked for Redlands, San Diego State, U.C. San Diego, Pomona and Pepperdine from March 23-31 and rock group Dancer will perform at Cabrillo, San Luis Obispo, Berkeley, U.C. Davis and U.C. San Diego.

Gherke says that participating schools will save about \$300-\$500 per concert due to the block. "Tom Chapin usually gets about \$1,500 per show, while we'll get him for \$800," says Gherke.

Gherke notes that the larger agencies were absent at this year's showcase while the smaller ones were better prepared and in more force.

"The agencies present knew there wouldn't be any big name acts. It's annoying when the larger agencies shy away from the NECAA showcases and later are disappointed they didn't get any dates. I'm not even sure the NECAA is suited for the larger agencies," says Gherke.

Gherke adds that the schools must have adequate facilities to justify the amount of money the artists are paid. "It would be difficult paying money to a Tom Chapin if he had to play in a bowling alley. Besides, schools have an obligation to put on good shows," says Gherke.

DECEMBER 11, 1976, BILLBOARD

# Discos

## 40,000 FLASHING LIGHTS 2 New Fla. Clubs Differ Markedly

By SARA LANE

MIAMI—Two new discotheques have opened in South Florida's Broward County, one in Fort Lauderdale, the other in Hallandale. Both are capable of holding 1,500 customers; both are owned by Canadians. Yet that's as far as the similarity goes. The Limelight in Hallandale is a vertible glitter palace with 40,000 flashing silver lights and dazzling strobes revolving just below a mirrored ceiling creating a tinsel ice palace effect.

Owned by Peter Gaten and Brock Abraham, who also own the Aardvark in Cornwall, Canada, the Limelight is housed in the former Rum Bottoms discotheque, which closed recently.

The owners point to a \$225,000 sound and light system which was custom manufactured in Canada and shipped to Florida. Massive, uniquely designed speakers set atop platforms right above the dance floor which can hold up to 500 dancers.

The sound system operating on 10,000 watts led to innumerable inspections by building inspectors due to Florida's rigid construction codes.

"The dance floor actually pulsates," explains Gaten. "It's because of the placement of the

speakers right around it and we've heard it's the kind of floor that makes you dance whether or not you can."

The club plays both 45s and LP cuts, with spinner Bobby Lombardi soon to be augmented by a second DJ from Quebec. Besides playing U.S. releases, club also plays imports from England and France. The owners call the programming "progressive disco."

While the sound in the main area of the disco is intense, there are other areas—off to the side—where customers may find a quiet spot to talk. One such room features its own small dance floor. The other is a game room with pool table and pinball machines.

A very strict dress code is in effect; no jeans, T-shirts or sneakers are permitted at any time. "We're aiming toward a more sophisticated audience," Abraham says, "concentrating on an age group from 18 to 35. I feel people do like to dress up and get away from the dungarees type of clothing."

Prior to the opening, Limelight did heavy radio promos on WQAM, Miami's top AM station.  
*(Continued on page 31)*

## Distrib And Label Present Twin Shows

NEW YORK—A pilot concert promotion project by Program Record Distributors and Music Advertisers in cooperation with Abet Records has resulted in the staging of two highly successful disco shows Oct. 10 at the Terrace Ballroom in Union, N.J.

According to Dave Casey and Ralph Schechtman, principals of Program Record Distributors, the pilot proved that a record distributor and a manufacturer can work together to successfully promote products for their mutual benefit.

The concert featured Skip Mahoney, whose singles "Wherever You Go," and "Bless My Soul" are enjoying chart success.

here soon  
"NOW  
WE'RE  
DOING  
IT"  
a new  
disco hit

DECEMBER 11, 1976, BILLBOARD



**HIGH STEPPIN' AT THE COPA**—These elegant ladies are doing more than their own conservative version of the Bus Stop, they are also showing off the Spring '77 disco fashions of Italian designer Roberto Cavalli. Cavalli's contemporary disco designs are geared to facilitating ease of movement on the disco dance floor. There are a lot of dresses in the collection, (no minis) and he utilizes an extraordinary range of fabrics including paper thin leather in delicate florals and ancient Inca motifs. The disco fashion show was held recently at the Copacabana discotheque in a special preview for U.S. buyers and members of the press.

## No Music, So Customers Cha Cha Out Of Va. Club

LOS ANGELES—Steve Heffernan, in-house DJ at the Cha Cha disco in Richmond, Va., claims the lack of disco music in the area is forcing residents to run to other states to dance.

"Our crowds are beginning to thin out and many are going to Washington and New York because we are having trouble getting the records they want to hear," he says.

Heffernan says he is receiving record service from many labels but not the majors. "The major record companies who have most of the disco product tell us that they cannot service us unless we form a record pool."

He claims that in order to keep potential customers in Richmond, a group of local DJs are in the process of forming a pool.

"We are trying for the New York disco sound by dealing with Billboard's New York disco charts," says Heffernan.

"We have another problem here," he says. "We're not able to buy new disco records from the local retail record shops."

"This area is behind as far as new disco releases are concerned and if the shop owners don't hear them on the radio, they don't carry the records."

He notes that the Cha Cha's clientele is comprised predominantly of college students who get into the newer disco records when they go home or away on weekends. "We are catering to a crowd that consists of 70% white, 30% black and 50% gay," he says.

"Because we realize just how important it is to make these kids happy, we are fighting to get records," he adds. "To take this a step farther," he continues, "the Cha Cha closed several months ago to renovate, making the club more attractive for the young crowd." It reopened two months ago.

The nightclub now sports three tiers offering a coliseum effect. "Everyone sits above the dancing area so that the attention is concentrated on the 18 x 38 foot dance floor. There is also dancing permitted on the floor area surrounding the dance floor," says Heffernan.

The spinner entertains his cus-

tomers on Technics turntables and Clubman 11 mixer with Voices of Theater speakers and Kenwood and Dynaco amplifiers.

The club, which holds 700 people, is open Thursday through Sunday 11 p.m.-4 a.m. No hard liquor is sold.

## \$6,000 Prizes At Cherry Hill

NEW YORK—More than \$6,000 in door prizes was awarded Nov. 21 to lucky ticket holders attending the East Coast Music Instrument and Disco Show sponsored by East Coast Music Co., of Cherry Hill, N.J., and held at the Cherry Hill Sheraton Hotel.

More than 35 major manufacturers of disco sound equipment and musical instruments exhibited at the show which occupied the entire ballroom and first floor of the hotel. Among them were such manufacturers as Crown, ATS, Bose, ESS, Sonic Systems, QRK, Honer, IMI, Meteor Light & Sound and Electro Voice.

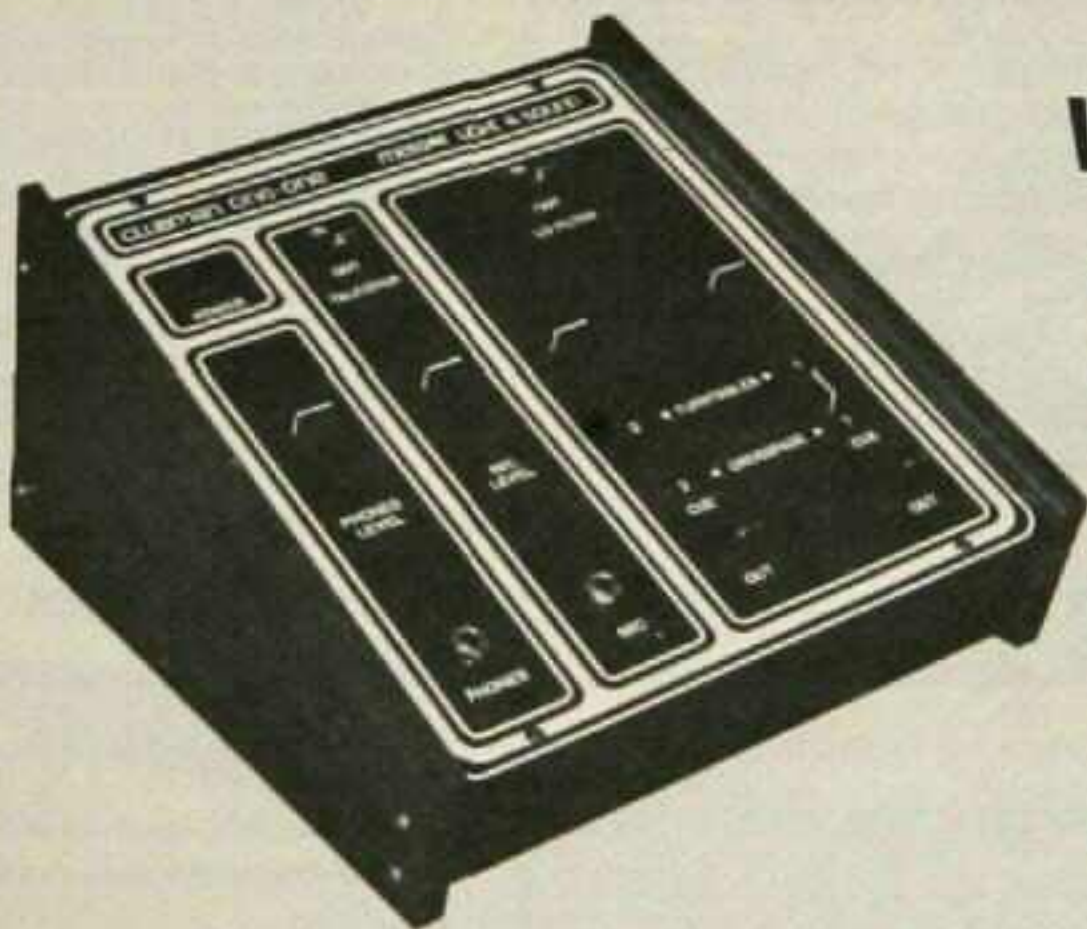
Factory representatives from all the exhibiting companies were on hand to demonstrate the equipment and answer questions. Much of the equipment was also on sale at special show prices.

Entertainment for the two-day period of the show was supplied by recording artists from New York, California and Chicago, and included a disco group called the Equals, and Roy Burns, drummer for CBS Studios.

## Litelab Moving

NEW YORK—The Litelab Corp. of Angola, N.Y. is relocating its corporate headquarters and showrooms to 459 West 15th St. in Manhattan. According to Paul Gregory, the firm's president, the move was inspired by the proliferation of disco activity in the city. The Manhattan office is scheduled for a Wednesday (1) opening. Litelab will continue to maintain its Angola offices for an indefinite period of time.

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# Billboard's Disco Action

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## National Disco Action Top 40

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- FOUR SEASONS OF LOVE—Donna Summer—Oasis (LP all cuts)
- ANOTHER STAR / I WISH / SIR DUKE / ISN'T SHE LOVELY—Stevie Wonder—Tamla (LP)
- DON'T LEAVE ME THIS WAY—Thelma Houston—Tamla (LP)
- DOWN TO LOVE TOWN—Originals—Motown (12-inch)
- CAR WASH—Rose Royce—MCA (LP)
- WELCOME TO OUR WORLD OF MERRY MUSIC / WINE FLOW DISCO—Mass Production—Cotillion (LP)
- YOU'RE MY DRIVING WHEEL—Supremes—Motown (LP)
- DANCING / SEARCHING FOR LOVE / FAR OUT—Crown Heights Affair—De-Lite (LP)
- SORRY / THAT'S THE TROUBLE—Grace Jones—Beam Junction (12-inch)
- MAKES YOU BLIND—Glitter Band—Arista (LP)
- MIDNIGHT LOVE AFFAIR—Carol Douglas—Midland International (LP)
- YOU + ME = LOVE—Undisputed Truth—Whitfield (12-inch)
- DADDY KOOL / TAKE THE HEAT OFF ME / HELP HELP—Boney M—Atco (LP)
- OVERTURE / DON'T KEEP IT IN THE SHADOWS / INDISCREET / O BA BA—D.C. Larue—Pyramid (LP)
- DAZZ—Brick—Bang (12-inch)
- I DON'T WANNA LOSE YOUR LOVE—Emotions—Columbia (LP)
- SOUL CHA-CHA—Van McCoy—H&L (LP)
- DANCIN'—Crown Heights Affair—De-Lite (LP)
- DADDY KOOL—Boney M—Atco (LP)
- WIGGLE, WIGGLE, WIGGLE—Cream De Coco—Free Spirit (12-inch)
- WELCOME TO OUR WORLD OF MERRY MUSIC—Mass Production—Cotillion (LP)
- BOY I REALLY TIED ONE ON—Esther Phillips—Kudu (LP)
- YOU'RE MY DRIVING WHEEL / LET YOURSELF GO—Supremes—Motown (LP)
- WELCOME TO OUR WORLD OF MERRY MUSIC / WINE FLOW DISCO / LIKE TO DANCE—Mass Production—Cotillion (LP)
- I WISH / ANOTHER STAR / SIR DUKE / ISN'T SHE LOVELY—Stevie Wonder—Tamla (LP)
- DON'T KEEP IT IN THE SHADOWS / OVERTURE—D.C. Larue—Pyramid (LP)
- WHEN LOVE IS NEW—Arthur Prysock—Old Town (12-inch)
- YOU GOTTA LET ME SHOW YOU—Esther Williams—Friends & Co. (12-inch)
- THAT'S THE TROUBLE / SORRY—Grace Jones—Beam Junction (12-inch)
- LOVE BUG—Bumblebee Unlimited—Mercury (12-inch)
- DANCIN' / SEARCHING FOR LOVE—Crown Heights Affair—De-Lite (LP)
- DADDY KOOL / FEVER / HELP HELP—Boney M—Atco (LP)
- HA CHA CHA / SCREWED—Brass Construction—United Artists (LP)
- FREEDOM TO EXPRESS YOURSELF—Denise LaSalle—ABC (LP)
- ENJOY YOURSELF—Jacksons—Epic (LP)
- CAR WASH—Rose Royce—MCA (LP)
- DANCE LITTLE LADY DANCE—Tina Charles—CBS
- JE DANCE—Adamo—CBS
- SORRY / THAT'S THE TROUBLE—Grace Jones—Trans Canada (12-inch)
- GONNA DO MY BEST TO LOVE YOU—Brian & Brenda—MCA
- DOWN TO LOVE TOWN—Originals—Motown (12-inch)
- FIGHTING ON THE SIDE OF LOVE—T.H.B. Orchestra—RCA (12-inch)
- DAYLIGHT—Vicki Sue Robinson—RCA (12-inch)
- WHY MUST A GIRL LIKE ME—Claudia Barry—London
- MY SWEET SUMMER SUITE—Love Unlimited Orchestra—G.R.T. (12-inch)
- DADDY KOOL—Boney M—W.E.A. (LP)
- SPRING RAIN—Beba Silvestri—RCA
- SURPRISE—Andre Gagnon—London
- MR. MELODY—Natalie Cole—Capitol
- LIVE & LEARN / SOONER OR LATER—Ace Spectrum—W.E.A. (LP)
- GET UP OFFA THAT THING—James Brown—Polydor

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

### PHOENIX

- This Week
- FOUR SEASONS OF LOVE—Donna Summer—Oasis (LP all cuts)
  - DREAM EXPRESS—Honeybees—Roxbury (12-inch)
  - HELLO STRANGER—New York Rubber Rock Band—Henry Street (12-inch)
  - THAT'S THE TROUBLE / SORRY—Grace Jones—Beam Junction (12-inch)
  - YOU'RE MY DRIVING WHEEL / LET YOURSELF GO—Supremes—Motown (LP)
  - OVERTURE / FACE OF LOVE / O BA BA—D.C. Larue—Pyramid (LP)
  - MY SWEET SUMMER SUITE / BRAZILIAN LOVE SONG—Love Unlimited Orchestra—20th Century (12-inch / LP)
  - FREE / MENAGE A TROIS / CHERRY BOY—Bob Crewe Generation—Elektra (LP)
  - WHACHERSIGN—Pratt & McCain—Warner/Reprise (12-inch)
  - HA CHA CHA—Brass Construction—United Artists (LP)
  - WELCOME TO OUR WORLD OF MERRY MUSIC / WINE FLOW DISCO—Mass Production—Cotillion (LP)
  - I WISH / SIR DUKE / ISN'T SHE LOVELY / ANOTHER STAR / AS—Stevie Wonder—Tamla (LP)
  - DAYLIGHT / SHOULD I STAY / I WON'T LET YOU GO—Vicki Sue Robinson—RCA (LP)
  - CAR WASH—Rose Royce—MCA (LP)
  - CAN'T STAY AWAY / STAY AWAY / LOOKING AWAY—Dynamic Superiors—Motown (LP)

### PITTSBURGH

- This Week
- DAZZ—Brick—Bang (12-inch)
  - I WISH / SIR DUKE / ANOTHER STAR—Stevie Wonder—Tamla (LP)
  - FOUR SEASONS OF LOVE—Donna Summer—Oasis (LP all cuts)
  - MIDNIGHT LOVE AFFAIR—Carol Douglas—Midland International (LP)
  - DOWN TO LOVE TOWN—Originals—Motown (12-inch)
  - DOWN TO LOVE TOWN—Originals—Motown (12-inch)
  - DAYLIGHT / SHOULD I STAY / I WON'T LET YOU GO—Vicki Sue Robinson—RCA (LP)
  - CAR WASH—Rose Royce—MCA (LP)
  - CALYPSO BREAKDOWN / JAM ON THE GROOVE—Ralph McDonald—Marlin (LP)
  - MAKES YOU BLIND—Glitter Band—Arista (12-inch)
  - I DON'T WANNA LOSE YOUR LOVE—Emotions—Columbia (LP)
  - SOUL CHA-CHA—Van McCoy—H&L (LP)
  - DANCIN'—Crown Heights Affair—De-Lite (LP)
  - DADDY KOOL—Boney M—Atco (LP)
  - WIGGLE, WIGGLE, WIGGLE—Cream De Coco—Free Spirit (12-inch)
  - WELCOME TO OUR WORLD OF MERRY MUSIC—Mass Production—Cotillion (LP)

### SAN FRANCISCO

- This Week
- BOY I REALLY TIED ONE ON—Esther Phillips—Kudu (LP)
  - YOU'RE MY DRIVING WHEEL / LET YOURSELF GO—Supremes—Motown (LP)
  - WELCOME TO OUR WORLD OF MERRY MUSIC / WINE FLOW DISCO / LIKE TO DANCE—Mass Production—Cotillion (LP)
  - I WISH / ANOTHER STAR / SIR DUKE / ISN'T SHE LOVELY—Stevie Wonder—Tamla (LP)
  - DON'T KEEP IT IN THE SHADOWS / OVERTURE—D.C. Larue—Pyramid (LP)
  - WHEN LOVE IS NEW—Arthur Prysock—Old Town (12-inch)
  - YOU GOTTA LET ME SHOW YOU—Esther Williams—Friends & Co. (12-inch)
  - THAT'S THE TROUBLE / SORRY—Grace Jones—Beam Junction (12-inch)
  - LOVE BUG—Bumblebee Unlimited—Mercury (12-inch)
  - DANCIN' / SEARCHING FOR LOVE—Crown Heights Affair—De-Lite (LP)
  - DADDY KOOL / FEVER / HELP HELP—Boney M—Atco (LP)
  - HA CHA CHA / SCREWED—Brass Construction—United Artists (LP)
  - FREEDOM TO EXPRESS YOURSELF—Denise LaSalle—ABC (LP)
  - ENJOY YOURSELF—Jacksons—Epic (LP)
  - CAR WASH—Rose Royce—MCA (LP)

### MONTREAL

- This Week
- DANCE LITTLE LADY DANCE—Tina Charles—CBS
  - JE DANCE—Adamo—CBS
  - SORRY / THAT'S THE TROUBLE—Grace Jones—Trans Canada (12-inch)
  - GONNA DO MY BEST TO LOVE YOU—Brian & Brenda—MCA
  - DOWN TO LOVE TOWN—Originals—Motown (12-inch)
  - FIGHTING ON THE SIDE OF LOVE—T.H.B. Orchestra—RCA (12-inch)
  - DAYLIGHT—Vicki Sue Robinson—RCA (12-inch)
  - WHY MUST A GIRL LIKE ME—Claudia Barry—London
  - MY SWEET SUMMER SUITE—Love Unlimited Orchestra—G.R.T. (12-inch)
  - DADDY KOOL—Boney M—W.E.A. (LP)
  - SPRING RAIN—Beba Silvestri—RCA
  - SURPRISE—Andre Gagnon—London
  - MR. MELODY—Natalie Cole—Capitol
  - LIVE & LEARN / SOONER OR LATER—Ace Spectrum—W.E.A. (LP)
  - GET UP OFFA THAT THING—James Brown—Polydor

### MIAMI AREA

- This Week
- FOUR SEASONS OF LOVE—Donna Summer—Oasis (LP all cuts)
  - ANOTHER STAR / ISN'T SHE LOVELY—Stevie Wonder—Tamla (LP)
  - YOU + ME = LOVE—Undisputed Truth—Whitfield (12-inch)
  - MAKES YOU BLIND—Glitter Band—Arista (12-inch)
  - DOWN TO LOVE TOWN—Originals—Motown (12-inch)
  - MIDNIGHT LOVE AFFAIR—Carol Douglas—Midland International (LP)
  - YOU'RE MY DRIVING WHEEL / LET YOURSELF GO / COME INTO MY LIFE—Supremes—Motown (LP)
  - WHEN LOVE IS NEW—Arthur Prysock—Old Town (12-inch)
  - DON'T LEAVE ME THIS WAY—Thelma Houston—Tamla (LP)
  - I DON'T WANNA LOSE YOUR LOVE—Emotions—Columbia (LP)
  - CALYPSO BREAKDOWN—Ralph McDonald—Marlin (LP)
  - WELCOME TO OUR WORLD OF MERRY MUSIC—Mass Production—Cotillion (LP)
  - DANCIN'—Crown Heights Affair—De-Lite (LP)
  - LOVE BUG—Bumblebee Unlimited—Mercury (12-inch)
  - DAYLIGHT / SHOULD I STAY / I WON'T LET YOU GO—Vicki Sue Robinson—RCA (LP)

### NEW ORLEANS

- This Week
- I WISH / ISN'T SHE LOVELY / SIR DUKE / ANOTHER STAR—Stevie Wonder—Tamla (LP)
  - YOU + ME = LOVE—Undisputed Truth—Whitfield (12-inch)
  - DAZZ—Brick—Bang (12-inch)
  - CAR WASH—Rose Royce—MCA (LP)
  - MAKES YOU BLIND—Glitter Band—Arista (12-inch)
  - I DON'T WANNA LOSE YOUR LOVE—Emotions—Columbia (LP)
  - DAYLIGHT / SHOULD I STAY / I WON'T LET YOU GO—Vicki Sue Robinson—RCA (LP)
  - I'M YOUR BOOGIE MAN / KEEP IT COMIN' LOVE—K.C. & The Sunshine Band—TK (LP)
  - WELCOME TO OUR WORLD OF MERRY MUSIC—Mass Production—Cotillion (LP)
  - FOUR SEASONS OF LOVE—Donna Summer—Oasis (LP all cuts)
  - YOU SHOULD BE DANCING—Bee Gees—RSO (12-inch)
  - NIGHT PEOPLE / LIES DIVIDED BY JIVE—Fantastic Four—Westbound (LP)
  - DOWN TO LOVE TOWN—Originals—Motown (12-inch)
  - NICE 'N' NAASTY—Salsoul Orchestra—Salsoul (12-inch)
  - ENJOY YOURSELF—Jacksons—Epic (LP)

### NEW YORK

- This Week
- DON'T LEAVE ME THIS WAY / ANYWAY YOU LIKE IT / DON'T KNOW WHY I LOVE YOU—Thelma Houston—Tamla (LP)
  - FOUR SEASONS OF LOVE—Donna Summer—Oasis (LP all cuts)
  - DANCIN' / SEARCHING FOR LOVE—Crown Heights Affair—De-Lite (LP)
  - TAKE THE HEAT OFF ME / FEVER / HELP HELP—Boney M—Atco (LP)
  - OVERTURE / INDISCREET / O BA BA / DON'T KEEP ME IN THE SHADOWS—D.C. Larue—Pyramid (LP)
  - I LEARN FROM MY BURNS / I DON'T KNOW WHAT'S ON YOUR MIND—Spider's Webb—Fantasy (LP)
  - UNFINISHED BUSINESS—Blackbyrds—Fantasy (LP)
  - YOU KEEP ME HANGIN' ON—David Matthews with Whirlwind—Kudu (LP)
  - I WISH / ANOTHER STAR / SIR DUKE—Stevie Wonder—Tamla (LP)
  - LET YOURSELF GO / YOU'RE MY DRIVING WHEEL / DON'T WANNA BE TIED DOWN—Supremes—Motown (LP)
  - WELCOME TO OUR WORLD OF MERRY MUSIC—Mass Production—Cotillion (LP)
  - GOIN' UP IN SMOKE / THANKS FOR THE MEMORIES / MUSIC MAN—Eddie Kendricks—Tamla (LP)
  - DOWN TO LOVE TOWN—Originals—Motown (12-inch)
  - I CAN'T STAY AWAY—Dynamic Superiors—Motown (LP)
  - THAT'S THE TROUBLE / SORRY—Grace Jones—Beam Junction (12-inch)

### PHILADELPHIA

- This Week
- STUBBORN KIND OF FELLOW—Buffalo Smoke—RCA (12-inch)
  - THAT'S THE TROUBLE / SORRY—Grace Jones—Beam Junction (12-inch)
  - DOWN TO LOVE TOWN—Originals—Motown (12-inch)
  - FOUR SEASONS OF LOVE—Donna Summer—Oasis (LP all cuts)
  - MAKES YOU BLIND—Glitter Band—Arista (12-inch)
  - I DON'T WANNA LOSE YOUR LOVE—Emotions—Columbia (LP)
  - I BELIEVE IN LOVE—Rock Gazers—Sixth Avenue (12-inch)
  - NICE & NAASTY—Salsoul Orchestra—Salsoul (LP all cuts)
  - ON THE TOWN / DO IT WITH STYLE—Webster Lewis—Epic (LP)
  - ANOTHER STAR / SIR DUKE—Stevie Wonder—Tamla (LP)
  - I'M YOUR BOOGIE MAN / KEEP IT COMIN' LOVE—K.C. & The Sunshine Band—TK (LP)
  - DANCIN'—Crown Heights Affair—De-Lite (LP)
  - CAR WASH—Rose Royce—MCA (LP)
  - NO NO NO MY FRIEND—Devoshun—S.M.I. (12-inch)
  - DAYLIGHT / SHOULD I STAY / I WON'T LET YOU GO—Vicki Sue Robinson—RCA (LP)

### DALLAS/HOUSTON

- This Week
- CAR WASH—Rose Royce—MCA (LP)
  - I'M YOUR BOOGIE MAN / KEEP IT COMIN' LOVE—K.C. & The Sunshine Band—TK (LP)
  - MAKES YOU BLIND—Glitter Band—Arista (12-inch)
  - I DON'T WANNA LOSE YOUR LOVE—Emotions—Columbia (LP)
  - DAZZ—Brick—Bang (12-inch)
  - LET'S GET IT TOGETHER—El Coco—A.V.I. (12-inch)
  - FOUR SEASONS OF LOVE—Donna Summer—Oasis (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)
  - DON'T LEAVE ME THIS WAY—Thelma Houston—Tamla (LP)
  - DREAM EXPRESS—Honeybees—Roxbury (12-inch)
  - DANCIN'—Crown Heights Affair—De-Lite (LP)
  - I WISH / ISN'T SHE LOVELY / SIR DUKE—Stevie Wonder—Tamla (LP)
  - HELLO STRANGER—New York Rubber Rock Band—Henry Street

### DENVER

- This Week
- PLAY THAT FUNKY MUSIC—Wild Cherry—Sweet City/Epic
  - GETAWAY—Earth, Wind & Fire—Columbia
  - I'M YOUR BOOGIE MAN / KEEP IT COMIN' LOVE—K.C. & The Sunshine Band—TK (LP)
  - NICE & NAASTY—Salsoul Orchestra—Salsoul
  - I DON'T WANNA LOSE YOUR LOVE—Emotions—Columbia (LP)
  - DAYLIGHT—Vicki Sue Robinson—RCA (12-inch)
  - SHAKE YOUR RUMP TO THE FUNK—Barkays—Mercury
  - THERE'S A MESSAGE IN OUR MUSIC—O'Jays—Philadelphia International
  - ISN'T SHE LOVELY / SIR DUKE—Stevie Wonder—Tamla (LP)
  - NIGHT PEOPLE / LIES DIVIDED BY JIVE / IF I LOSE MY JOB—Fantastic Four—Westbound (LP)
  - MAKES YOU BLIND—Glitter Band—Arista (12-inch)
  - YOU'LL NEVER FIND ANOTHER LOVE LIKE MINE—Low Rawls—Philadelphia International
  - DON'T WALK AWAY—General Johnson—Arista (12-inch)
  - FULL TIME THING—Whirlwind—Roulette (12-inch)
  - HEAVEN MUST BE MISSING AN ANGEL—Tavares—Capitol

### DETROIT

- This Week
- ANOTHER STAR / I WISH / SIR DUKE / ISN'T SHE LOVELY—Stevie Wonder—Tamla (LP)
  - DON'T LEAVE ME THIS WAY—Thelma Houston—Tamla (LP)
  - MAKES YOU BLIND—Glitter Band—Arista (12-inch)
  - SOUL CHA-CHA—Van McCoy—H&L
  - LOVE BUG—Bumblebee Unlimited—Red Greg (12-inch)
  - YOU + ME = LOVE—Undisputed Truth—Whitfield (12-inch)
  - GOIN' UP IN SMOKE / MUSIC MAN—Eddie Kendricks—Tamla (LP)
  - AT THE TOP OF THE STAIRS—Wild Honey—Drive
  - DREAMIN'—Lolita Holloway—Gold Mine
  - CAR WASH—Rose Royce—MCA (LP)
  - I DON'T WANNA LOSE YOUR LOVE—Emotions—Columbia (LP)
  - SPRING AFFAIR / SUMMER FEVER / AUTUMN CHANGES—Donna Summer—Oasis (LP)
  - YOU KEEP ME HANGIN' ON—David Matthews with Whirlwind—Kudu (LP)
  - DOWN TO LOVE TOWN—Originals—Motown (12-inch)
  - I'M YOUR BOOGIE MAN / KEEP IT COMIN' LOVE—K.C. & The Sunshine Band—TK (LP)

### LOS ANGELES/SAN DIEGO

- This Week
- FOUR SEASONS OF LOVE—Donna Summer—Oasis (LP all cuts)
  - I WISH / ANOTHER STAR / SIR DUKE—Stevie Wonder—Tamla (LP)
  - DON'T LEAVE ME THIS WAY—Thelma Houston—Tamla (LP)
  - CAR WASH—Rose Royce—MCA (LP)
  - MAKES YOU BLIND—Glitter Band—Arista (12-inch)
  - FREEDOM TO EXPRESS YOURSELF—Denise LaSalle—ABC (LP)
  - DREAM EXPRESS—Honeybees—Roxbury (12-inch)
  - THAT'S THE TROUBLE / SORRY—Grace Jones—Beam Junction (12-inch)
  - DADDY KOOL / TAKE THE HEAT OFF ME—Boney M—Atco (LP)
  - LOVE BUG—Bumblebee Unlimited—Mercury (12-inch)
  - DAZZ—Brick—Bang (12-inch)
  - LET YOURSELF GO / YOU'RE MY DRIVING WHEEL—Supremes—Motown (LP)
  - HA CHA CHA—Brass Construction—United Artists (LP)
  - O BA BA / OVERTURE / FACE OF LOVE / KEEP IT IN THE SHADOWS—D.C. Larue—Pyramid (LP)
  - FREE / MENAGE A TROIS—Bob Crewe Generation—Elektra (LP)

### ATLANTA

- This Week
- DOWN TO LOVE TOWN—Originals—Motown (12-inch)
  - FOUR SEASONS OF LOVE—Donna Summer—Oasis (LP all cuts)
  - YOU + ME = LOVE—Undisputed Truth—Whitfield (12-inch)
  - DREAMIN'—Lolita Holloway—Gold Mine
  - THAT'S THE TROUBLE / SORRY—Grace Jones—Beam Junction (12-inch)
  - WELCOME TO OUR WORLD OF MERRY MUSIC / WINE FLOW DISCO—Mass Production—Cotillion (LP)
  - MY SWEET SUMMER SUITE—Love Unlimited Orchestra—20th Century (12-inch)
  - I WISH / ANOTHER STAR—Stevie Wonder—Tamla (LP)
  - FULL TIME THING—Whirlwind—Roulette (12-inch)
  - DON'T LEAVE ME THIS WAY—Thelma Houston—Motown (LP)
  - I DON'T WANNA LOSE YOUR LOVE—Emotions—Columbia (LP)
  - YOU KEEP ME HANGIN' ON / STOP IN THE NAME OF LOVE—Ronnie Hill—Roulette
  - YOU'RE MY DRIVING WHEEL / LET YOURSELF GO / LOVE I NEVER KNEW—Supremes—Motown (LP)
  - MIDNIGHT AT LOVE AFFAIR—Carol Douglas—Midland International (LP)
  - SOUL CHA-CHA—Van McCoy—H&L (LP)

### BALT./WASH., D.C.

- This Week
- FOUR SEASONS OF LOVE—Donna Summer—Oasis (LP all cuts)
  - DOWN TO LOVE TOWN—Originals—Motown (12-inch)
  - DANCIN' / SEARCHING FOR LOVE—Crown Heights Affair—De-Lite (LP)
  - CAR WASH—Rose Royce—MCA (LP)
  - NO NO NO MY FRIEND—Devoshun—S.M.I. (12-inch)
  - ANOTHER STAR / I WISH—Stevie Wonder—Tamla (LP)
  - STUBBORN KIND OF FELLOW—Buffalo Smoke—RCA (12-inch)
  - WELCOME TO OUR WORLD OF MERRY MUSIC / WINE FLOW DISCO—Mass Production—Cotillion (LP)
  - YOU + ME = LOVE—Undisputed Truth—Whitfield (12-inch)
  - GOTTA GET IT—Tony Valor Orchestra—Brunswick (12-inch)
  - DADDY KOOL / TAKE THE HEAT OFF ME / HELP HELP—Boney M—Atco (LP)
  - THAT'S THE TROUBLE / SORRY—Grace Jones—Beam Junction (12-inch)
  - DON'T LEAVE ME THIS WAY—Thelma Houston—Motown (LP)
  - CALYPSO BREAKDOWN—Ralph McDonald—Marlin (LP)
  - MY SWEET SUMMER SUITE—Love Unlimited Orchestra—20th Century (12-inch)

### BOSTON

- This Week
- DOWN TO LOVE TOWN—Originals—Motown (12-inch)
  - WELCOME TO OUR WORLD OF MERRY MUSIC—Mass Production—Cotillion (LP)
  - DON'T LEAVE ME THIS WAY—Thelma Houston—Motown (LP)
  - FOUR SEASONS OF LOVE—Donna Summer—Oasis (LP all cuts)
  - SOUL CHA-CHA—Van McCoy—H&L (LP)
  - CAR WASH—Rose Royce—MCA (LP)
  - GOIN' UP IN SMOKE / MUSIC MAN / THANKS FOR THE MEMORIES—Eddie Kendricks—Tamla (LP)
  - CHERCHEZ LA FEMME / SOUR & SWEET / I'LL PLAY THE FOOL—Dr. Buzzard's Original Savannah Band—RCA (LP)
  - PETER GUNN—Deodato—MCA (LP)
  - MIDNIGHT LOVE AFFAIR—Carol Douglas—Midland International (LP)
  - NO NO NO MY FRIEND—Devoshun—S.M.I. (12-inch)
  - I LEARN FROM MY BURNS—Spider's Webb—Fantasy
  - A CHACUN EN FANCE—Recreation—Union
  - DAYLIGHT—Vicki Sue Robinson—RCA
  - FEVER / TAKE THE HEAT OFF ME—Boney M—Atco (LP)

### CHICAGO

- This Week
- ANOTHER STAR / I WISH / ISN'T SHE LOVELY / SIR DUKE—Stevie Wonder—Tamla (LP)
  - CAR WASH—Rose Royce—MCA (LP)
  - FOUR SEASONS OF LOVE—Donna Summer—Oasis (LP all cuts)
  - DOWN TO LOVE TOWN—Originals—Motown (12-inch)
  - SOUL CHA-CHA—Van McCoy—H&L (LP)
  - MY SWEET SUMMER SUITE—Love Unlimited Orchestra—20th Century (12-inch)
  - I'M HYPNOTIZED / ALL YOU NEED IS LOVE—Fannie Gold—Atlantic (LP)
  - MIDNIGHT LOVE AFFAIR—Carol Douglas—Midland International (LP)
  - YOU + ME = LOVE—Undisputed Truth—Whitfield (12-inch)
  - LOVE BUG—Bumblebee Unlimited—Red Greg (12-inch)
  - PETER GUNN—Deodato—MCA (LP)
  - YOU'RE MY DRIVING WHEEL—Supremes—Motown (LP)
  - FEVER / TAKE THE HEAT OFF ME—Boney M—Atco (LP)
  - MAKES YOU BLIND—Glitter Band—Arista (12-inch)
  - CALYPSO BREAKDOWN—Ralph McDonald—Marlin (LP)

Compiled by telephone from Disco D J Top Audience Response Playlists representing key discotheques in the 16 major U.S. Disco Action Markets.

# Disco Mix

By TOM MOULTON

NEW YORK—Atlantic has just released "Dancing Queen," the worldwide hit by Abba. The intro is similar to "Arrivederci Roma," then goes into a beautiful haunting melody with a subtle rhythm style not unlike the TK sound. The lyrics are about being in the mood to dance. The record is so subtle, but so effective, that it undoubtedly will be the group's first disco hit. Atlantic is also releasing a 33 1/3 rpm, 12-inch single of the record.

Beam Junction is also releasing a 33 1/3, 12-inch disco disk this week entitled "Black Brother" b/w "Mongoose Ye" by Black Soul. This disco disk will also be commercially available. Both sides are strong and different from each other. "Black Brother" is more in the r&b pop vein, with an organ break based on a Bach theme. Black Soul's first hit, "Black Soul Music," had a similar organ break. The new song has four breaks, goes through a number of interesting changes, then builds to a strong climax. "Mongoose Ye" sounds like an African tribal mass on the vocals and has a number of interesting percussive-based breaks. Both sides should get strong club play.

WMOT, distributed by Atlantic, has released the debut LP by Sweet Thunder, "Above the Clouds." The LP contains three strong cuts, including the title tune, which is an instrumental featuring synthesizer as the lead instrument and a strong horn section. "To Give Love" shows off the group's vocal versatility. The song is on the slow side and has a strong mellow feel, with synthesizer and organ swells. "You've Got To Stay" has a hook line that is very reminiscent of "Sunny" and a very strong funky feel. Throughout the LP the rhythm is not a consistent pattern, but constantly goes through subtle changes that makes the whole thing much more appealing.

Polydor (Canada) has released a 33 1/3 rpm 12-inch disco by Denise McCann called "Tattoo Man." It sounds like a version of a Vicky Sue Robinson. Strong vocals, strong track, and a very strong break. The productions coming out of Canada recently have been very strong. Polydor has no plans to release "Tattoo Man" in this country.

Westbound, distributed by 20th Century, is releasing both the CC & Co. and the Detroit Emeralds LPs on Dec. 20. Both were to be out last month but were held up due to cover artwork.

Unfortunately, some test copies had been played in several discos, creating a number of problems for both Westbound and 20th—with all sample copies returned to the labels.

The CC & Co. album is one of the strongest this year and undoubtedly will be one of the biggest sellers. Entitled "Devil's Gun," it has four strong cuts.

The title cut more than seven minutes long, starts off with sound effects as if the gates of hell were opening, and then goes into a funky, subtle rhythm—at times almost hypnotic with

sound effects and constantly building momentum.

The voices in the harmony parts have a Fifth Dimension quality, with a bass singer who has a swiftoff lead part with the group. There are two excellent breaks—one with the conga and the other with violins and sound effects that give it a mysterious quality.

"We Got Our Own Thing" is the longest cut and again is a funky track with excellent vocal harmonies. Included is a strong synthesizer solo about 2:00 that seems to keep building to an incredible climax.

"Get In The Groove In Order To Move" has a strong melody line, and again a haunting synthesizer. The group shows off tight harmony, and there are two solos—one with a guitar that sounds like it is being played underwater; the other with a Moog that builds the cut to a peak.

"Sure Can't Go To The Moon" features the flute as the lead instrument, and at times has a feel like "The Bottle."

The Detroit Emeralds LP, "Feel The Need," is built around a new version of its classic "Feel The Need In Me." The track is a lot like the original version (about 3:10), but it is more than seven minutes in length.

The vocals are a lot different—more positive and direct with the voices, while still retaining that easiness that has made the group's sound so distinct. "Take It Or Leave It" sounds like it could have been cut a while ago—it's more in the Motown vein and very uptempo, with an interesting break that makes the cut exciting.

Buddah has just released the new Melba Moore LP simply titled "Melba." There are several strong cuts—the strongest also the longest, "Good Love Makes Everything Alright." Musically the album is in the same vein as her last LP, but rhythm-wise it is more laid back and features Melba more out front.

The other good cuts are "The Way You Make Me Feel," "The Greatest Feeling," "(I Need) Someone" and "So Many Mountains." As with her last LP, this one was arranged and produced by Van McCoy and Charlie Kipps.

Atlantic is releasing a 12-inch 33 1/3 rpm disco disk on WMOT's Fat Larry's Band. Two cuts are from the group's latent LP, "Feel It." "Center City" has been remixed and made longer with several good breaks, and "Fascination" also was remixed into a much longer version. Both have strong flute solos in the breaks.

TK has released two 12-inch disco disks commercially—Ralph MacDonald's "Calypto Breakdown" b/w "Where Is The Love," and Tamiko Jones' "Let It Flow" b/w "Let It Flow Tamiko."

A 12-inch disco disk on Joanne Spain's "Elevator" has just been released by GRT Records. It is into the German sound and could almost pass for a new Penny McLean disk. It has a nice melody and by the time you've finished listening, you're humming the melody—a very good commercial hook.

# The Big Disk Big In Vancouver

## 40 Different 12-inch 45s Are In Stock At One Store

By JEAN WILLIAMS

LOS ANGELES—Dance Discs of Canada, possibly the only disco retail record outlet in Vancouver, British Columbia, may also be one of the few outlets to carry as many as 40 different 12-inch 45 records.

Judith Zutz, co-owner of the shop which opened less than two months ago, claims the 12-inch 45s are her biggest sellers.

"Most people don't even know that there are at least 40 good 12-inch singles," says Zutz. "Our biggest selling 12-inch singles are by the

Originals, Ralph McDonald and Love Bug."

The outlet also stocks 25 different disco LP titles and 35 different singles. According to Zutz, the most popular disco singles are by the Glitter Band, Tina Charles and Buffalo Smoke. The most sought after LP is Boney M. "Most of the music is funky, raunch r&b," she says.

Albums sell for \$7.98, 12-inch singles \$3.81 and single records are \$1.49. "Our rates are not exorbitant but are competitive with other Ca-

nadian shops. We have to pay a lot of money for air-freight plus there is 32% duty tax," says Zutz.

"We purchase all our records from one U.S. supplier, Radio Shack in New York. We opened our shop because there was no record store here to exclusively service the disco crowd," she says.

"We had to get an American supplier because by the time Canadian shops get new disco product, the records are about six weeks old," she adds.

Zutz claims that she is servicing 80% of the discos in Vancouver and a few in Seattle. "Seattle disco owners are buying from us because the new disco records coming from the East Coast often do not get to Seattle. Our rates for Seattle are competitive with American record shops, 96 cents for a single."

"Most of the discos have accounts with us," she continues. "At the first of each month most of them give us

(Continued on page 55)

# 2 Clubs Open In Florida

• Continued from page 29

tion, and on Y100, one of South Florida's top FMers. A \$10,000 budget was allotted to radio time. A \$3 cover charge is in effect on weekends, but during the week "it's flexible as we haven't established a definite policy as yet."

Marvin Wallace, owner of the Light Factory, also owns The Factory in London, Ontario, one of 50 or more discos across the U.S. and Canada which utilize the same basic concept in entertainment and design.

The Fort Lauderdale disco not only features a huge seating and dancing area, but also two rooms of games; one is wall-to-wall pinball machines and the other features three pool tables with several portable table games. Wallace looked for the location for a year before deciding on the present one, a former international flea market, situated on heavily traveled Oakland Park Blvd. only a few minutes off interstate I-95 and nearby beach areas.

The Light Factory features a multi-colored, neon striped plexiglass dance floor covering an area of 16 feet by 60 feet. The colors are constantly changing as Wallace is a firm believer that lights have a psychological effect on people—putting them in the mood to dance, speeding up the action or slowing it down.

Music programmed is 60% disco, 30% rock and 10% nostalgia. DJ Scott Talarico plays 45s and LP cuts, often overlapping the selections.

A percussionist has been hired to supplement the music. "I think a live drummer adds a certain something to the bass," Wallace explains. "The DJ, too, will be an integral part of the show. Younger audiences need

to be motivated and we're using a DJ from Y100 to help get things going."

Hours at the Light Factory are from 8 p.m. to 2 a.m. weekdays and from 8 p.m. to 3 a.m. weekends. There is a \$1 cover charge. Promotion gimmicks will be utilized such as nickel beer on Tuesday to attract customers.

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## CHERCHEZ LA FEMME

# A N.Y. Club For Women

NEW YORK—A new discotheque aimed exclusively at a female clientele is scheduled for a mid-December opening in mid-Manhattan.

The club, designated Cherchez La Femme, is being designed to provide "an atmosphere of comfort and relaxation where women can meet and mix without fear of hostility or ridicule," according to club owner Rudy DePaola.

Cherchez La Femme will be located on the site of the present Swings discotheque, a heterosexual club which opened last summer but never quite got off the ground, and is scheduled to close soon.

According to DePaola, the new club will utilize many of the fixtures vacated by Swings, but will modify both the sound and the lighting. Emphasis will be on state-of-the-art sound, while the lighting will be modified to create softer tones geared to intimacy.

The old Swings decor that reflects a "country" atmosphere using wicker chairs, swings and lots of foliage will be retained. A mirrored bar will be installed.

The club's personnel will be exclusively female, and DePaola plans on scouting for women who are not only efficient, but physically attractive as well. He informs, "I have discovered that it is not only men that are attracted to beautiful women." The staff, including the two deejays who will alternate on the job, will be dressed in tuxedos.

Music at Cherchez La Femme will be drawn essentially from Billboard's disco charts, but will also include a mix of jazz and blues which DePaola claims is favored by many women.

The club will operate Thursdays through Saturdays with plans pending for a Sunday daytime opening. It will begin operations as a general admission club, with plans to change to a private membership organization sometime in the late spring or early summer of next year. Admission charge will be \$5 and will include one drink.

Solid State Lights is being retained to modify the lighting system, while New York Sound Co., will supply additional sound equipment.

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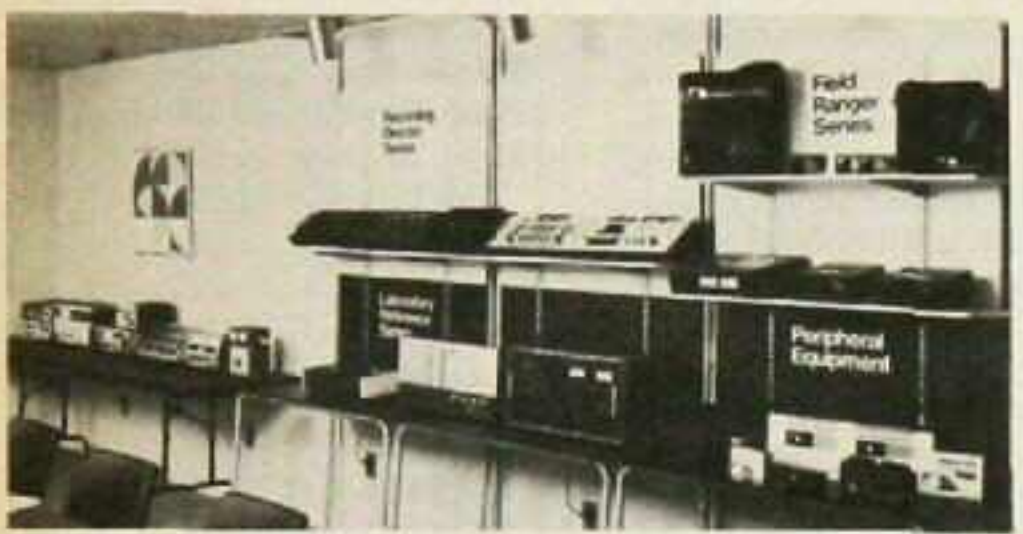
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At Nakamichi Sound Research Center, taping room control console, above, utilizes standard components, with new System-One vertical "director's console" at left, piano seen in sound room beyond glass; showroom and testing lab, below, offer products and all analysis equipment.



## Sound Center—Nakamichi Push Into Semi-Pro

NEW YORK—The Nakamichi Sound Research Center opened at the firm's U.S. headquarters in suburban Carle Place this September in a major step in the Japanese company's push into the growing semi-professional market.

Although marketing manager Ted Nakamichi is reluctant to talk about such a move, or even to acknowledge the firm's role in this area, he waxes enthusiastic over the new facilities designed to showcase the expanding lines of the company—and the cassette as a sound reproduction medium.

For his father E. Nakamichi, the founder of Nakamichi Research, the main motivation for the center has been a strong dissatisfaction with the widespread use of disk LPs as source material for subjective sound evaluation—with only a few audiophiles having access to high quality master tapes.

Different disks may lead to completely different conclusions about the same component system, and making judgments on equipment accuracy becomes a process of deciding which set of compromises best suits a given selection of LP disks, he believes.

The Nakamichi premise is that the cassette medium offers greater dynamic range and better overall performance than do LP disks, by using the proper equipment and avoiding high-speed duplication. Both father and son believe the average audio consumer is capable of making his or her own recordings that are superior in sound quality to disks. Without having to make a heavy dollar investment in recording equipment.

Both these premises strongly influenced the development of



Taping room real-time cassette duplication facility uses 16 rack-mounted Nakamichi series 600 cassette consoles.

the Nakamichi cassette decks, all with three built-in wide dynamic range microphone inputs, and the Nakamichi live recording system, a three-mic technique based on fundamental differences between binaural (headphone) and stereo (loud-speaker) reproduction.

The new sound center is the result of this thinking, with four closely connected facilities including a specially designed sound room, a taping room equipped for real-time cassette duplication and live recording, an audio testing laboratory with the latest analyzing equipment, and a combination conference/showroom.

Heart of the new facility is the specially designed sound room with walls of brick and concrete, and no two sides parallel. Wall sections are paneled in relief and the relatively high ceiling is shaped to minimize regular acoustic reflection properties.

(Continued on page 36)

## Lear Jet Sets Move Into CB Combo Mart

By JIM McCULLAUGH

LOS ANGELES—Lear Jet Stereo, 8-track automotive stereo pioneer, is entering the citizen's band radio market with at least one combination 40 channel CB/tape/radio unit scheduled for introduction early next year.

Called "Piggy Back," the configuration may spearhead a broader line of combination units later on, according to a spokesman for the firm.

The introduction marks yet another car stereo company marketing CB product. Pioneer Electronics of America recently announced it will introduce combination units at the upcoming CES in Chicago.

In addition, the company plans to "phase out of the underdash business and concentrate future efforts on in-dash product" as well as its sizable custom business, particularly bulk and packaged speaker sales.

Recently Avsco Inc./Lear Jet

Stereo announced development of a new 8-track cartridge designed to give higher fidelity and longer tape life (Billboard, Sept. 18).

The new shell is a major bid from the firm to re-establish its strength in the cartridge market in which it was a pioneer in 8-track design for the automotive music mart back in the mid-'60s.

Allison Audio, a Long Island custom duplicator, is initially making the blanks available to consumers. According to Lear Jet, both CES and GRT have approved quality control of the design, and the company is still awaiting their decisions on production use.

Don Parsons is handling national sales of the new 8-track blank from Avsco/Lear Jet national headquarters in Excelsior Springs, Mo., where the firm's automotive 8-track players are manufactured.

## MELISSA, ELLA & MEMOREX

LOS ANGELES—Arista's Melissa Manchester, singer, songwriter and musician, joins Ella Fitzgerald in a new Memorex blank tape "Is It Live Or Is It Memorex" television commercial slated to air this month.

Manchester joins Count Basie and Nelson Riddle, both of whom have appeared previously in the company's now famous glass-shattering tv spots.

Memorex will continue to use the same theme in its commercials, says Jake Rohrer, marketing manager, because he believes they have positioned the product in the public's mind effectively and this is a winning formula.

"We believe complementing Ella with Manchester will only strengthen our product message. Ella's appearance reinforces past commercials and Melissa will help capture the attention of the younger

tape users who are just learning to appreciate cassettes," he adds.

The commercial will air on prime shows such as "Midnight Special," major sporting events and other programs, and will be adapted to print advertisements in national magazines.



Melissa & Ella team for Memorex

## FTC Eyeing CB Closeout Ads, Promos

By MILDRED HALL

WASHINGTON—The FTC has announced that promotions and advertising by marketers of CB radios, including all AM/FM/MPX/tape combinations, will be monitored to make sure consumers know three aspects of CB set buying:

1—The coming (Jan. 1, 1977) availability of 40-channel sets; 2—Which of the 23-channel sets cannot be converted or traded in for a 40-channel radio; and 3—Terms and conditions of any conversion or trade-in program available for 23-channel CBs offered for sale.

The monitoring will cover advertising and promotion by importers, distributors and retailers to assure full information for consumers on the CB situation.

The FTC's Bureau of Consumer Protection says it appears that a substantial number of consumers considering buying a CB may not be aware of the channel expansion in prospect, "and its effect on the future usefulness of a 23-channel set."

The Bureau is advising consumers that they will not be able to buy a 40-channel set until after Jan. 1 and in the meantime "some manufacturers but not all say they will change 23-channel sets bought now, to 40-channel sets after Jan. 1."

It assures shoppers that although some 23-channel sets can't be remade to carry 40 channels, they are still useful. On the other hand, says FTC, some conversions may be too costly.

Consumers are advised to check the manufacturer's offers and warranties. Does the company promise in writing to change the 23-channel set to carry 40 channels? If the customer decides to have the set changed, can he merely take it back to the store—or must he send it to the factory himself, and will he get the same or a different set?

(Continued on page 35)

## GRT ANALYSIS

# Pilfer Study Points To 'Unlocked' Tape \$

• Continued from page 1

and seven other major companies.

"For the retailer, the test results support the hypothesis that open display will increase tape sales and the net profit after pilferage," she emphasizes. "Equally important, LP sales, as well as all other product in stores with open tape display, will be enhanced."

More important than the 14% overall sales gain realized by the five-store sample is a significant and progressive increase in sales—ranging from marginal gains the first week to a 25% increase the final week.

The importance of adequate store personnel is reflected in the pilferage experience, as the test documented that simply opening up tape cases with no additional security invites pilferage—and quickly.

Sample stores averaged 5.1% pilferage of sales during the 10-week test period, and cost of pilferage reduced the 14% increase in sales (and profits) to only a 1% gain.

As could be expected, the chain with adequate personnel—not any "extra" security staff—had the highest profitability, a 9% sales gain net of pilferage.

In contrast, the chain that is inadequately staffed had a 12.1% overall sales gain, but a 9.1% pilferage factor absorbed virtually all profits from the sales increase.

The type of anti-pilferage system required is defined by such store characteristics as adequacy of personnel, location, store layout and customer demographics. The degree of pilferage varies by store type, location and personnel, but open tape display will always increase tape sales as well as LPs.

The fact that sales of LPs and other store product increased may have been affected by the fact that personnel involved in the tests were

also—without consciously realizing it—helping the customer out more so that he or she was more inclined to make a purchase.

With open tape display, test store LP volume that was running about 10% below control store levels prior to the test rose significantly, averaging 9% above sales at the control outlets.

Two significant factors prevalent with open display are indicated in correlation of sales gains between LPs and tapes—store traffic appears to increase and existing traffic is stimulated to purchase more.

A careful check of post-test data confirms that "gains" in tape sales and profits will trend backwards to pre-test levels once tape cases are locked—an important conclusion as to the psychological effect that the open product has on potential buyers.

The test was a followup to an earlier inconclusive program conducted by GRT last fall (Billboard, Oct. 11, 1975). It was launched May 9 and ran through July 18 at five major West Coast music specialty stores of Musicland, in high-traffic mall locations, and Banana Records, a 10-store chain, mostly in shopping strip locations (Billboard, June 5).

Documented as chain "X" and chain "Y" in the study, the test used an average chain X store with an inventory of 15,000 LPs and 5,000 tapes, plus sound equipment and musical instruments.

Tapes range from 17% to 30% of prerecorded music sales, averaging 25%, with virtually no shrinkage on tapes and about 4% on LPs. Customers are primarily in the 18-35 age group, with selling price usually \$1 off list, except for \$2 off on specials. Both wall-type and free-standing angular pigeon-hole tape merchandisers are used.

(Continued on page 34)





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### AES Looks To Paris For 56th Convention

NEW YORK—The AES has announced a special 56th convention tour in conjunction with its March 1-4 run at the Hotel Meridien in Paris.

Leaving Feb. 26 and returning March 5, the \$599 New York-Paris price includes (double occupancy) Air France 747 service, seven nights with continental breakfasts at the hotel, airport transfers, a morning tour of Paris, all gratuities and service charges.

Information on the tour for what (Continued on page 36)

### L.A. Sound Circuit Kaput; Two Outlets To Shelly's

By JOHN SIPPEL

LOS ANGELES—A creditors' committee has been appointed in the federal bankruptcy action against Sound Circuit Inc., three-store Southern California audio playback retailer. Firm had entered a Chapter XI action here Sept. 2, when an attempt to work out an out-of-court settlement with creditors failed.

In the interim period, Mike

Hymes, president of Shelly's Audio, a four-store audio chain, and Carl Roberts, Sherwood, and Bob Hamilton, Dokorder Inc., took an inventory of Sound Circuit's assets. Hymes received court approval for purchase of the inventory, calling for a cash payment of \$30,000 and a promissory note for \$25,000 due at the end of this year.

In addition, Hymes takes over existing leases for two of the three Sound Circuit stores in San Bernardino and Studio City. The lease for the Pasadena store expired in September 1976. The court has agreed that Sound Circuit will keep its cash on hand, \$10,574, and its accounts receivable, for which there is no documentation in the court's dossier.

Almost 200 creditors are owed \$386,259.45. The creditors owed \$1,500 or more include TEAC, \$28,000; British Industries, \$17,897; BSR, \$20,548; Aria Corp., \$18,404; Infinity Systems, \$17,004; Dokorder, \$19,846; Kenwood, \$19,386; Marantz Co., \$11,581; Maxell, \$12,588; Tandberg, \$11,291; Lux Audio, \$10,185; Sanyo Seiko, \$9,948; Sansui, \$9,740; 3M, \$9,237; ESS, \$9,768; Sherwood, \$6,470; Solar Audio, \$5,175; Fisher Radio, \$4,840; Audiovox, \$4,691; Electra Radio Ltd., \$4,121; Glenburn, \$4,153; Jensen Sound, \$4,340; Metro Sound, \$3,762; Grado Labs, \$2,948; Koss, \$2,671; Meriton, \$2,872; Phase Linear, \$2,889; Philips Hi Fi Labs, \$2,562; Sony, \$2,917; TDK, \$2,618; Ohm Acoustics, \$2,140; KLH, \$2,064; Pioneer, \$1,979; Shure Bros., \$1,584; and Garrard, \$1,623.

The creditors' committee includes: John Blache, TEAC; Robert Steury, Toshiba; Robert Yoshida, Kenwood; Allen Wem, AMA; Jim Trego, Discwasher, and Roberts and Hamilton.

### Colo. Rep Group Gets First Audio For Garden Show

DENVER—Pioneer, Kenwood, B.I.C., Yamaha and Cerwin-Vega are among audio lines scheduled to be included in public exhibits here, when an audio industry group participates for the first time at the annual Colorado Garden and Home Show (Billboard, Nov. 27).

The Audio Representatives Committee, a group of Rocky Mountain area sales representatives, is slated to display these and other of their product lines at the 18th running of the lifestyle expo here, Feb. 4-13.

However, the audio group says its display area, to be termed "Hi-Fi Show," will emphasize audio, not product, in keeping with the group's educational goals. Components will be shown in system arrangements, rather than individually, the group says.

Organization reports it also is negotiating with nonrelated exhibitors to have audio products show in their display areas.

The group's member firms, On-Mark Sales, The Little House, McCloud & Raymond, HP Marketing and B&B Electronics are participating in the effort.

To be held at the Denver Convention Complex at Curran Hall, the Garden and Home Show this year is expected to attract 90,000 consumers from the Colorado and Rocky Mountain regions.

### 'Open Tape Test' Results

Continued from page 32

The average chain Y store carries about 8,500 LPs and 2,000 tapes, and stocks only records, prerecorded and blank tapes, and some sheet music. Tapes average approximately 18% of prerecorded music sales, with shrinkage on both tapes and LPs varying from zero to 2%.

The Sensomatic electronic strip is used in one of four LP wraps, and tapes are merchandised in locked well units with solid glass fronts and pigeon-holes. Clientele is basically in the 16-25 age group, with more

competitive selling prices, often \$2 off list with continuous specials.

Control stores were selected with as similar characteristics to the three chain X and two chain Y control stores as possible. Two control outlets were selected for each test location, but in the Bay Area with two test stores per chain, the same control was used for both stores.

All five tests stores account for an LP inventory of 17,700 tapes and 46,500 LPs, while the eight control

(Continued on page 36)

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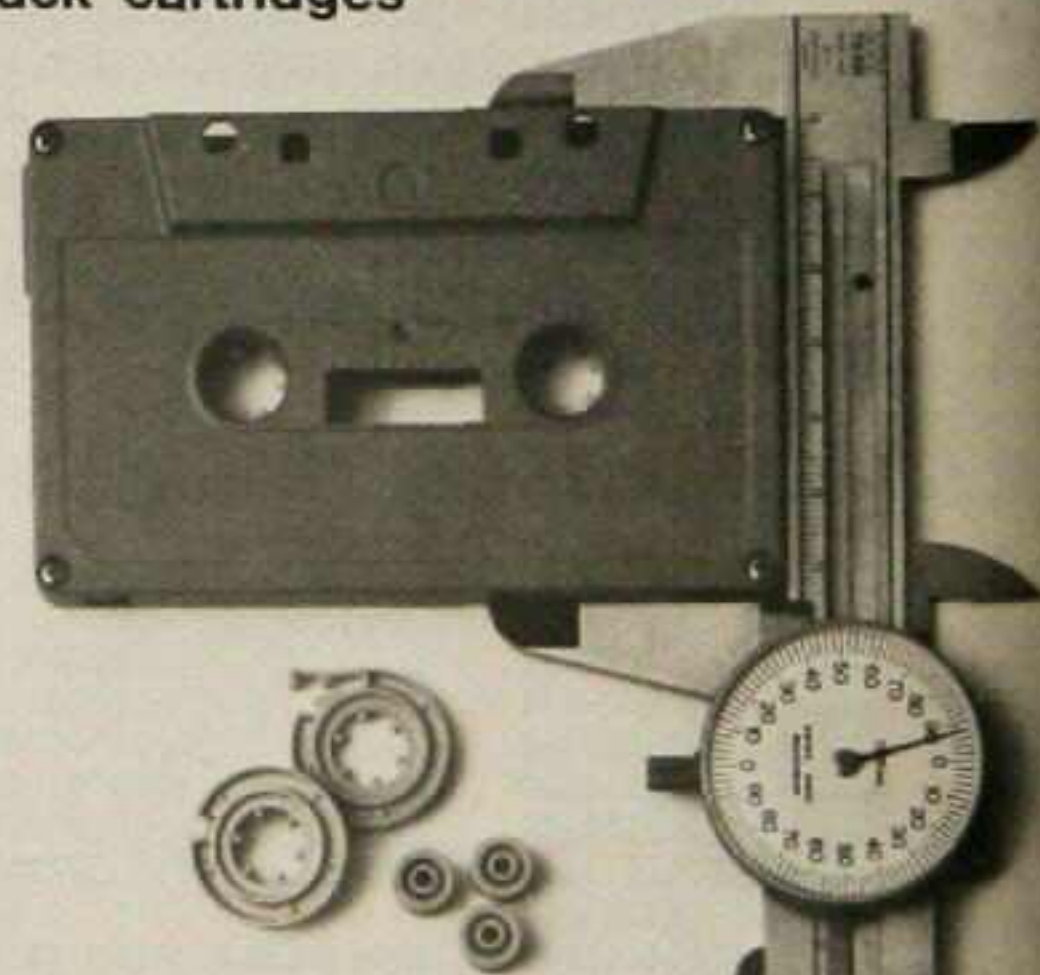
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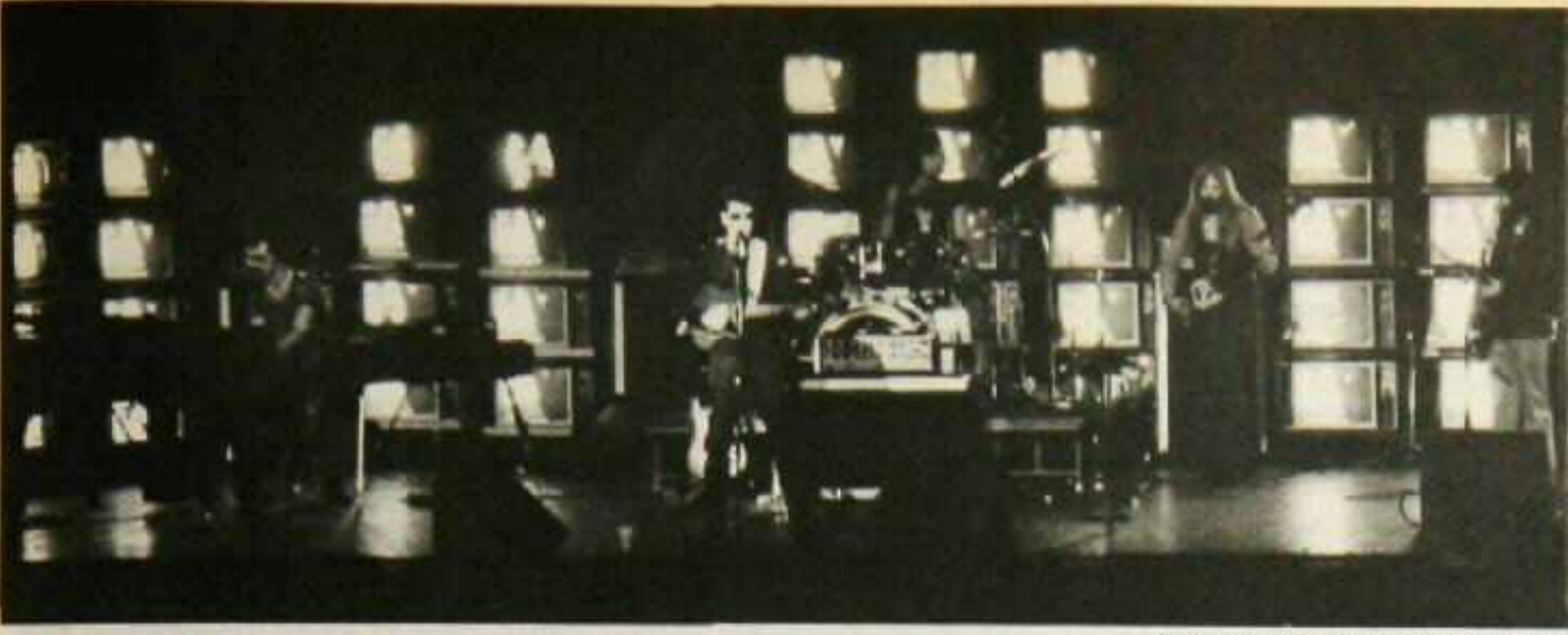
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Billboard photo by Arista/Mick Rock

Multi-tv video backdrop enhances Lou Reed performance on stage at the New York Palladium, with 36 of 44 b&w monitors seen here. System was put together by Adwar Video based on the artist's concept of effects.

## Big Video Assist For Rocker Lou Reed

NEW YORK—A massive video backdrop is credited by Arista's Lou Reed with brightening his first tour in 18 months, tied in with the release of "Rock And Roll Heart," the first LP on his new label.

The innovative Reed, who once spearheaded Andy Warhol's lament "Velvet Underground," introduced half-inch videotape to his two-hour-plus act in a big way, with a custom designed system by New York's Adwar Video Corp.

Reed and Johnny Podell, his new manager, had the concept of a video background for his act, and Adwar put the pieces together in time for the opening spot in Milwaukee Oct. 21.

Featured were 44 b&w television sets at the rear of the stage (60 are

available), with 12 behind the drummer and two banks of eight on either side.

Two Sony 1/2-inch VTRs play continuously, feeding into two RF-channels with a switcher and a distribution amplifier. Half the sets in each bank receive one feed, and half the other.

The sets pulse in sync with the music, make checkerboard patterns, go on the "artistic" blink and even show "home movies." There is no backlighting, so the audience attention is drawn to the tubes, providing a unique visual adjunct to the performance.

In fact, at the Palladium in New York, John Rockwell of The New York Times commented: "The mood was only enhanced by 48

black-and-white television monitors that half surrounded him on the rear in three squat banks of 16 each. In quaint moments most of the sets glowed blankly, and a few picked up real programs; during the music they all pulsed together in abstract patterns."

Adwar provided all the equipment, including "miles" of cable, and a company technician trained Reed's road crew in the intricacies of customizing the installation for other halls in the 20-city outing, with various groupings of monitors and programming used.

Reed apparently is sold on the innovative use of video, and judging from the on-stage effects, it's been an obvious enhancement for the current tour.

### ADS, PROMOS

## FTC Eyes CB Closeouts

Continued from page 32

FTC urges shoppers to compare the cost of buying a bargain 23-channel set now, and adding conversion costs—as against the price of a brand new 40-channel set available by Jan. 1, 1977.

Continuing in a fatherly tone, the commission tells consumers to stop and think whether they really need a set with the extra 17 channels, especially if the 23-channel set is "too good a buy to pass up."

A number of major manufacturers are offering various conversion programs to boost sales of 23-channel units, and each one has a different twist:

- Pathoom (Pace) offers to update any 23-channel phase-lock-loop unit purchased between Aug. 1 and Jan. 1, for about 20% additional cost per unit.

- SBE's conversion program rebuilds any 23-channel set for fees from \$36 to \$95, depending on the model, starting in January.
- Cobra (Dynascan) is offering two options—any phase-lock-loop unit bought between Aug. 1 and Jan. 1 will be rebuilt for about \$40 for an AM model and \$80 for a single side-band model, or the customer will be given a \$40 discount off the purchase price of a new 40-channel model.
- Hy-Gain will remanufacture seven models of its 23-channel phase-lock-loop line for about \$25, with no time limit.
- Handic U.S.A. offers purchasers of 23-channel units a certificate entitling them to buy 40-channel units at half price when the line becomes available at \$179 to \$249 with no trade-in necessary.

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  - One button stops and ejects cassette, turns power off
  - Fits in dash of any 12V negative ground car, with control shafts adjustable between 130mm and 160mm



- Cassette Car Stereo with AM/FM Stereo Radio DP-460**
- Easy in-dash installation in any 12V negative ground auto
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# Nakamichi Sound Center Ambitious

• *Continued from page 32*

The taping room does double duty, serving as the mixing/monitoring room during live recording sessions. All mixing is done with Nakamichi 610 control preamplifiers with model 620 power amps as the source, and monitoring is done with Nakamichi Reference Monitor speakers built by Mitsubishi in Japan and distributed by Nakamichi in the U.S.

Dramatic evidence of the firm's semi-pro move is provided by the new System-One "director's con-

sole" which includes a vertically racked 600 cassette console, 610 control preamp and 620 power amp in a custom mount.

The taping room's other role is that of a cassette duplication facility, with 16 model 600 cassette consoles mounted in four system-one racks. This is the Nakamichi answer to high speed duplication—routed out in favor of high copy quality.

A sample cassette recorded live at the official opening of the sound center of Mendelssohn's "Trio In D Minor No. 1" in a mini concert was an "on the spot test." It utilized the mixing and taping facilities of the center, and the real-time duplication system, and is a distinctive musical package reproduced on a Nakamichi SX cassette, Dolbyized, with 70 microsecond (CrO2) equalization.

Emphasis on the semi-pro nature of the center is found in the absence of any attempt to imitate a professional recording studio, Ted Nakamichi notes. Virtually all the equipment is unmodified Nakamichi components, and the sound and tap-

ing rooms are designed to serve as models on which dealers may use to arrange their own showrooms.

He points out that with little modification of their existing "sound rooms," and only standard Nakamichi components, dealers can conduct their own live sessions to produce high quality recordings to be used for subsequent demonstrations and promotional campaigns.

The testing lab and showroom is equipped with audio analysis equipment for in-depth evaluation of products from all manufacturers. As a showroom, it features the full range of Nakamichi products, including the lab reference series, recording director series, field ranger series and peripheral equipment such as a remote controller, head magnetizer and portable AC power pack.

A newly enlarged staff for the headquarters/sound center facility is headed by E. Nakamichi, with Ted; Ken Ohba, dealer relations director, and Barron Appleman, technical director, formerly in the firm's, West Coast office, with assistance



**SYMPHONY BACKERS**—Stanley Werbin, right, of Sound Reproduction, East Orange, N.J., gets a trophy from U.S. Pioneer president Bernie Donnell for participation in the firm's matching contributions program for donations by Garden State audio dealers to the N.J. Symphony that raised over \$7,200. This week Pioneer launches a national matching contributions program with the National Endowment for the Arts on behalf of the Metropolitan Opera, with every dollar donated becoming a \$4 contribution to the Met.

## Test Results

• *Continued from page 34*

outlets represent another 25,000 tapes and 70,000 LPs.

*This is the first in a continuing series of articles on the industry tape pilfer study, with future installments covering store-by-store profiles, detailed summaries of findings, and responses of both the chains and companies involved in the test.)*

from communications consultant Paul Seaman.

They anticipate the sound center will become a focal point for audio research, both for Nakamichi itself as well as consultants and other companies.

## FEB. AIR TEST? AM Stereo: No Timetable Effect From RCA Exit

WASHINGTON—The recent withdrawal by RCA of its AM stereo system from consideration by the National AM Stereophonic Radio Committee will not affect the timetable for over-the-air testing of the other systems submitted—which could start Feb. 1, 1977.

Harold Kassens of the A.D. Ring engineering consultants firm here, and chairman of the committee, says they still have four systems from three firms going on with the tests (Communication Associates, Motorola and Sansui), and two more companies "are considering" entering AM stereo systems.

One of the two Sansui systems submitted bears some resemblance to the withdrawn RCA-type, although it is not really close, says Kassens.

The testing stations are expected to be in the Washington area, for the convenience of the FCC during the experimental transmission period. The Feb. 1, 1977, target date is not absolute at this point, and "could slip a little, as these things have a way of doing," says Kassens.

The committee was formed at the request of the FCC in September 1975. It is sponsored by the EIA, NAB, and the Institute of Electrical & Electronic Engineers. Chairman Kassens, formerly with the FCC, was a prime mover in the authorization of FM stereo in 1961.

The Kahn Communications AM stereo system has not been submitted to the committee for testing. Instead, its president, Leonard Kahn, has appealed directly to the FCC for early authorization of his AM stereo system, in the belief that delays are "built into" committees like the NASRC.

According to RCA, its decision to withdraw its AM stereo system is based on the company's studies "indicating that RCA's potential return from the sale of AM signal generators would not justify the research and development required for hardware design." RCA also notes that it feels all other systems proposed to the stereo committee will be "compatible with present RCA transmitters."

MILDRED HALL

DECEMBER 11, 1976, BILLBOARD



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# CLEAN SOUND™

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**AES Looks To Paris**

• *Continued from page 34*

is anticipated as the society's biggest European meeting is available from AES, 60 E. 42 St., New York 10016. Reservations for the tour close Jan. 15.

1956

SONET GROUP  
20TH ANNIVERSARY

1976

SCANDINAVIA'S  
HAPPY MUSICAL FAMILY

Sonet Grammofon AB board (from left) Sven Lindholm, director, as he appeared in 1964 as a guitarist at Sonet's first Scandinavian meeting; Gunnar Bergstrom, managing director; Dag Haeggqvist, general manager.

If ever a major record group was built on a collective and infectious enthusiasm for musical creativity and innovation, it is the Sonet group, the cluster of four Scandinavian independents—plus the U.K. affiliate of the Swedish company—which this year celebrates two decades of fruitful activity in the international record industry.

Just as the spirit of trail-blazing and trend-setting unites the component companies in the group, so does a passionate, missionary commitment to jazz music. It was there when the companies were founded; it is still there today.

However, the Sonet group represents much more than an important source of wide-ranging jazz repertoire; it has led the way in many different musical directions in Scandinavia and its operations today embrace record production, music publishing, concert promotion, film distribution, a major art gallery and a record retail outlet.

Dag Haeggqvist, general manager of Sonet, Sweden, says: "It is true to say that the Sonet companies were founded on enthusiasm because, at the outset, that's all we had—no money, no experience, no training, just a love of music and a dedicated belief in what we were doing."

The Sonet group, though officially dating from 1956, really had the seeds of its creation sown in Copenhagen in 1952 when Karl Emil Knudsen, a young record collector and a devoted jazz enthusiast, decided to open a jazz club to promote live jazz on a weekly basis. One of the first attractions he presented at the club was British traditional jazz bandleader and trombonist Chris Barber who appeared with a Danish band and called the Ramblers. Knudsen recorded the date and two 78 r.p.m. disks were released on the Memory label, owned by Danish Vogue.

"But," Knudsen recalls, "I soon decided that rather than produce records for someone else, I would be better off having my own label—and thus the Storyville label was born in 1953."

At this time Knudsen's business associate—he acted as aouncer in the club—was Anders Dyrup. Knudsen and Dyrup set up a concert agency called Jazz Jamboree in 1953 to book talent for jazz clubs and concerts in Denmark.

Knudsen spent a great deal of time in London at this period—the height of the British traditional jazz boom—consorting at such venues as the 100 Club with musicians like Humphrey Lyttelton, Chris Barber, Ken Colyer, Cy Laurie and Monty Sunshine.

Says Knudsen: "Ken Colyer had just returned from New Orleans and had formed a new band which was rehearsing in a church near Marble Arch. I decided to book the Colyer band on a tour of Denmark for four or five weeks and it was Colyer who made the first recording for the Storyville label. It was a tremendous success.

"The session was done at a hotel and we had the microphone set up 20 feet away from the band to get that echoey junk Johnson sound—a terrible sound by today's standards. But the records sold well in Denmark and later I went to London and made a deal with Decca's Bill Townsley to have the record released on the Tempo label."

All this time Knudsen was working, theoretically in a full-time job as a civil engineer with the telephone company but as the record business grew, he had to bring boxes of records to work with him, keep them under his desk during the day then rush to the post office after work to mail them to various record stores.

The following year, after Chris Barber had virtually taken over the Ken Colyer band, installing Pat Halcox on trumpet, Knudsen brought Barber back to Denmark and this time recorded him on his own Storyville label. The band recorded "Ice Cream" and "Down By The Riverside" and the record was a huge seller, notching 250,000 sales in Germany alone. The concert tour was also a major success—it included two sell-out concerts at the 2,000-seater K.B. Halle.

It was in 1955, during a rift in the Knudsen-Dyrup partnership, that the Sonet label was born. After the temporary split, Dyrup started a rival jazz club—the Montmartre, which was to become the most famous in Denmark—and also a rival record label, which he called Sonet.

The first record for the Sonet label was a vocal rendition backed by six strings and a harp which was, mercifully, never released. Soon after this, Knudsen and Dyrup came together again and remained in partnership for the next eight years.

The first Sonet record to be released in Denmark was a ten-inch LP by Adrian Berizuri's jazz band. But the label was really

destined to become the pop counterpart of the Storyville jazz line.

So intensive were Knudsen's musical activities that he was now obliged to quit his telephone job in order to concentrate full-time on the record business, the booking agency and the jazz club.

Meanwhile in Stockholm two other dedicated jazz enthusiasts had formed a partnership to import jazz records into Sweden. Gunnar Bergstrom and Sven Lindholm started with working capital of \$1,500 and spent the lot on their first order.

Bergstrom remembers: "I was living with my parents at the time and neither Sven nor I had any experience in the record business. But we were jazz enthusiasts so we wrote to about ten different jazz labels in the U.S., including Blue Note, Pacific Jazz, Prestige and Savoy. We eventually made a deal with Savoy and our first order was the Charlie Parker memorial album.

"We would order 1,500 or 2,000 albums at a time and take them round to the record shops. We had to ask for cash payments so that we could re-order. In this way we sold up to 5,000 copies of some of the Savoy LPs."

It was on this basis that the Scandinavian Record Company was founded in the latter part of 1955. News of Knudsen's activities in Denmark had reached Bergstrom and Lindholm and they made a deal with Knudsen to release Sonet and Storyville repertoire in Sweden.

The next step for Bergstrom and Lindholm was to make their own recordings and the first record to be made in Sweden for the Sonet label was one by trumpeter Jan Allen with Rune Ofwerman—Sonet Grammofon AB's current a&r manager—on piano.

Says Bergstrom: "Such were the finances of the company that instead of being able to pay the normal scale of 100 krona (about \$18.25 today) for four titles, we had to offer 50 krona, two Charlie Parker albums and one Modern Jazz Quartet LP!"

About this time, Harry Orvoma became managing director of the independent Finnish record company, the Scandia Music Co. Ltd., which had been founded in April 1953, and links were now established with the companies of Bergstrom and Lindholm in Stockholm and Knudsen in Copenhagen.

Coverage of all four Scandinavian countries was completed when the Egil Monn Iversen company of Oslo was brought into the fold in 1956. Founded by Iversen himself in 1956—Iversen was musical director and arranger of a top Norwegian vocal group called the Monn Keys—the company quickly developed a good rapport with the other Sonet outlets.

Both the Finnish and Norwegian companies had a strong allegiance to jazz and a deep involvement in the creative side of the music industry. Scandia's early productions contained a strong element of Finnish jazz, and the Egil Monn Iversen

company not only had a gifted musician as its head but also had a multi-talented a&r manager in Arne Bendiksen, a composer, musician, arranger and singer who was also a member of the Monn Keys group.

From the outset it was firmly established that all four companies would preserve their autonomy, operating as totally independent, self-contained units but co-operating to the fullest extent in terms of promotion and co-ordinated releases of third party product.

"The whole concept," says Knudsen, "was that we would each develop our own local repertoire and negotiate our own foreign licensing deals, but would work in close co-operation when it came to representation of labels in Scandinavia. The link-up would enable any one of the companies to conclude a licensing deal for the four Scandinavian countries."

From the outset it was the Danish company which made the running in terms of signing catalog deals for the Scandinavian territories. By 1956 Knudsen and his partner, Anders Dyrup, had established their record company as the Dansk Grammofonpladeforlag with a three-room office in the old part of Copenhagen.

At the beginning Dansk Grammofon augmented its own product with a somewhat odd assortment of releases obtained from small companies like Melodisc in the U.K. But in 1958 there was a major development when the Danish company acquired the Roulette label for Scandinavia. Two of the first big successes on this label were Jimmie Rodgers' "Waltzing Matilda" and Georgia Gibbs' "Hula Hoop Song."

Following the Roulette deal, Dansk Grammofon took a further major leap forward when it acquired Chancellor big hits by Frankie Avalon and Fabian, Canadian American and Colpix.

"Also at this time," Knudsen recalls, "we laid the foundations of what has been a happy and extremely fruitful relationship with Island Records. I was the first person in Europe that Chris Blackwell made a deal with when he came from the West Indies. One of the first records we released was by Laurel Aitken and, of course, that association led eventually to the acquisition of rights to the Island repertoire for the whole of Scandinavia."

By this time the Scandinavian Record Company in Sweden had made considerable progress. In 1960 it had changed its name to Sonet Grammofon AB and had also signed to distribute the Gazell label of a company called Center Records which had been set up by yet another Swedish jazz enthusiast, Dag Haeggqvist, in 1956. Four years later Sonet bought Center Records and Haeggqvist became a partner in the firm. In the same year, Arne Bendiksen took over as managing director of the Norwegian company, changed the name to Arne Bendiksen A/S and began to get the business moving.

In the ensuing years, further licensing deals were made for the Sonet group with the administrative emphasis moving from the Danish company to the Swedish company, largely because of Sweden's dominant position among the four Scandinavian markets. Labels acquired in 1964 included Chess, Checker, Cadet, Specialty, Red Bird and RIC; the following year there were deals giving the Sonet group representation of Epic, Xtra and Durium and in 1966 the group acquired Scandinavian rights for Scepter/Wand, King and Supraphon.

Says Dag Haeggqvist: "Originally the co-operation among the four companies was simply a matter of being able to offer a blanket Scandinavian deal to licensors so that licensed product could be manufactured in one country and exported to the other three. However, over the years we have developed a system of co-ordinated promotion which is particularly useful when there are Scandinavian tours by British and American acts.

"Within the group each company shapes its own profile and develops in its own direction as far as local product is concerned—and only a small amount of this local product is marketable in the other three countries.

"Also, as it happens, there has been a substantial decline in the international product pressed in Scandinavia because of high pressing costs and a shortage of capacity. Increasingly international product is imported, with Stockholm often coordinating the shipments. The Swedish company also handles much of the royalty accounting and business administration for the group.

"One problem we have to face is that as each company grows, maintaining close links on a personal level becomes

## About The Logo



To give the Sonet group a more uniform identity throughout Scandinavia, there has been a continuing discussion among the associated companies on the possibility of using the Sonet name and trumpet logo in all four Scandinavian countries.

"The fact this hasn't happened yet," says Sweden's Dag Haeggqvist with a smile, "is excellent testimony to the independence of the four companies!"



# The Sonet Group of Scandinavia

## Sweden

SONET GRAMMOFON AB  
Atlasvägen 1  
S-181 20 LIDINGÖ  
Tel: 08-767 01 50  
Telex: 10037

## Norway

ARNE BENDIKSEN A/S  
Østerdalsgt. 1  
OSLO 6  
Tel: 02-67 67 90  
Telex: 19689

## Denmark

SONET/DANSK  
GRAMMOFON A/S  
Jydeholmen 15  
DK-2729 VANLØSE  
Tel: 01-71 22 11  
Telex: 27204

## Finland

SCANDIA-MUSIIKKI OY  
Arinatie 8 C  
SF-00370 HELSINKI 37  
Tel: 90-55 62 08

# and in England.

SONET PRODUCTIONS LTD.  
12 Needham Road  
LONDON W11 2RP  
Tel: 01-229 7267  
Telex: 25793



Buffy Sainte-Marie receiving a silver disk for sales of "Soldier Blue" with (left to right): Lars-Olof Helen, Sam Charters and Dag Haeggqvist.



Representatives at the 1976 Sonet Scandinavia meeting in Visby, Sweden, with guests from Island, A&M, Bronze and Transatlantic record companies.



In 1971, Sonet Grammofon made a deal with Povel Ramel, a foremost Swedish musical artist, and his Knappupp label. He is pictured seated on the table with, left to right, Gunnar Bergstrom, Sven Lindholm and Dag Haeggqvist.

# The Stockholm Group: 'Super-Sonet' Growth Rate 35% a Year

Although in 20 years Sonet Grammofon AB has managed to claim only 8% of the Swedish market—it is 8% of a market with the world's highest per capita expenditure on records—\$15.47—with a total annual turnover at retail level of more than \$126 million.

The Swedish Sonet firm had its beginnings in 1955 when the Swedish government eased import restrictions on various commodities, including phonograph records. At that time jazz was enjoying a considerable vogue in Sweden and it was readily apparent to two young jazz enthusiasts, Gunnar Bergstrom and Sven Lindholm, that there was a great potential domestic market for imported jazz albums.

They began importing Savoy repertoire, having founded the Scandinavian Record Co., and eventually moved into local record production. At the same time, to stimulate further interest in jazz, Bergstrom and Lindholm started promoting jazz concerts in Sweden, working in cooperation with their Danish counterpart, Karl Emil Knudsen, and bringing in such major acts as Miles Davis, the Modern Jazz Quartet, Art Blakey's Jazz Messengers and Thelonious Monk.

Only two years after their entry into the record business, Bergstrom and Lindholm were producing jazz recordings for the American Roost label.

Having established a close working rapport with Knudsen in Denmark, whose Storyville repertoire was released in Sweden through their Scandinavian Record Co., Bergstrom and Lindholm were automatic parties to the licensing deals signed by Knudsen with various American labels. One of the first—involving Roulette—generated a major hit album with the most celebrated LP Count Basie ever made, "The Atomic Mr. Basie," featuring compositions and arrangements by Neal Hefti. This album qualified for a gold disk with 10,000 sales, a remarkable achievement for a jazz album in a country of eight million people.

With the advent of the Sonet label in Denmark, the Scandinavian Record Co. became Sonet Grammofon AB in 1960 and, at the same time, took over distribution of Gazell, a label which had been started four years earlier by Dag Haeggqvist. Haeggqvist became sales manager at Sonet at this time.

A contract with the Moonglow label in Antwerp, Belgium, gave Sonet in Sweden such artists as Rocco Granata, Alberto Cortez and the Righteous Brothers and another productive deal concluded in 1960 was with Bel-Air, an affiliate of the French Barclay Co.

Again through Karl Emil Knudsen's company in Denmark, Sonet obtained rights to product on a number of American labels and scored hits with releases by Frankie Avalon, Fabian, Jimmie Rodgers and Linda Scott.

In 1961 Sonet founded a concert promotion company and personal management agency, Sonet Konsertbureau, and in the course of the succeeding years brought in such top acts as the Beach Boys, the Beatles and Joey Dee for concert appearances in Sweden. In the same year a music publishing affiliate, Sonet Music AB, also was founded.

The early sixties saw major hits for Sonet by such artists as the Violents and Jerry Williams; Williams, in fact, was a consistent hit-maker for Sonet and still is.

After eight years of continuous growth the Sonet management saw the great practical value of a cooperative distribution organization and in May 1963 set up a record distribution company, GDC, together with two other local independent labels, Knappupp, owned by one of Sweden's top entertainers, Povel Ramel, and Metronome. Later GDC's importance was to be substantially boosted by the participation of the Polar & Polygram labels.

Licensing deals were also concluded with Joy Records and Old Town Records, giving Sonet access to highly successful recordings by James Gilreath, Larry Finnegan and Ritchie Valens.

As year followed year, expansion continued at an extremely healthy rate. Sonet took over the Gazell label in 1964 and its owner, Dag Haeggqvist, became a partner in the Sonet company. That same year Sonet made its first venture into the audio-visual field by setting up Gazell Film Productions AB to make films for television and movie circuits featuring artists such as Jerry Williams and Sonny Boy Williamson.

By 1965 Sonet's expansion made it necessary for the company to seek larger premises, the fourth such move since the firm was founded. Representation deals were signed with the American Epic label, the British Transatlantic label and the Durium label of Italy, and the following year there were deals with Scepter/Wand and King in the U.S.A. and Supraphon in Czechoslovakia.

Through its first decade of operation, Sonet Sweden had steadily been building up its local roster. Along with major pop acts like Ola and the Janglers, Ernie Englund, Ray Adams, Bob Asklof, Jerry Williams and Suzie, the label was also extensively developing its folk and jazz repertoire.



The "famous" Emile

Today the Sonet catalog boasts folk music from every region of Sweden and is particularly strong in recordings of traditional Swedish fiddle music. Through adventurous British producer Keith Knox, a resident of Sweden, Sonet created a Universal Folk Sounds series, combining jazz and folk music from many different cultures.

To strengthen and enhance its jazz repertoire, Sonet retained the celebrated American producer Sam Charters in 1970. Charters, who had produced Country Joe & the Fish for Vanguard and had also worked with Folkways and Prestige, was the guiding genius behind Sonet's highly commended Legacy of the Blues series, a 12-album set featuring Bukka White, Snooks Eaglin, Champion Jack Dupree, Mighty Joe Young, Memphis Slim, Eddie Boyd, Sunnyland Slim, Lightnin' Hopkins and others.

Charters today divides his time between Sweden and the U.S. and has recently been heavily involved in Sonet's much-acclaimed Giants of Jazz series featuring new recordings by Barney Kessel & Red Mitchell, Al Cohn & Zoot Sims, Lee Konitz, Dizzy Gillespie, Sonny Stitt, Art Blakey's Jazz Messengers, John Lewis, Max Roach and Hank Jones.

In addition Sonet has a substantial catalog of some of the top names in Swedish jazz such as Arne Domnerus, Lars Gullin, Rune Gustafson and Putte Wickman.

Jazz is very much a cause celebre with Sonet and there are ambitious plans to broaden the scope of the Giants of Jazz series by making new recordings with such mainstream stars as Buddy Tate, Vic Dickenson, Ruby Braff and Jay McShann.

Sonet's association with top entertainer Povel Ramel and his Knappupp label proved so fruitful over the years that eventually Sonet's directors bought out Povel's partner's share in the business.

(Continued on page S-14)

## THE SONET GROUP

### STOCKHOLM

#### SONET GRAMMOFON AB

Board: Gunnar Bergstrom, managing director.  
Dag Haeggqvist, general manager.  
Sven Lindholm, director.  
Financial director: Douglas Cellerstrand.  
Promotion & publicity manager: Lars-Olof Helen.  
A&R managers: Rune Ofwerman  
Sam Charters.  
Production coordination: Margareta Lundstrom.

Labels (owned): Girfus, Gazell, Grand Prix, Knappupp, Sonet, (distributed): Frituna, Jolite, Storyville, (represented): A&M (U.K.), U.S., Alligator (U.S.), Arhoolie (U.S.), Bear (U.K.), Black & Blue (France), Black Lion (U.K.), Bradleys (U.K.), Bronze (U.K.), Caroline (U.K.), Damont (U.K.), Dawn (U.K.), Elite (Switzerland), Excello (U.S.), Folkways (U.S.), Freedom (U.K.), GNP Crescendo (U.S.), Golden Hour (U.K.), Kanada (U.K.), Grove Merchant (U.S.), Hamlet (U.K.), Island (U.K.), Kicking Mule (U.S.), Muse (U.S.), Nashboro (U.S.), Ode (U.S.), Oval (U.K.), Plantation (U.S.), Pye (U.K.), Roulette (U.S.), Rounder (U.S.), SSS International (U.S.), Savoy (U.S.), Specialty (U.S.), Sun (U.S.), Takoma (U.S.), Transatlantic (U.K.), Vanguard (U.S.), Virgin (U.K.), Zebra (U.K.), Yazoo (U.S.).

#### SONET MUSIC AB

Professional manager: Ola Hakansson.

Copyright manager: Anita Wenngren.

Affiliates: EMA/Telstar AB, Frituna Prod'n AB, Intreco AB, John's Music, Lappland Music, Midnight Sun Music AB, Mimosa Music, Pirel, Red Bus Music (Scandinavia), SBA Music.

Int'l firms represented: Achee (U.S.), Alcatraz Corner (U.S.), Arends (Germany), Bad Boy (U.S.), Blue Mountain (U.K.), Bron (U.K.), Cayman (U.S.), Charming Cross (U.S.), Cass (U.S.), Early Morning (Canada), Emile (U.S.), Eyeball (U.S.), Robin Gibb (U.K.), Global (U.S.), Joyful Wisdom (U.S.), Kicking Mule (U.S.), Lupus (Germany), Heathside (U.K.), Odolug (U.S.), Island (U.K.), McDonald (U.S.), Moose, Johnny Nash (U.S.), Neil (U.S.), Pan Rohen & Assocs. (U.S.), Seafood (U.S.), Paul Simon (U.S.), Skyview (U.S.), Sugar Jody (U.S.), Sweet Nana (U.S.), 34 Music (U.K.), Tradition (U.S.), UFO (U.S.), Venice (U.S.), Virgin (U.K.), Warlock (U.K.), Winsak (U.K.).  
Int'l reps: Canada (Stainless), France (Louis III), Italy (Tiber), Japan (April), Spain (Ducal), Switzerland (Satin), U.S. (Stainless).

### COPENHAGEN

#### SONET/DANSK GRAMMOFON A/S

Karl Emil Knudsen, president.  
Paul E. Thomsen, managing director.  
Paul Bach, general manager a&r.  
Kurt Andreassen, general manager.

Labels: (Owned) Fiasco, Life, Mascot, Sonet, Storyville, (licensed) A&M (U.S.), America (France), Amigo (Sweden), Barnaby (U.S.), Black Lion (U.K.), Blue Mountain (U.K.), Blue Thumb (U.S.), Boulevard (U.K.), Bronze (U.K.), Caroline (U.K.), Chess (U.S.), Europa (Germany), GRT (U.S.), Gazell (Sweden), Gold Award (U.K.), Grand Prix (Sweden), Island (U.K.), Janus (U.S.), Joker (Italy), Musidisc (France), Nashboro (U.S.), Ode (U.S.), Palette (Belgium), Plantation (U.S.), Rocket (U.K.), Roulette (U.S.), SSS Int'l (U.S.), Saga (U.K.), Somerset (Germany), Sonet (Sweden), Soric (Germany), Sun (U.S.), Supraphon (Czechoslovakia), Vanguard (U.S.), Virgin (U.K.).

#### SONET/DANSK MUSIK

Karl Emil Knudsen, president.  
Paul Bach, general manager.

International firms represented: Black Sheep, Hawkana, Strawberry, Summerland (all U.K.).

### HELSINKI

#### SCANDIA MUSIKKI OY

Harry Orvoma, chairman.  
Gigi Kokkuschuk, general manager.  
Perttu Rousi, Sonet group label manager.  
Ritva Karhula, Metronome group label manager.  
Olli Heikkila, a&r manager, local.  
Lasse Norres, label manager, local.

Labels: (Owned) Scandia, Sonet, Vertikka, (licensed) A&M (U.S.), Asylum (U.S.), Atco (U.S.), Atlantic (U.S.), Blue Thumb (U.S.), Bradley's (U.K.), Cadet (U.S.), Caroline (U.K.), Chess (U.S.), CTI (U.S.), Elektra (U.S.), Frituna (Sweden), Gazell (Sweden), Grand Prix (Sweden), Knappupp (Sweden), Kudu (U.S.), Megaton (Sweden), Metronome (Sweden), Repense (U.S.), Rolling Stones (U.S.), Sonet (Sweden), Storyville (Denmark), Transatlantic (U.K.), Traka (Norway), Vanguard (U.S.), Virgin (U.K.), Warner Bros. (U.S.).

#### SCANDIA KUSTANNUS OY

Pavlo Enno, general manager.  
International firms represented: Multitone, Sonet, Southern (all Sweden).

### OSLO

#### ARNE BENDIKSEN A/S

Arne Bendiksen, managing director.  
Pal Skai, general manager.  
Terje Engen, sales manager.

Labels: (Owned) Country, Flora, Flower, Forum, Sonet, licensed ABC (U.S.), A&M (U.S.), BASF (Germany), Crescendo (U.S.), Island (U.K.), Pye (U.K.), Roulette (U.S.), SSS Int'l (U.S.), Sonet (Denmark, Sweden, U.K.), Sun (U.S.), Turnabout (U.S.), Transatlantic (U.K.), Vanguard (U.S.), Vox (U.S.). (distributed—not licensed) Experience, Tambourine.

#### ARNE BENDIKSEN A/S (publishing)

Philip A. Kruse, general manager.

Affiliates: Euronett Publ'g, Frost, Harmoni House, Manu, Skandia Musikproduktion, Tambourine.

Int'l firms represented: Black Sheep (U.K.), Bron (U.K.), Cherry (U.K.), Noel Gay (U.K.), Jobeto (U.S.), Zack Lawrence (U.K.), Magellan (U.S.), Moerks (Denmark), Reuter & Reuter (Sweden), Sonet (Sweden), Southern (U.S.), Yamaha.

### LONDON

#### SONET PRODUCTIONS LTD.

H. Rod Buckle, managing director.  
Alan Whaley, general manager.  
S. Sneddon, sales manager.

Labels: (Owned) Sonet, (represented) Alligator, Flying Fish, Kicking Mule, Specialty, Takoma (all U.S.), Gazell (Sweden).  
Int'l reps: Australia (Electric Rec. Co.), Belgium (Pathe Marconi), Canada (Brebile Clet), France (Pathe Marconi, EMI), Germany (Metronome), Italy (Ricordi), Luxembourg (Metronome), Netherlands (Delta), Scandinavia (Sonet), South Africa (Safbel), Spain (Disophon), Switzerland (Finsterwald & Cantacuzene).

#### SONET PRODUCTIONS LTD (publishing)

Affiliates: Kicking Mule Publ'g Ltd., Strawberry Music Ltd., Venice Music Ltd.

Int'l firms represented: Emile, Eyeball, Flying Fish, Greenwich, Hodolog, Kicking Mule, Olwen, Sondick, Stainless, Venice (all U.S.); Sonet (Scandinavia).  
Int'l reps: France (Louis III), Germany (Satin), Italy (Tiber), Netherlands (Sonet), Scandinavia (Sonet), Spain (Ducal), Switzerland (Satin), U.S. (Stainless).

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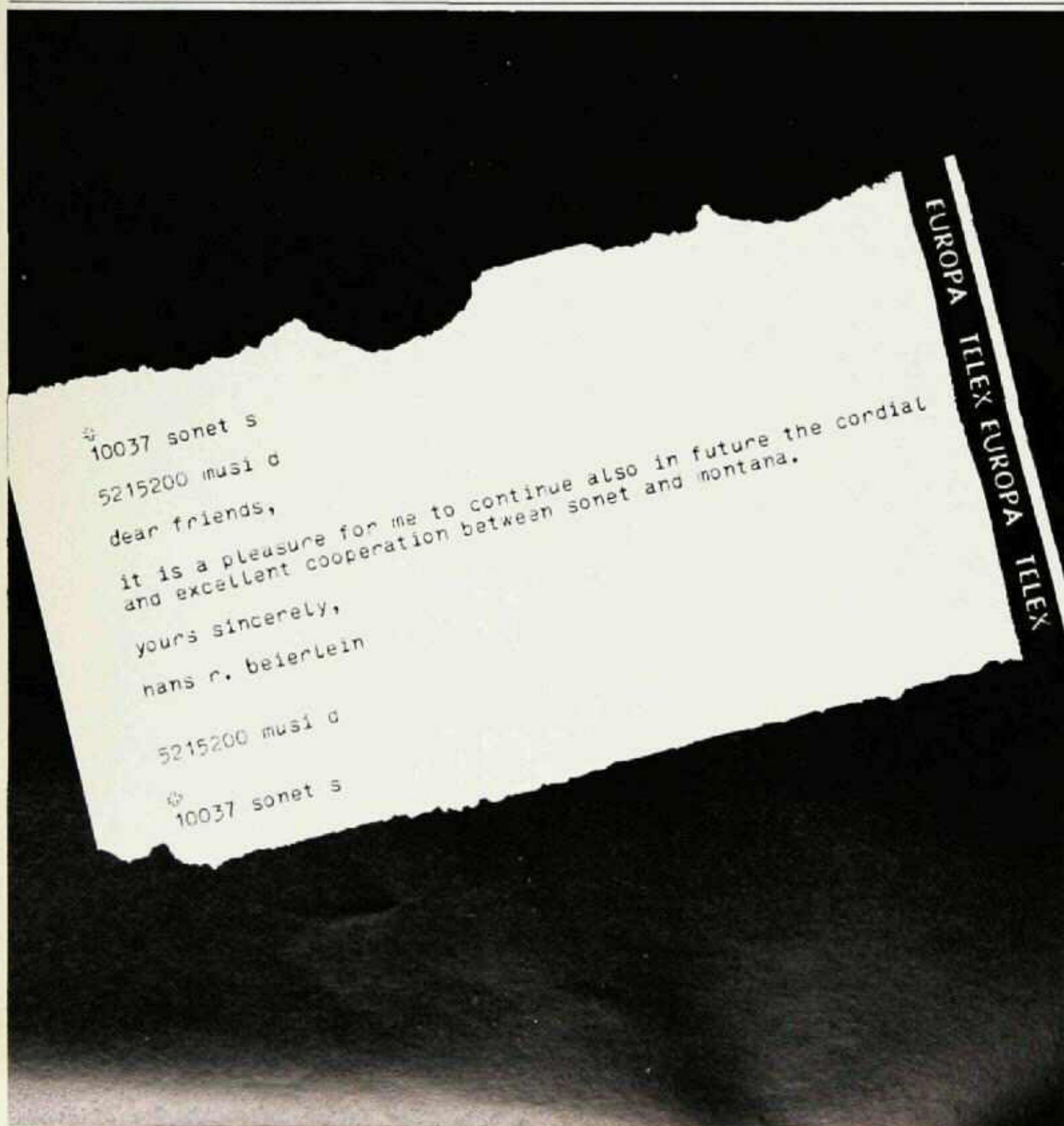
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S-5

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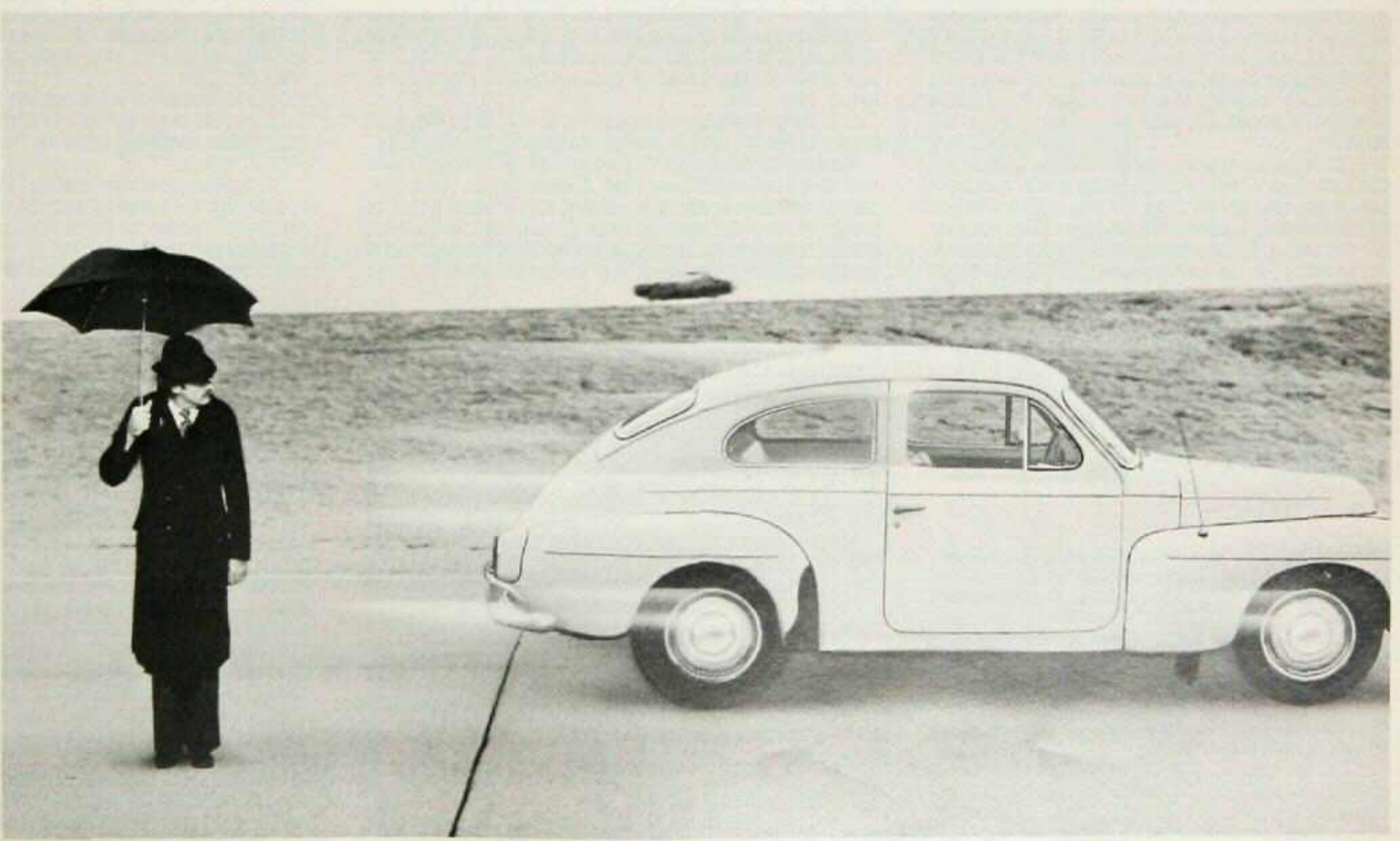
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S-6 **Sonet/Dansk Grammofon Expands Wide Interests**



Karl Emil Knudsen, president, Sonet/Dansk Grammofon A/S, and Paul E. Thomsen (right) managing director.

The two great consuming interests of Karl Emil Knudsen, president of Sonet/Dansk Grammofon AB, are jazz and films; so it is no surprise that the Danish company has become heavily involved in both through the years.

In addition to acquiring representation of jazz labels like Roulette, Black Lion and Vanguard, Knudsen has made a significant contribution to the expansion of the jazz repertoire and its appreciation by creating the renowned Storyville label which next year celebrates its 25th anniversary.

Sonet/Dansk Grammofon, one of the most dynamic of the independent leisure industry groups in Scandinavia, with interests in film distribution and rental, record distribution, music publishing, record retailing and discographical publishing, virtually has its foundations in the success of the Storyville label.

Following the gratifying sales of recordings by British traditional jazzmen Chris Barber and Ken Colyer in 1953 and 1954, Knudsen and his partner Anders Dyrup established the Storyville agency so that they could book major American jazz and blues artists for European tours and also record them for the Storyville label.

Among the blues singers brought in by Storyville in the late fifties and early sixties were Champion Jack Dupree, Sonny Boy Williamson, Memphis Slim, Speckled Red, Sleepy John Estes, Big Bill Broonzy and Roosevelt Sykes.

And thanks to American Folk Blues Festival packages that came on European tours, Storyville was able to record artists like Otis Spann, Lonnie Johnson, Sunnyland Slim, Hammie Nixon and John Henry Barbee for its Portrait In Blues series,

universally acknowledged as one of the finest blues anthologies ever produced.

Storyville also enjoyed a high reputation as a source of recordings by Danish jazz groups, easily the most important of which was Papa Bue's Viking Jazzband. The band's first recording for Storyville, "The Praise Of Nyboder" was a big hit and the follow-up, "Schlafe Mein Prinzchen," was a tremendous success throughout Europe, selling more than a million. The Papa Bue band is still a major force today with silver disk awards for each of its last two albums, which sold 45,000 and 30,000 respectively.

In addition to booking top blues artists on Scandinavian tours, the Storyville booking agency also brought in major jazz names like the Dutch Swing College Band, Cy Laurie, Chris Barber, Humphrey Lyttelton, Chet Baker, the Modern Jazz Quartet and Lionel Hampton's big band. There is no question that the parallel activities of jazz concert promotion and jazz record production were mutually beneficial.

It was, incidentally, with the Storyville booking agency that Knud Thorbjornsen and Anders Stefanson, partners in the highly successful Scandinavian Booking Agency, gained their first invaluable experience in concert promotion and tour organization.

The creation of the Sonet label in 1955 had given the company an outlet for pop and rock product and it was one of the first record companies to record and promote Danish rock acts.

A big boost was given to the Sonet label in 1959 when Knudsen and Dyrup signed a production deal with one of Denmark's top pop artists and producers, Gustav Winckler. Winckler had a number of artists under direct contract to himself and he brought these with him to the Sonet label.

Among the top selling acts were Jorgen Winckler, the Blues Boys and Grethe Sonck, whose "Klaus Jorgen," a Danish cover version of a Swedish hit, sold 80,000.

In 1961 the Danish-Italian singer Dario Campeotto won the Danish Melody Grand Prix for Sonet with the song "Angeliq," and there were regular successes, too, for beat groups like the Defenders and the Hitmakers, produced by England's Jimmy Campbell.

Says Knudsen, "Throughout the history of Sonet/Dansk Grammofon, we have always spearheaded new music trends. After the trad jazz craze and the rock revolution, we anticipated the folk boom with a lot of local recordings by artists like Per Dich and Cy, Maia and Robert, and by importing Pete Seeger records. People shook their heads and said the material wouldn't sell, but we proved them wrong. We also had great success with a cover version of "Eve Of Destruction" by Danish singer Caesar. It topped the charts for months. We had additional hits with Shel Silverstein covers by Poul Dissing."

Knudsen's partner, Anders Dyrup, had a great gift for graphic design—on which he spent lavishly—and it was through him that Sonet led the way in introducing four-color sleeves for singles and strikingly conceived promotional material. Dyrup's creative flair helped stimulate the interest of foreign companies in Sonet's product.

For a number of years the Danish company's outlet in Germany (Continued on page S-14)

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**Scandia True To Jazz Tradition**

The Scandia Music Co. Ltd., the Finnish arm of the Sonet group, was founded in April 1953 and has been headed by Harry Orvomaa, the present board chairman, since 1956.

Its initial activity was largely oriented to the production of Finnish jazz disks but it rapidly extended its operations to embrace a full range of recorded repertoire and established a major publishing affiliate, Scandia Kustannus Oy.

The company's first big success came in 1956 with the release of "Muistatko Monrepos'n?," a romantic ballad sung by Annikki Tahti which sold close to 50,000 copies and qualified for Finland's first gold disk award.

Other recordings which qualified for gold disks in the early years of the company were "Balladi Olavinlinnasta," also recorded by Annikki Tahti, and "Suklaasydan" by Brita Koivunen.

The first big international breakthrough for Scandia came in 1964. In that year, while the Beatles were taking the United States by storm, a British group from Birmingham, the Renegades, was making almost as much impact on a tour of Finland. Scandia signed the group to a world-wide contract and their first release, "Cadillac," became a smash hit in Finland and Germany. International sales eventually topped the 200,000 mark.

In 1971 Scandia was taken over by the Finnlevy group company but continued to be run as an autonomous company. One of the major acquisitions under the new regime was that of singer Katri Helena, a top Finnish singer who was formerly with PSO. She joined Scandia two years ago and scored a tremendous hit with a Finnish cover version of the George Baker



Studio shot of Dizzy Gillespie, John Lewis, Percy Heath and Max Roach at a special Sonet recording in New York.

Selection success, "La Paloma Blanca." Helena's "La Paloma Blanca" album sold more than 40,000 copies.

Another major Scandia artist is Tapani Kansa who scores not only with local material but also with Finnish cover versions of international hits. Kansa has had great success with an album of Finnish folk songs and he and Katri Helena are scheduled to make an album of classical and religious music next spring, following the success achieved by Katri in a recent television program which featured the same kind of material.

Scandia's market share today is in the region of 12% and it derives about 40% of its turnover from international product.

Handling all the product licensed to Sonet is Perttu Rousi who takes care of the Island, A&M, Swedish Sonet, Pye, Transatlantic and Bronze repertoire, among that of other labels. In charge of the WEA labels is Ritva Karhula and where local product is concerned, Olli Herkkila and Lasse Norres are, respectively, a&r manager and label manager.

One of the major international successes for Scandia has been Island's Cat Stevens. Other acts which have made a big local impact are the Carpetners (A&M), Brotherhood Of Man (Pye), the Eagles and Rod Stewart (WEA) and Mike Oldfield (Virgin).

The special character of the international repertoire represented by Scandia means that the balance between record and tape sales is 75-25 in favor of records; this contrasts with the industry average of 60% records and 40% for international repertoire for the industry as a whole.

Where local product is concerned, Scandia's breakdown is 44% records and 56% tapes, compared with the industry average for domestic product of 50-50.

Says general manager Gugi Kokljuschkin: "People in Finland tend to buy local MOR product on cassette; but where high quality international repertoire is concerned, such as the labels we represent, the public prefers to have the material on disk—this embraces such repertoire as that of the Carpetners, Rod Stewart and the Eagles.

Scandia's local production is split between the Scandia label, which comprises local pop product and cover versions and the Hi-Hat label which offers more progressive music and jazz. The company, which began by producing jazz in 1954, is still maintaining that tradition and among its top jazz artists pianist Heikki Sarmanto, who has made many appearances abroad, including the U.S., and who is extremely popular in Finland.

Scandia also releases some Swedish material on the Sonet label, the recordings of Sylvia for example, especially aimed at the Swedish-speaking people in the southern and western parts of Finland.

The company also does well with the Danish Storyville label and the Giants Of Jazz series from Swedish Sonet. Gugi Kokljuschkin points out that the enthusiasm of the Finnish people for jazz can be gauged from the fact the annual Pori jazz festival, held in June, draws more than 15,000 people every year.

DECEMBER 11, 1976, BILLBOARD

**Arne Bendiksen A/S A Record Company With A Director Who Knows All Parts Of Show Business**

Is there anyone in the music business who has had more than 20 hits as a composer; hundreds more as lyricist and arranger; even more as musician and producer; has traveled Europe and the U.S. as an entertainer; made more than 50 television appearances, played leading parts in films, broadcast countless times, and been involved as national representative in the Eurovision Song Contest four times as composer/lyricist?

There is. He's the same man who has sung in the contest in Copenhagen, conducted an orchestra in Dublin, won a gold medal at the Rio Festival, entertained the United Nations' Emergency Forces in Gaza, enjoyed scat-singing with Oscar Peterson in concert in Oslo, twice won a national poll as jazz bass player and had many hit records as vocalist.

His name is Arne Bendiksen and he takes care of the Sonet group's business in Norway, heading his own record company, Arne Bendiksen A/S as managing director. It is in fact the only independent company in Norway with its own computerized distribution network, and it has a strong publishing department plus a 24-track recording studio.



Arne Bendiksen, managing director of Arne Bendiksen A/S, holding up the Spelleman prize, given him on his 50th birthday, having been named greatest music-business personality in Norway by the entire recording industry.

The company is currently representing ABC Records, A&M, BASF, Bronze, Island, Pye, Vanguard and Transatlantic, among others.

As Norway is a small market, Bendiksen is looking for international partners for joint use of his distribution set-up. The publishing division of his company has a good contact with all producers in Norway but is most of all supported by heavy local production on the Sonet and Triola labels.

The studio is being used by other companies, too, and popular among jazz artists. Keith Jarrett, Chick Corea, Paal Bley, Karin Krog, Dexter Gordon and Jan Garbarek have all made albums there.

More than two years ago Arne Bendiksen started a new company for film distribution, video equipment and program rentals to discotheques and restaurants.

He says: "I want to be prepared for what is coming on the video screen as we can't expect the same support in knowledge as the international companies. Therefore I've been first out and it is already earning money. I've got the agency for the Advent Videobeam, which is interesting. We have already had good results in promotion of artists through this medium, particularly since Norway has no commercial television.

"I've had the chance to work on it because I'm lucky in having good people taking care of a&r and sales—people like Terje Engen and Hallvard Kvalle, and Philip Kruse who has been head of publishing and local production for six years, and Paal Skai, taking care of economic matters. All of them are around 30 years of age."

Arne Bendiksen celebrated his 50th birthday on October 1 and this year held open house for all his friends. On this happy day he was given a special award and nominated as the greatest personality in the Norwegian music business. Around 200 turned up to help him celebrate and look over his new home.

It is a house for a music man, with a big-screen video room and an 8-track recording mixing room next to a studio with Steinway grand piano, bass, guitars, drums, as well as sauna and swimming pool.

"Welcome to Norway," says Arne Bendiksen.

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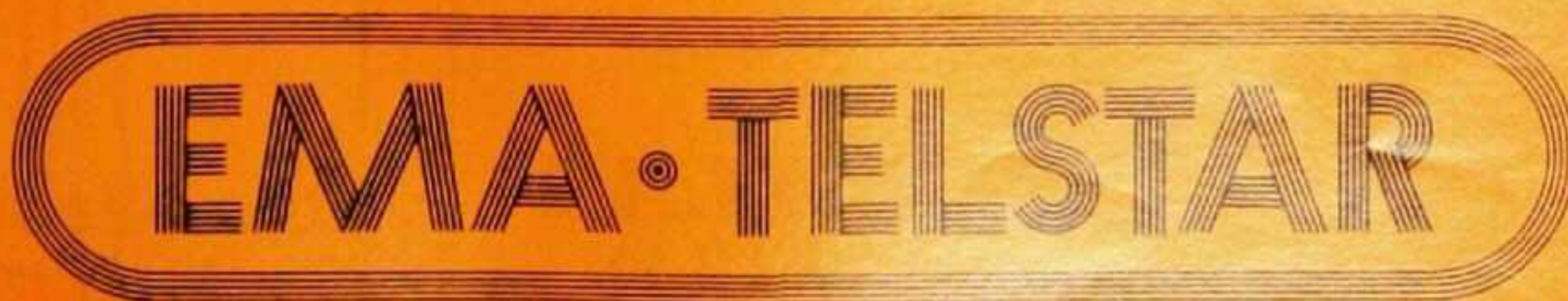


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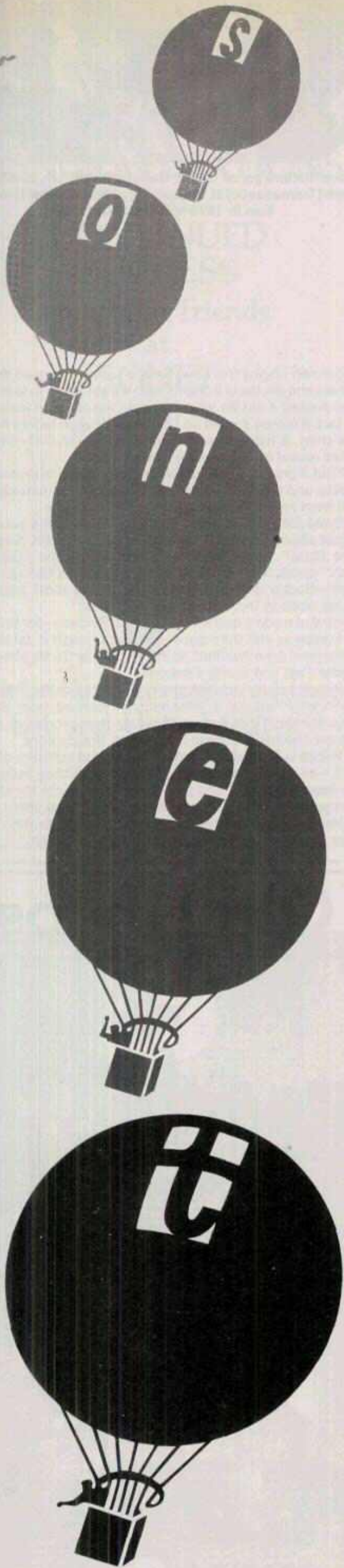
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# S-10 Sonet U.K. Builds Catalog Bastion

"The secret of our survival and success has been in creating a solid base of catalogs on which we can now, as a young and ambitious company, build—backed by the unique financial security we have from Sonet in Sweden."

So says Rod Buckle, managing director of Sonet U.K. He goes on: "Our product foundation, plus the security, added to our success over recent years, means that people can afford to take a chance with us without any qualms. For example, EMI Holland had us handle Pussycat, one of their biggest acts, for the U.K."

For Buckle the success story started with groundings in journalism, with D. C. Thompson, publishing house, as editor of Jackie, a weekly teenage magazine. Then he moved into publicity as partner in Interpop, which he ran with David Cardwell. The run of hits he has been associated with started with Unit Four Plus Two and the chart-topping "Concrete And Clay."

He moved on to the music-publishing world with Les Paul, who ran Apollo Music, Lionel Bart's publishing house. He gave one song, "I Can Wait," to Ivor Raymonde to try to arrange a big name record on it. He came up with little-known Swedish group Ola and the Janglers. For Buckle, a link with Sweden was created.

He left Apollo in 1967 and in April 1968 became "roving representative in the U.K." for Sonet, originally working out of his own flat in London. Then he returned to office space in the Apollo premises, given office space in return for administering the Sonet publishing catalog.

Sonet signed with Transatlantic for distribution in 1969, with a few albums released and a leaning towards the publishing side build-up. In 1971, Sonet switched to distribution with Pye. Says Buckle: "Colin Hadley persuaded us to join Pye and we've never regretted it. From the start, they've been fantastic. They've done everything a distribution company should do. Their salesmen are professional—they can sell all kinds of artists."

"But Sonet in Sweden started with a small investment in the U.K. side. They were expanding and our side, which was just myself, had to be self-supporting. We didn't go for singles in those days because we weren't geared to promote them properly. We took blues, folk, or jazz albums on the theory that if the songs were good, the musicians good, then we'd sell enough. Not enough to set the world on fire, but enough."



Directors of Pye Records in London threw a celebration party for Sonet U.K. managing director Rod Buckle to commemorate the Pussycat number one with "Mississippi" and general sales successes over recent years. Pictured (left to right): Walter Woyda, Pye managing director; Louis Benjamin, chairman, Pye Records; Rod Buckle; and Terry Stanley, Pye director.

However the publishing side built fast. There were links with Country Joe MacDonald, with Kim Fowley and Skip Battin of the Byrds. During the Transatlantic days Sonet had gained European rights for the U.S. Specialty label, which included product by Little Richard, Sam Cooke and others. In 1972 a deal was made for Venice Music, which included all the hits of Little Richard, Lloyd Price, Larry Williams and others.

Says Buckle: "Then we started signing a few artists in the U. K. Mostly of a folk-blues nature and one was Brett Marvin and the Thunderbolts, a group with whom we had medium success with a couple of albums. A good working band. With me, they recorded a single, 'Seaside Shuffle,' which they disliked so much we put it out under a pseudonym—Alias Terry Dactyl and the Dinosaurs. We were in the middle of the switch to Pye, so I licensed it to Jonathan King's U.K. label—and it was to prove his first big hit."

With Pye, Sonet and Buckle consolidated catalog acquisition. The Takoma label included the best product of John Fahey and Leo Kottke. Then there was the specialists guitar label Kicking Mule Records. As the catalog range broadened, Sonet U.K. got more and more into Europe.

Says Buckle: "About 75% of our sales are direct exports to our European representatives."

While this catalog-building on the record side increased, there were publishing successes. Sonet published "It's All Up To You," recorded by Donny and Marie Osmond. And there were four titles on John Lennon's rock'n'roll album. Then came "Y Viva Espana."

Buckle recalls: "I was on a skiing holiday and heard a couple



David Betteridge, of Island, Gunnar Bergstrom, and Nat Joseph (Transatlantic) at the opening of Sonet's new London offices in 1974—pictured left to right.

of barmen singing this tune. Back in London, I traced the publishers and got the U.K. rights to it. We got Sylvia in to record it and pushed it out for what I thought would be an instant hit. In fact, it merely started an 18-month struggle before it got on the chart. It must have sold more copies—36,000—than any other record before making a chart place.

"But it proved we had perseverance, related to promotional ability, and it meant we were offered a lot more catalog material from round the world."

Sylvia followed up with "Hasta La Vista" and a successful debut album. Sonet U.K. completed the important "Legacy Of The Blues" 12-record series, then started the "Giants Of Jazz" series. The company signed Alligator, a Chicago-based label—Buckle describes it as "one of the most aggressive blues labels in the U.S., a budding Chess."

He also made a deal with Flying Fish Records—for the whole of Europe as with the others—and that brought in catalog material from John Hartford, writer of "Gentle On My Mind" and Lester Flatt and Buddy Emmons.

Recent history includes a spell at the top of the U.K. single chart with Pussycat's "Mississippi," licensed from Holland. Says Buckle: "That was another long-term promotion job but we got another European act away in this country."

Buckle is justifiably proud of the success statistics of Sonet U.K.—as well as happy with the speed of catalog acquisition. As head of a record and publishing company in the U.K., he has presided over 10 top 50 entries in the past three years.

He says: "We've proved a few important points. And, the future points straight to an even greater expansion."

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**What will we do in 20 years ..!**

**Happy Anniversary Boss!**



Sonet Productions Ltd 12 Needham Road, London W11

# Expands Interests

• Continued from page S-6

many had been through an importing firm in Bremen, Ploetz & Co. But eventually Sonet took over and Dyrup went to Germany to run the company. However, it didn't work out and Sonet reverted to a licensing situation, going through Metronome, after intervening periods with Phonogram and Polydor.

Gustav Winckler, as well as producing Danish product for Sonet, also produced material for the German market and chalked up two hits while Phonogram was handling the Sonet line.

In 1963 Karl Emil Knudsen took sole control of the company, buying out Dyrup's share, and he retained total responsibility for its fortunes over the next 10 years.

By this time pop music was accounting for the bulk of Sonet's turnover and in addition to the home production and material licensed from America on Colpix, Chancellor, Canadian American, and Roulette, the company scored with an assortment of European masters. These included product from the Waikikis on the Palette label and from Rocco Granata's Cardinal label—both from Belgium—and from the U.K. duo, the Caravelles.

More and more, however, as Sonet/Dansk Grammofoon's general destiny became increasingly linked with that of the other three associated companies, the tendency was to conclude "umbrella" deals for the whole territory—such as those with Island, Bronze, A&M, Virgin and Transatlantic.

"We were partly instrumental," Knudsen recalls, "in bringing the Strawbs to Denmark in 1969. They played in a local folk club and I signed a deal with them. We produced an LP which we used as a demo to make a contract for the group with A&M. Gus Dudgeon later produced a single by the Strawbs and we assigned it to A&M for all territories except Scandinavia. When the group broke up and Sandy Denny joined Fairport Convention, we were, of course, happy to release her from her contract as a courtesy to Chris Blackwell."

It was in 1969, when Knudsen acquired the Epic label for Denmark, that Sonet established a joint distribution operation, GDC in partnership with Metronome. Three years later, after setting up its own independent company in Denmark, CBS bought a one-third share in GDC.

Another joint Sonet-Metronome venture was the acquisition of the repertoire and pressing plant of the Tono group—a retail chain with 700 stores throughout Denmark. Later Knudsen bought Metronome's share in the Tono plant and repertoire, which includes more than 1,000 78 r.p.m. masters, a great deal of 1940s Danish jazz, some recordings by Adelaide Hall and Johnny Hodges, some monaural classical recordings and such historic items as the King of Denmark conducting

the Royal Symphony Orchestra. Knudsen plans to reissue some of the more interesting mono material on the Sonet label.

As the years went by the company became more and more deeply involved with pop music and it was extremely hard for Knudsen to find time to devote to his beloved Storyville label or to develop his other passionate interest—that of acquiring the rights to and distributing jazz films. He also needed more time to devote to updating the famous 11-volume Jepsen jazz discographies and to initiating a record retail operation.

Knudsen decided three years ago to reorganize Dansk Grammofoon, as it was then known, as a limited company with his *second-in-command*, Paul Bach, as *general manager* and shareholder. Then two years ago Paul E. Thomsen, who had been with Polydor for four years, the last two as managing director, was brought in as managing director. At the same time the name of the company was changed to Sonet/Dansk Grammofoon A/S.

By now the company was drawing 40% of its turnover from its own, locally produced repertoire and this is a balance it is careful to maintain in order not to be too dependent on third party deals. With the strengthening of the management team, Knudsen was left freer to concentrate on expansion plans for the Storyville label and to acquire and expand a record retail shop called Music Mecca which will form the basis of a chain of five or six such shops, plus supervising the installation of a 250-seat cinema in Copenhagen, which will also be the first of a proposed chain.

For a number of years Knudsen had been acquiring 16mm, television and video rights to a large number of jazz films and this year he will complete a catalog of about 100 hours of film from 1929 to the present day. Among the early jazz films is one featuring Duke Ellington and Bessie Smith; others star Cab Calloway, Fats Waller, Louis Jordan, Louis Armstrong and the Mills Brothers. Knudsen has issued three soundtrack LPs from the films on the Storyville label and he has material for another 15.

Sonet/Dansk Film, the educational and feature film distribution company, has a substantial catalog of educational, entertainment and general interest films in 16mm which are rented out to youth clubs—there are 2,000 in Denmark—old people's home, schools, community centers and so on. The growth in this division is spectacular and the total budgeted turnover for this year was achieved within five years of publishing and distributing the catalog.

Knudsen also set up Jesper Film in partnership with the former managing director of Columbia Pictures in Denmark. This company handles full-length feature films and is now 67% owned by Sonet/Dansk Grammofoon A/S.

With the transfer of primary responsibility for films and retailing to the company, Knudsen is now able to run Storyville Records as a separate company and profit center and over the past year he has undertaken a massive reorganization program which involves the transfer of all 200 masters in the catalog to CRD in London. From now on CRD will have the Storyville material pressed in the U.K. and will handle international distribution.

Meanwhile Knudsen is planning a major relaunch for the label in September next year when it celebrates its 25th anniversary. He says:

"We shall be giving the line a broader base and have at least 60 additional albums to be added to the catalog, including some Roost masters of Stan Getz, Sonny Stitt, and Dinah Washington and some airshot material by Edmund Hall, George Lewis, Muggsy Spanier, Bobby Hackett, Eddie Condon, Duke Ellington and Earl Hines. In addition Marty Cann in New York is producing albums by Vic Dickenson, Benny Mau-pin, John Stubblefield and Alan Gumbs from the new Nat Ad-derley band, and guitarist John Scofield from the Billy Cob-ham band.

"Finally I have access to the world's largest collection of beautifully recorded jazz tapes which will be available to the Storyville label subject to clearance by the artists concerned."

Since the management reorganization of Sonet two years ago, the group's sales have doubled and everything points to continuing progress on that level in the years ahead. With a 9% share of the Danish record market, the immense stimulus to international sales of the Storyville label which will follow next year's big anniversary boost, and a burgeoning profit center in the field of film distribution, the Sonet group in Denmark has a future full of promise.

## Musical Family

• Continued from page S-1

more and more of a challenge. But thanks to people like Karl Emil Knudsen, Arne Bendiksen and Harry Orvomaa, we manage to foster a spirit of friendly cooperation and the feeling that we are a united family rather than a collection of impersonal companies.

"We maintain excellent personal relationships, with a post-MIDEM meeting of the Sonet group at St. Paul de Vence each year and an annual August meeting held in each country in rotation.

"The Sonet companies were built on enthusiasm—and that enthusiasm is completely undiminished today. It is a spirit which clearly communicates itself on an international level because the Sonet group continues to be offered more licensing deals than it can comfortably handle. Today total group turnover is in the region of \$15,000,000 annually."

A particularly happy aspect of the Sonet group's 20th anniversary is that the Swedish company has recently acquired from Arista representation of the re-launched, repackaged Savoy catalog. Thus the wheel has turned full circle.

# Stockholm Group

• Continued from page S-3

This year the company launched a remarkable Povel package whose success has provided another major landmark in Sonet's history. A special 16-LP set of Ramel recordings, made between 1952 and 1968, was released in a limited, numbered edition of 3,000, retailing at a hefty \$130 and with absolutely no discounting. The set, 78 of whose 128 tracks were previously unissued, was put together after three years of painstaking research, collation and editing, and the entire pressing sold out in just four days. People lucky enough to buy the set were offered up to three times the normal price by disappointed Ramel fans. Now Sonet plans to reissue the 16 albums in the form of eight two-LP sets.

Another vitally important association for Sonet has been that with Chris Blackwell. It started when Sonet acquired a couple of Laurel Aitken singles which Blackwell had produced in Jamaica in the late '50s. Sonet later acquired the Island license for Scandinavia—in the days of the Spencer Davis group—and the first-ever Traffic concert was staged in Stockholm.

Other big successes on the Island label were Jimmy Cliff, whose "The Harder They Fall" album from the film sold more than 30,000 copies in Sweden after the film was featured on tv and Cat Stevens, who achieved 150,000 sales in Sweden with a Greatest Hits album.

Other leading acts on represented labels are Supertramp, Peter Frampton, the Carpenters, Rick Wakeman, Budgie, Joan Baez, Quincy Jones, Nils Lofgren (A&M); Brotherhood Of Man, Carl Douglas, Johnny Wakelin (Pye); Mike Oldfield (Virgin), the Hurriganes (on the Finnish Love label) and Manfred Mann, Uriah Heep and Osibisa (Bronze). Sonet also does extremely well with Pye's Golden Hour line.

On the publishing side, apart from a number of highly successful local songwriters, the biggest successes are from the catalogs of Paul Simon, Bob Marley, Gordon Lightfoot, Sparks and Uriah Heep. Recently the publishing company has also enjoyed success with the copyrights "Feelings," "Sailing" and "The Last Farewell."

To handle its original copyrights in the U.S., Sonet has two publishing companies—Stainless Music (BMI), which represents most of the jazz repertoire, and Emile Music (ASCAP). The publishing operations of the Sonet group are entirely independent in each country, with separate accounting and administration, and each company has the freedom to work with any publisher in other territories. Generally the relationship is even freer and less formal than that among the record divisions.

Says Haeggqvist: "We can all, individually, offer foreign

(Continued on page S-15)

# Congratulations

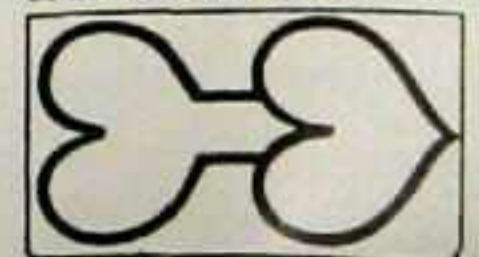
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# Sonet Scenes



Sonet signed Bill Haley and the Comets in 1968. Picture shows (left to right): Gunnar Bergstrom; Gert Lengstrand (Swedish promoter of Haley); Haley; Paddy Malynn, manager of Bill Haley; Dag Haeggqvist.



The Sonet Group represented Epic in Scandinavia for several years before CBS started their own companies in Scandinavia. Donovan had several big hits and in 1966 he visited Stockholm for concerts and met with l. to r. Gunnar Bergstrom, Dag Haeggqvist, Antti Einio, Arne Bendiksen and Karl-Emil Knudsen.



The 1972 Scandinavian Sonet meeting took place in Mariefred in Sweden. From (left) Arne Bendiksen, Philip Kruuse, Dag Haeggqvist, Paul Bach, Harry Orvomaa, Gunnar Bergstrom, Ove Hanson, Karl-Emil Knudsen, Hallvard Kvale, Sven Lindholm and Lars-Olof Helen.



Top: Gugi Kokljuschkin, general manager, Scandia-Musiikki Oy. Center (left to right): Perttu Rousi, label manager (Island, Pye, A&M, Sonet); Ritva Karhula, label manager (WEA, Metro-nome); Olli Heikkila, a&r manager (Scandia label); Lasse Norres, label manager (Scandia label). Below (left to right): Kalle Toriseva, label manager (Hi-Hat label); Tommi Liihala, a&r manager (Hi-Hat label).



CREDITS  
Special issues editor, Earl Paige. Editorial direction and some writing: Mike Hennessey, European Editorial Director. Other writers: Peter Jones, U.K. News Editor Director and Randi Hultin.

## Stockholm Group

Continued from page S-14

publishers a subpublishing deal for the whole of Scandinavia because the performing and mechanical right societies in the four countries work closely with one another.

"Sonet Sweden is particularly well-placed when it comes to subpublishing deals or record licensing deals with foreign companies because Sweden is the most internationally-oriented of the Scandinavian markets. About 70% of record sales turnover in Sweden comes from international product. Ours is an extremely sophisticated market, totally dominated by album sales. Only 1.4 million singles were sold in Sweden last year—representing little more than 1% of total turnover.

"This explains why some of the more esoteric of the foreign labels tend to be amazed at the amount of album product we can move. For example, last year our turnover from sales of Arhoolie albums was more than \$18,000. This is a much higher sale than was achieved in West Germany, a country with more than seven times our population."

It is entirely in keeping with the Sonet philosophy that its newest ventures, an art gallery and an art publishing busi-

ness, should be a great commercial success. Sonet started its graphic arts activity in 1969 as a "hobby"—just as the original jazz record import business had grown out of a hobby 14 years earlier. Sonet's Galleri Ostermalm, is one of the most important art galleries in Stockholm for graphics by internationally known artists. Sonet regularly commissions works from leading artists and has recently initiated a collection of etchings and lithographs by 11 different artists on the theme "Music, Maestro, Please" to commemorate its 20th anniversary. There will be a limited edition of 100 copies of each work.

With a turnover growth rate of something like 35% a year, the Sonet group in Sweden is constantly having to find extra space to accommodate its rapid expansion and next year will see another major leap forward when it moves all its departments into a huge mansion at No. 1 Atlasvagen on the island of Lidingo about six miles from the center of Stockholm. Cost of buying and converting the new headquarters will be in the region of half a million dollars, but the building will give Sonet seven times the space it now occupies.

At the present rate of progress, the Atlasvagen building seems likely to be outgrown long before the Sonet Sweden group celebrates its 25th anniversary, and it is said that Bergstrom, Haeggqvist and Lindholm have been casting thoughtful glances in the direction of Stockholm's royal palace.

# FROM PARIS TO SONET WITH LOVE AND KISSES



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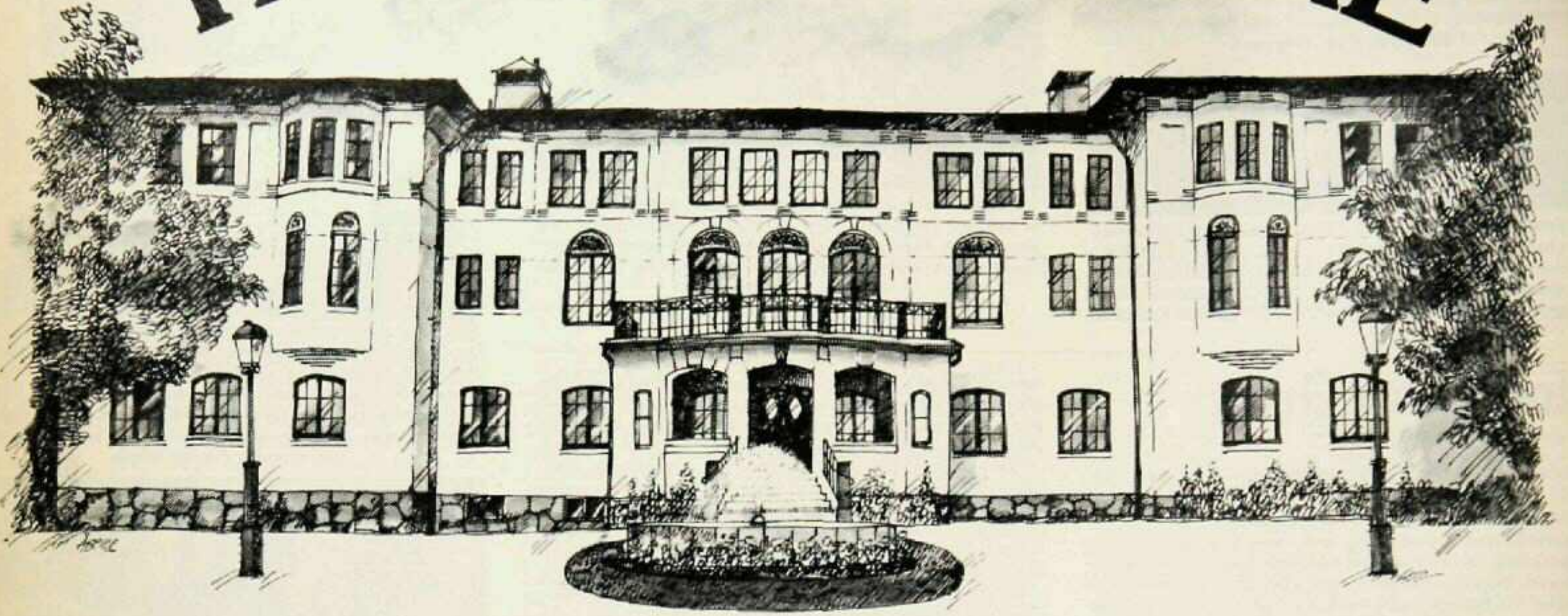
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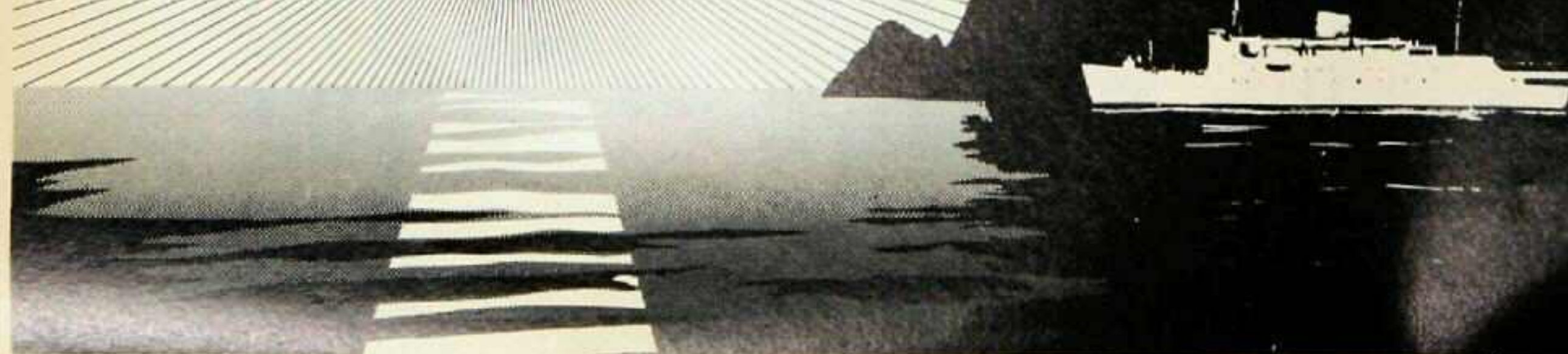
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# Easy Listening

SPECIAL SURVEY For Week Ending 12/11/76

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

This Week	Last Week	Weeks on Chart	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)
1	1	14	<b>AFTER THE LOVIN'</b> Engelbert Humperdinck, Epic 8-50270 (Silver Blue, ASCAP/Oceans Blue, BMI)
2	4	5	<b>SORRY SEEMS TO BE THE HARDEST WORD</b> Elton John, MCA/Rocket 40645 (Big Pig, ASCAP)
3	2	12	<b>MUSKRAT LOVE</b> Captain & Tennille, A&M 1870 (Washbone, ASCAP)
4	8	6	<b>TORN BETWEEN TWO LOVERS</b> Mary MacGregor, Ariola America 7638 (Capitol) (Muscle Shoals, BMI/Silver Dawn, ASCAP)
5	5	11	<b>LOVE ME</b> Yvonne Elliman, RSO 858 (Polydor), (Stigwood/Unichappell, BMI)
6	7	7	<b>EVERY FACE TELLS A STORY</b> Olivia Newton-John, MCA 40462 (Chrysalis/Bruce Welch, BMI/Dejamus, ASCAP)
7	9	14	<b>YOU DON'T HAVE TO BE A STAR (To Be In My Show)</b> Marilyn McCoo & Billy Davis Jr., ABC 12208 (Groovesville, BMI)
8	3	10	<b>SO SAD THE SONG</b> Gladys Knight & The Pips, Buddah 544 (Screen Gems Columbia, BMI), (Print St., ASCAP)
9	6	9	<b>NIGHTS ARE FOREVER</b> England Dan & John Ford Coley, Big Tree 16079 (Atlantic) (Dawnbreaker, BMI)
10	16	3	<b>WEEKEND IN NEW ENGLAND</b> Barry Manilow, Arista 0212 (Unart/Piano Picker, BMI)
11	10	9	<b>STAND TALL</b> Burton Cummings, Portrait/CBS 7001 (Shillelagh, BMI)
12	11	15	<b>FERNANDO</b> Abba, Atlantic 3346 (Artwork, ASCAP)
13	15	5	<b>GLADIOLA</b> Helen Reddy, Capitol 4350 (Koppelman-Bandier, BMI)
14	12	10	<b>YOU'RE THE ONE</b> Blood, Sweat & Tears, Columbia 3-10400 (Lady Casey/Patra, BMI)
15	17	6	<b>SLOW DANCING</b> Funky Kings, Arista 0209 (Jazzbird/Benchmark, ASCAP)
16	20	4	<b>FLIGHT '76</b> Walter Murphy Band, Private Stock 45123 (RFT/Dan Kirshner, BMI)
17	13	8	<b>BREEZIN'</b> George Benson, Warner Bros. 8268 (Unart/Tracebob, BMI)
18	14	10	<b>LOVE SO RIGHT</b> Bee Gees, RSO 859 (Polydor) (Casserole/Unichappell, BMI)
19	19	8	<b>GROOVY PEOPLE</b> Leo Rawls, Philadelphia International 2604 (Epic) (Mighty Three, BMI)
20	43	2	<b>LOST WITHOUT YOUR LOVE</b> Bread, Elektra 45365 (Kipahulu, ASCAP)
21	21	11	<b>BETH</b> Kiss, Casablanca 863 (Cafe Americana/Kiss Songs, ASCAP/All By Myself, BMI)
22	28	3	<b>TOGETHER</b> O.C. Smith, Caribou 9017 (Fox-Gimbel, BMI)
23	23	5	<b>MAKE IT UP TO ME IN LOVE</b> Oda Coates & Paul Anka, Epic 8-50298 (Spanka, BMI)
24	24	9	<b>I NEVER CRY</b> Alice Cooper, Warner Bros. 8228 (Ezra/Early Frost, BMI)
25	33	4	<b>YOU MAKE ME FEEL LIKE DANCING</b> Leo Sayer, Warner Bros. 8283 (Braintree/Lanna Manner, BMI/Chrysalis, ASCAP)
26	40	3	<b>BABY, I'LL GIVE IT TO YOU</b> Seals & Crofts, Warner Bros. 8277 (Dawnbreaker, BMI)
27	27	16	<b>NADIA'S THEME (The Young &amp; The Restless)</b> Barry DeVorzon & Perry Botkins Jr., A&M 1856 (Screen Gems-Columbia, BMI)
28	26	7	<b>WHENEVER I'M AWAY FROM YOU</b> John Travolta, Midland International 10780 (RCA) (Midsong, ASCAP)
29	NEW ENTRY		<b>Love Theme From "A STAR IS BORN"</b> (Evergreen) Barbra Streisand, Columbia 3-10450 (First Artists/Emanuel/20th Century, ASCAP)
30	22	9	<b>SING YOUR OWN SONG</b> Mark Lindsay, Greedy 106 (Anheuser, ASCAP)
31	41	2	<b>I LIKE DREAMIN'</b> Kenny Nolan, 20th Century 2287 (Sound Of Nolan/Chelsea, BMI)
32	34	5	<b>NEVER IN MY LIFE</b> Babyface, ASI 1009 (Elektra, BMI)
33	37	2	<b>WOMAN'S GOTTA HAVE IT</b> James Taylor, Warner Bros. 8278 (Unart/Tracebob, BMI)
34	36	4	<b>STEAL HER AWAY</b> John Davidson, 20th Century 2313 (Featherbed/Unichappell, BMI)
35	35	3	<b>LIKE A SAD SONG</b> Frank Sinatra, Reprise 1377 (Cherry Lane, ASCAP)
36	NEW ENTRY		<b>BEAUTIFUL NOISE</b> Neil Diamond, Columbia 3-10452 (Stonebridge, ASCAP)
37	39	3	<b>JEANS ON</b> David Dundas, Chrysalis 2094 (Moth And James, BMI)
38	38	4	<b>LONG, LONG TIME</b> Larry Santos, Casablanca 869 (MCA, ASCAP)
39	NEW ENTRY		<b>HAPPIER</b> Paul Anka, United Artists 911 (Paulanne, BMI)
40	NEW ENTRY		<b>DANCING QUEEN</b> Abba, Atlantic 3372 (Countless, BMI)
41	18	13	<b>THE WRECK OF THE EDMUND FITZGERALD</b> Gordon Lightfoot, Reprise 1369 (Warner Bros.) (Moose, CAPAC)
42	NEW ENTRY		<b>WHISPERING/CHER CHEZ LA FEMME/SE SI BON</b> Dr. Buzzard's Original Savannah Band, RCA 10827 (Fisher/Miller, ASCAP/Pink Pelican, BMI)
43	48	2	<b>OB-LA-DI, OB-LA-DA</b> The Beatles, Capitol 4347 (Madden, BMI)
44	30	16	<b>YOU ARE THE WOMAN</b> Firefall, Atlantic 3335 (Rick Roberts, BMI)
45	NEW ENTRY		<b>NOBODY BUT ME</b> Bobby Vinton, ABC 12229 (Feather, BMI)
46	29	13	<b>DON'T THINK ... FEEL</b> Neil Diamond, Columbia 3-10405 (Stonebridge, ASCAP)
47	25	13	<b>THIS ONE'S FOR YOU</b> Barry Manilow, Arista 0206 (Kam/Kazi, BMI)
48	44	18	<b>IF YOU LEAVE ME NOW</b> Chicago, Columbia 3-10390 (Big Elk/Polish Prince, ASCAP)
49	47	14	<b>THINGS</b> Anne Murray, Capitol 4329 (Hudson Bay, BMI)
50	45	5	<b>LONELY PEOPLE</b> Joe Miller, Polydor 14350 (Arthur Aaron & Assoc./Joe Miller, ASCAP)



**HAPPY 80th—Virgil Thomson, left, accepts a silver bowl from ASCAP president Stanley Adams to mark the composer's 80th birthday. Presentation was made during a gala honoring another venerable musical institution, New York's Town Hall.**

## MARATHON MAKES IT BY A HAIR

CINCINNATI—Tickled by the offer, some listeners to the WVXU-FM marathon fund-raiser for the Cincinnati Symphony pledged \$10 each for single hairs from the beard of Mitch Miller.

In all, \$75,300 was raised in the three-day drive ended Nov. 21. Most of it, to the relief of the oboist, sing-along king, came from less hirsute offers. The orchestra is seeking to cut into an anticipated \$400,000 deficit this year.

## Classical Notes

The liner of the new Angel recording of the Haydn Symphony No. 104 by Herbert von Karajan and the Berlin Philharmonic gives D Minor as the key of the work. But it still plays mostly in D major. ... Philips has assembled previously issued readings of the late quartets of Beethoven by the Quartetto Italiano in a deluxe presentation box. ... Isidore Cohen, violinist in the much-recorded Beaux Arts Trio, the featured soloist in Vivaldi's "The Four Seasons" with the Queens (N.Y.) Symphony Chamber Orchestra Dec. 19.

A record \$694,300 in ticket sales was garnered in this year's Meadow Brook Music Festival, the highest in its 13-year history, according to Leon C. Petrus, managing director. Festival is the summer home of the Detroit Symphony Orchestra. ... A challenge grant by the Lilly Endowment will give \$2 for each \$1 contributed by the community to the Indianapolis Symphony. But just in case donations exceed the most opti-

## Phila. Scene Of Arena Concerts

PHILADELPHIA—A first attempt to present a series of major symphonic "spectaculars" in an arena setting has been undertaken by the Spectrum, a 19,500-seat entertainment and sports complex here.

The multi-media events are to be geared primarily toward young people outgrowing the rock music culture.

Three spectaculars have already been set, starting in January with a Tchaikovsky program featuring the New Jersey Symphony and 14 members of the National Ballet of Canada. Later programs will also combine music and dance.

Artistic director of the project is conductor Robert Zeller. Consideration is being given to issuing record albums produced "live" at The Spectrum. The productions may also be taken on tour to other arena venues across the country.

## Classical

TOP AWARD \$275,000

## 103 Orchestras Share \$6 Mil In Grant Aid

NEW YORK—Almost \$6 million in grants to 103 symphony orchestras around the country have been made this season by the National Endowment for the Arts.

Nancy Hanks, chairman, notes that despite smaller appropriations than had been expected, "every effort to keep funding for orchestras apace with their growing needs" is being made.

She points out that orchestra operating budgets have increased by 41% in the four years ending with the 1975-76 season, or to \$133.8 million from \$94.6 million. "During that same period," she reports, "the Endowment's support of orchestras increased by 48%."

Much of the Endowment assistance is being used by orchestras to sponsor chamber music concerts, says Walter Anderson, director of music programs. In general, he notes a trend toward presentations by smaller ensembles to supplement orchestral concerts.

Top grants (with one exception) of \$150,000 each went to 23 orchestras, a group including the major prestige symphonies in New York, Philadelphia, Boston, Cleveland, Chicago and Los Angeles.

The largest award went to the National Symphony in Washington, D.C., which received \$275,000 to support a summer concert series and a department of development.

At the lowest end of the scale,

\$5,000 was given to the Island Orchestra Society, in Huntington, N.Y., to provide for additional rehearsal time, master classes and a chamber orchestra series.

Goals of the Endowment's orchestra program are to raise artistic quality and management standards, broaden repertoire horizons with an emphasis on the works of American composers, and to encourage more flexible service to a larger community by the use of smaller performing units.

## Col Samplers In Vocal Support Of Opera Campaign

NEW YORK—In a move to underscore its new emphasis on operatic repertoire, Columbia Masterworks has shipped 15,000 gratis copies of a vocal sampler LP to dealers, branch managers and classical specialists across the country.

Unique element of the disk is its inclusion of excerpts from albums scheduled for release as late as this coming spring.

Much of the sampler content is devoted to items from Columbia's all-vocal month in October. But it also contains selections from Meyerbeer's "Le Prophete," slated to hit the market next month; Puccini's "Suor Angelica," due for release in February; and Offenbach's "La Grande Duchesse," to be issued in the spring.

In addition to dramatizing the label's commitment to opera, the sampler is designed to serve for in-store promotions, customer giveaways and special ad campaigns.

## RECORD FOR ELGAR DISK

CHICAGO—Sir Edward Elgar and the London Philharmonic have teamed to establish a new classical catalog record—three of them, in fact.

The orchestra's new recording of Elgar's Second Symphony (Angel), led by Sir Adrian Boult, is its third taping of the 50-minute work in four years.

Tradesters are unable to recall any piece that has been recorded so often in so short a span of time by one orchestra. The other recordings are conducted by Daniel Barenboim (Columbia) and by Sir Georg Solti (London).

## New Catalog For Angel SQ Disks

NEW YORK—Angel compatible stereo/quad albums are going out to market with a catalog leaflet listing all SQ titles released by the label through this month.

Among the 88 packages listed are those which came out originally in anonymous garb, their quad potential not identified and only gradually made known via trade gossip.

With many of the albums containing two or more records, the total number of quad disks in the catalog add up to well over 100.

The listing is also being made available to stores for distribution, with space left open for retailer imprints.

## Manager Sought For San Diego Symph.

SAN DIEGO—A search is underway here for a new general manager of the San Diego Symphony Orchestra to succeed Robert Christian, who has resigned the post Nov. 30.

Other switches are Marion Bremner, assistant manager, becoming orchestra manager, and the assemblage of a committee headed by Mrs. Lawrence H. Waddy to undertake the task of finding a new general manager.

# Soul Sauce

# Billboard Hot Soul Singles

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## Nashboro Gospel To L.A. KFOX

By JEAN WILLIAMS

LOS ANGELES—Nashboro Records is placing black gospel on KFOX, a white country-oriented outlet in Long Beach, Calif.

According to Rick McGruder, vice president of the label, the format for the late night gospel program will be that of a Top 40 station. "We went into this station because we wanted a different type of outlet that would reach Los Angeles plus its outlying areas," says McGruder.

"I have been doing market research across country and have found that although it's not publicized, a lot of blacks listen to white country stations.

"At the same time," he continues, "I have found that many whites like black gospel but for the most part will not go to the record shops that stock it. We would like to make them like it enough to go out and buy. This move to KFOX is an effort to reach the mass market."

Nashboro has gone to the California station due to the success that it has had with gospel on WWDJ, a country music station which also plays white gospel in Hackensack, N.Y.

According to McGruder, research on that station proved that it has a heavy black listening audience. "In this particular case, we went to WWDJ because it already had a black audience which we could capitalize on."

"I am trying to buy radio time where I can get my music on before midnight," he adds. "If a person wants to hear gospel, why should he have to stay up half the night to hear it? Our purpose is to bring gospel music on the air in a tightly formatted show before midnight."

McGruder claims black gospel on white country stations is relatively commonplace throughout the Southern areas but is rare in the large cities.

Nashboro, with KFOX, will program the show which is set to begin airing Monday (6) 11 p.m.-midnight. "Our show will sound like any Top 40 station where we will give the audience music then a commercial, store tag and back to music. All commercials and music are on cartridges. There will be no praying on our show; people will have to go to church for that," says McGruder.

The show will feature Nashboro acts along with artists from other labels in both contemporary and traditional form. "Our idea is to present gospel in the best light. If it's good music then we will play it no matter who the artist is," he says. A Top 25 gospel playlist is also being distributed.

McGruder tells of the label's most recent gospel success story. "We have a record 'I'm Gonna Tell God On You' by David Whitfield that was released last February. The record only recently began to sell in the Southern areas.

Why? "The story tells of a woman in Georgia, who went to a white Protestant church only to be denied entrance. The woman was told to go back across the tracks with her own kind," he explains.

"All of a sudden this record is a smash in Georgia," he continues. "The record is timely since it so closely resembles the recent incident with the Rev. Clennon King at a

(Continued on page 39)

This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))
1	1	10	DAZZ—Bric (R. Ransom, R. Hargis, E. Irwin), Bang 727 (Web IV) (Silver Cloud/Trolley, ASCAP)	35	31	12	JUMP/HOOKED ON YOUR LOVE—Aretha Franklin (C. Mayfield), Atlantic 45-3358 (Warner-Tamerlane, BMI)	68	59	8	I REFUSE TO LOSE—James Brown (D. Brown, D. Brown, Y. Brown), Polydor 14354 (Dynatone/Belinda, BMI)
2	2	10	CAR WASH—Rose Royce (N. Whitfield), MCA 40615 (Duchess, BMI)	36	34	15	LET'S BE YOUNG TONIGHT—Jermaine Jackson (M. L. Smith, D. Daniels), Motown 1401 (Jobete, ASCAP/Stone Diamond, BMI)	69	63	9	GET YOU SOMEBODY NEW—Labelle (J. Crane), Epic 8-50262 (Polo Grounds/Snoad, BMI)
3	3	9	ENJOY YOURSELF—The Jacksons (K. Gamble, L. Huff), Epic 8-50289 (Mighty Three, BMI)	71	71	2	I LIKE TO DO IT—K.C. & The Sunshine Band (H.W. Casey, R. Finch), TK 1020 (Shirlyn/Marck, BMI)	70	72	4	OOH CHA—Soul Train Gang (Akins, Bellmon, Drayton, Turner), Soul Train 10792 (RCA) (Hip Top/Writers, BMI)
4	5	10	HOT LINE—Sylvers (K. St. Lewis, F. Perren), Capitol 4336 (Bull Pen, BMI/Perren Vibes, ASCAP)	53	53	3	FREE AND SINGLE—Brothers Johnson (G. Johnson, L. Johnson), A&M 1881 (Kidada/Goulgros, BMI)	71	75	4	HIDEAWAY—Fantastic Four (A. Hamilton), Westbound 5032 (20th Century) (Bridgeport, BMI)
5	4	8	KEEP ME CRYIN'—Al Green (W. Mitchell, A. Green), Hi 2319 (London) (Jec/Al Green, BMI)	39	43	4	WORN OUT BROKEN HEART—Loretta Holloway (S. Dees, S. Drayton), Gold Mine 4000 (Capitronics)	72	NEW ENTRY	NEW ENTRY	EASY TO LOVE—Joe Simon (D. Fritts, T.J. Williams), Spring 169 (Polydor) (Combine, BMI)
6	6	17	SHAKE YOUR RUMP TO THE FUNK—Bar-Kays (L. Dodson, J. Alexander, M. Beard, W. Stewart, L. Smith, C. Allen, H. Henderson, F. Thompson), Mercury 73833 (Phonogram) (Barkay, BMI)	40	36	8	THE BOOTY—Fatback Band (B. Curtis, Mr. Ikey Jr.), Spring 168 (Polydor) (Cota, BMI)	73	80	3	YOU'LL NEVER FIND ANOTHER LOVE LIKE MINE—Stanley Turrentine (K. Gamble, L. Huff), Fantasy 782 (Mighty Three, BMI)
7	8	9	DO IT TO MY MIND—Johnny Bristol (J. Bristol), Atlantic 3360 (Bushka, ASCAP)	60	60	3	FEELINGS—Walter Jackson (M. Albert), Chi-Sound 908 (United Artists) (Fermata International Melodies, ASCAP)	74	76	6	IF I DIDN'T MEAN YOU WELL—Bill Withers (B. Withers), Columbia 3-10420 (Golden Withers, BMI)
8	10	7	I KINDA MISS YOU—Manhattans (W. Loveff), Columbia 3-10430 (Nattaham/Blackwood, BMI)	42	42	8	DON'T WALK AWAY—General Johnson (General Johnson), Arista 0303 (Music In General, BMI)	75	77	5	JUST FRIENDS—Silver, Platinum & Gold (E. Richardson, F. King, R. King), Fair 011 (Fair/Precoast Metal, BMI)
9	13	7	OPEN SESAME, Part 1—Kool & The Gang (R. Bell, Kool & The Gang), De Lite 1586 (P/P) (Delightful/Gang, BMI)	43	41	9	GREY RAINY DAYS—Lonnie Jordan (L. Jordan, S. Buckner, D. Pratt, J. Goldstein), United Artists 873 (Far Out/River Jordan, ASCAP)	76	70	8	EVERYTHING IS BEAUTIFUL TO ME—Jimmy Castor Bunch (E. Henderson, J. Floyd), Atlantic 3362 (Jmpire, BMI)
10	7	15	CATFISH—Four Tops (L. Payton, F. Bridges, M. Farrow), ABC 12214 (ABC/Dunhill & Rafi, BMI)	44	46	5	WHISPERING/CERCHEZ LA FEMME/SE SI BON—Dr. Buzzard's Original Savannah Band (Schoenberger, Coburn, Reese, S. Browder Jr., A. Darnell), RCA 10827 (Fisher/Miller, ASCAP/Pink Pelican, BMI)	77	78	9	I FEEL LOVE IN THIS ROOM TONIGHT/TO MAKE YOU LOVE ME—Bo Kirkland & Ruth Davis (B. Kirkland, C. Gentry, R.L. Kirkland, H. Powell), Claridge 421 (Claridge/Bokirk, ASCAP)
11	9	13	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)	45	58	6	BODY ENGLISH—King Floyd (B. Marchant), Chimneyville 10212 (TK) (Tree, BMI)	78	83	3	NINETY-NINE AND A HALF—Trammps (W. Pickett, S. Cropper, E. Floyd), Atlantic 3365 (East Memphis/Probits, BMI)
12	11	16	LOVE BALLAD—LTO (S. Scarborough), A&M 1847 (Unichappell, BMI)	46	49	6	LOVE SO RIGHT—Bee Gees (B. Gibb, R. Gibb, M. Gibb), RSO 859 (Polydor) (Casseroles/Unichappell, BMI)	79	NEW ENTRY	NEW ENTRY	WHAT CAN I SAY—Boyz n the City (B. Scaggs, D. Pach), Columbia 3-10440 (Boyz Scaggs/Hudmar, ASCAP)
13	16	8	I DON'T WANNA LOSE YOUR LOVE—Emotions (W. Hutchinson, J. Hawn), Columbia 3-10347 (Famjoken, BMI)	47	50	5	A LOVE OF YOUR OWN—AWB (H. Stuart, N. Doherty), Atlantic 3363 (Average/Warner Bros./Longdog, ASCAP)	80	89	4	I GOT A NOTION—Al Hudson & The Soul Partners (P. Wynn), ABC 12230 (Wynn's World/Mighty Three, BMI)
14	15	11	WITH YOU—Moments (K. Ascher, C. Sager), Stang 5068 (All Platinum) (Unichappell/Aschen, BMI)	48	52	4	PARTY NIGHT—Curtis Mayfield (C. Mayfield), Curtom 0211 (Warner Bros.) (Maryfield, BMI)	81	NEW ENTRY	NEW ENTRY	SUMMER SNOW—Blue Magic (B. Eli, L. Barry), WMOT 4003 (Atlantic) (WIMOT/Friday's Child, BMI)
15	24	4	SATURDAY NITE—Earth, Wind & Fire (M. White, A. McKay, P. Bailey), Columbia 3-10439 (Sagittaire, BMI)	49	56	4	HOME IS WHERE THE HEART IS—Bobby Womack & Brotherhood (P. Mitchell), Columbia 3-10437 (Muscle Shoals Sound, BMI)	82	84	4	TRIED, TESTED AND FOUND TRUE—Ashford & Simpson (N. Ashford, V. Simpson), Warner Bros. 8286 (Nick O'Val, ASCAP)
16	20	6	LOVE ME, LOVE ME, LOVE ME—The Staples (C. Mayfield), Warner Bros. 8279 (Mayfield, BMI)	50	51	5	MIDNIGHT SOUL PATROL—Quincy Jones (Q. Jones, L. Johnson, J. Mandel), A&M 1878 (Kidada, BMI)	83	86	3	TOGETHER—O.C. Smith (G. Fox, N. Gimble), Canbou 9017 (Epic) (Fox Gimble, BMI)
17	19	7	DON'T TAKE AWAY THE MUSIC—Tavares (K. St. Lewis, F. Perren, Yaron), Capitol 4348 (Bull Pen/Perren Vibes, ASCAP)	51	61	6	WHEN LOVE IS NEW—Arthur Prysock (K. Gamble, L. Huff), Old Town 1000 (Mighty Three, BMI)	84	82	6	WANNA SLOW DANCE WITH YOU BABY—Street People (H. Dabrowski, R. Dabrowski), Vigor 1734 (P/P) (Blendingwell, ASCAP)
18	28	5	FREE—Deniece Williams (D. Williams, H. Redd, N. Watts, S. Greene), Columbia 3-10429 (K'ce/Drick, BMI)	52	55	6	YOU'RE MY DRIVING WHEEL—Supremes (F. Stafford, R. Brown, B. Holland, H. Beatty), Motown 1407 (Holland Dozier Holland/Jobete, ASCAP/Gold Forever, BMI)	85	87	2	SUNSHINE KERI—Lee Oskar (S. Allen, H. Brown, M. Dickerson, L. Jordan, C. Miller, H. Scott, L. Oskar), United Artists 861 (Far Out, ASCAP)
19	14	10	SO SAD THE SONG—Gladys Knight & The Pips (M. Masser, G. Goffin), Buddah 544 (Screen Gems-Columbia, BMI/Print-St., ASCAP)	53	57	6	FOR OLD TIMES SAKE—Dorothy Moore (F. Knight), Malaco 1037 (TK) (Two Knight, BMI)	86	90	3	BLACK SPEC—O.B. McClinton (O. B. McClinton), Mercury 73817 (Phonogram) (Cross Keys, ASCAP)
20	12	15	THE RUBBERBAND MAN—Spinners (L. Creed, T. Bell), Atlantic 3355 (Mighty Three, BMI)	54	64	3	YOU GOTTA BELIEVE—Pointer Sisters (N. Whitfield), ABC/Blue Thumb 271 (Duchess, BMI)	87	85	7	GREEDY (For Your Love)—Doony Gerrard (H. G. Marx, R. Buchanan), Greedy 107 (Joyfully Sad, BMI)
21	25	7	SUPERMAN LOVER—Johnny Guitar Watson (J. Watson), DJM 1019 (Vie John, BMI)	55	54	10	LET'S GET IT TOGETHER—El Coco (M. Ross), A&M 115 (Equinox, BMI)	88	NEW ENTRY	NEW ENTRY	BODYHEAT (Part 1)—James Brown (D. Brown, D. Brown, Y. Brown), Polydor 14360 (Dynatone/Belinda/Unichappell, BMI)
22	35	3	DARLIN' DARLIN' DARLIN' BABY (Sweet, Tender, Love)—O'Jays (K. Gamble, L. Huff), Philadelphia International 3610 (Epic) (Mighty Three, BMI)	56	47	12	FUNKY MUSIC (Is A Part Of Me)/SECOND TIME AROUND—Luther (I. Vandross), Cotillion 45-442-5 (Atlantic) (Evee/DeeKay, ASCAP)	89	NEW ENTRY	NEW ENTRY	(I Like Being) CLOSE TO YOU—Ronnie Dyson (C. Jackson, M. Yancy), Columbia 3-10441 (Chappell/Jay's Enterprises, ASCAP)
23	29	7	DON'T MAKE ME WAIT TOO LONG—Barry White (B. White), 20th Century 2309 (Savette/January, BMI)	57	62	4	THIS TIME—Impressions (M. Jackson, S. Jones), Cotillion 44210 (Atlantic) (Aandika, BMI)	90	NEW ENTRY	NEW ENTRY	LET IT FLOW—Tamiko Jones (Stewart, Wright, McNichols), Contempo 7981 (TK) (Fudge Lips/For Better or Worse/Tamiko, BMI)
24	27	7	WHO ARE YOU—Temptations (D. English, G. Leonard, O. Williams, B. Wright), Gordy 7152 (Motown) (Jobete, ASCAP)	58	65	3	GOIN' UP IN SMOKE—Eddie Kendricks (A. Felton, N. Harris), Tami 54277 (Motown) (Stone Diamond, BMI)	91	88	4	A MAN'S GOT TOO MUCH DOG IN HIM—Shebba Deane (I. Little, L. Mercedes), Casino 078 (GRT) (Ante-Up, BMI)
25	21	9	GROOVY PEOPLE—Lou Rawls (K. Gamble, L. Huff), Philadelphia International 3604 (Epic) (Mighty Three, BMI)	59	44	12	UNDISCO KID—Funkadelic (G. Clinton, W. Collins, B. Worrrell), 20th Century/Westbound 5029 (Bridgeport, BMI)	92	94	3	MAKES YOU BLIND—Glitter Band (M. Leander, P. Phipps, J. Shepard), Arista 0207 (MCA, ASCAP)
26	17	11	DISCO DUCK (Part 1)—Rick Dees & His Cast Of Idiots (R. Dees), RSO 857 (Polydor) (Stafree, BMI)	60	NEW ENTRY	NEW ENTRY	I WISH—Stevie Wonder (S. Wonder), Tami 54272 (Motown) (Jobete/Black Bull, ASCAP)	93	93	5	IF YOU AIN'T MAN ENOUGH—Tommy Tate (J. Bayler, T. Tate), Koko 723 (Klondike, BMI)
27	30	6	FAR EAST MISSISSIPPI—Ohio Players (W. Beck, J. Williams, M. Jones, M. Pierce, R. Middlebrooks, C. Satchell, L. Bonner), Mercury 73860 (Phonogram) (Play One, ASCAP)	61	39	16	UNDERGROUND MUSIC/IT'S JUST A MATTER OF TIME—Peabo Bryson (P. Bryson), Bullet 01 (Web IV) (Web IV, BMI)	94	NEW ENTRY	NEW ENTRY	TRYING TO LOVE YOU—William Bell (Mercury) (Phonogram)
28	23	11	FINGER FEVER—Dramatics (T. Hester), ABC-12220 (Groovesville, BMI)	62	37	15	MR. MELODY—Natalie Cole (C. Jackson, M. Yancy), Capitol 4328 (Jay's Enterprises/Chappell, ASCAP)	95	97	4	AIN'T NOTHIN' BUT SOMETHING TO DO—Whole Darn Family (A. Moon, T. Thomas, Y. Brown), Polydor 14360 (Amberst) (Harlem/August Moon, BMI)
29	32	6	DO THAT STUFF—Parliament (G. Clinton, Schiecher, Worrrell), Casablanca 871 (Rick's/Malibu, BMI)	63	67	8	BUMP DE BUMP YO BOODIE—Muscle Shoals Horns (H. Calloway), Bang 728 (Muscle Shoals Sound/CETS, BMI)	96	NEW ENTRY	NEW ENTRY	GET UP AND DANCE—Memphis Horns (A. Abrahams, C. McDonald, T. Wender, H. Justini), RCA 10836 (Bridgeport, ASCAP)
30	26	10	LIVING TOGETHER (In Sin)—Whispers (V. McCoy, J. Cobb), Soul Train 10773 (RCA) (Van McCoy/Warner-Tamerlane, BMI)	64	74	5	I DO I DO (Wanna Make Love To You)—Leroy Hutson (L. Hutson, S. Harris), Curtom 8121 (Warner Bros.) (Silent Giant/Aopa, ASCAP)	97	100	2	S.O.S.—Side Effect (Johnson, Lowe), Fantasy 784 (Electra/AI Home, ASCAP)
31	18	15	JUST TO BE CLOSE TO YOU—Commodores (L. Richie, Commodores), Motown 1407 (Jobete/Commodores Entertainment, ASCAP)	65	45	14	BLESS MY SOUL—Skip Mahoney & The Casuals (J. Purdie, S. Mahoney), Abet 9466 (Nashboro) (Excelloec/Skipson, BMI)	98	98	2	SMILE—David Sanborn (C. Perkinson, P. Simon), Warner Bros. 8272 (Pesci, ASCAP)
32	40	6	DO WHAT YOU WANT, BE WHAT YOU ARE—Daryl Hall & John Oates (D. Hall, J. Oates), RCA 10808 (Unichappell, BMI)	66	73	3	LOVE'S GOT ME TIRED (But I Ain't Tired Of Love)—Laura Lee (P. Bond, Smith), Arista America 7652 (Capitol) (Feabody, ASCAP)	99	99	2	YOU AIN'T PLAYIN' WITH NO TOY—Treasures (M. Rice), Mercury 73838 (Phonogram) (East Memphis, BMI)
33	33	12	HAPPY BEING LONELY—Chi-Lites (K. Husch, K. Wakefield), Mercury 73844 (Phonogram) (Stone Diamond, BMI)	67	48	7	ON AND OFF—David Ruffin (V. McCoy), Motown 1405 (Warner-Tamerlane/Van McCoy, BMI)	100	NEW ENTRY	NEW ENTRY	GLORIA—Enchantment (M. Stokes, E. Johnson), United Artists 912 (Desert Moon/Willow Girl, BMI)
34	22	16	YOU ARE MY STARSHIP—Norman Connors (M. Henderson), Buddah 542 (Electrocard, ASCAP)								

DECEMBER 11, 1976, BILLBOARD

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# SEX APPEAL *Johnny Bristol Bluntly Admits It's His New Approach On Disks*

By JEAN WILLIAMS



Johnny Bristol: on a musical trip unleashing a new sound.

LOS ANGELES—"Sex is where it's at in music."

So says composer/producer/artist Johnny Bristol. "Although I don't necessarily follow trends, I would rather be an innovator and the pop music trend is to sex, and I like it," he says.

"My music talks about making love, man and woman getting closer together and I feel it's necessary," he adds. Historically, sex is nothing new in music, particularly in the blues and country fields portraying both good and bad relationships. Bristol says that although it dates back as far as time itself, there's much more of it now.

He feels that music has gone in this direction because of the "chaotic" state of world affairs. "People must cling to something, so they look toward the thing that's most satisfying and I believe sex is the most satisfying element in any relationship," says Bristol.

He estimates that of every 10 records to hit the charts, two are about sex. "These two songs will be saying the same thing but in different ways," he says.

Bristol, who has released his first LP on Atlantic Records, "Bristol's Creme," says he has changed his sound by using different instruments and structures.

The singer is now using synthesizers, echoplex boxes and what he calls different gadgets such as phasers. He is also using less rhythm.

"There is more separation in my music now because I am using fewer musicians. I am doing this because I want more definition to my chords, structure and melodies," he explains.

Bristol breaks this explanation down farther, saying, "If I've got 10 pieces of rhythm, there are no holes, no space in-between and no breathing room. This kind of structure is all feeling, so a person can get hung up in this feeling and never get out."

"My music now in using six rhythm pieces allows a person to hear each instrument, each syncoated feeling. Instruments don't carry over into each other because here is space between them. The music now is hard and bouncy."

Bristol is pleased with his new album. "The fact that the album is called 'Bristol's Creme' signifies that his LP is my best work," he says.

through, although he was not totally satisfied.

Bristol is making another change in his career. For the first time since his early days in the industry, he will be performing onstage.

He explains that until this point, although he was recording, his career basically consisted of producing others. And he says he had no incentive to go onstage.

He is now pulling together a band and auditioning for background singers. He is also having arrangements done and drawing up formats for nightclub and concert shows.

Bristol the businessman has his own companies, Bristol Productions and Bushka Publishing Co. He is scouting for acts to sign to his production firm.

He is working with a group which he says will be signed to the company and he will also look for label deals for his acts.

As an independent producer he will continue to produce acts, "As many as I can without interfering with my own career," he says.

"Prior to this album, I always felt that my best was yet to come."

"There was a lot more time spent on this album," he continues. "I have also taken advantage of my mistakes on past LPs."

He cites as an example of a past mistake, allowing certain types of figures that a guitarist might play go

## Black Acts And RCA

Continued from page 6

aware of the new, energetic young producers who are now emerging."

Berniker says that Clarence Avant with his new Tabu label will bring a kind of music to RCA that the label has never had.

"We're not just out to increase our roster but we are trying to broaden our music by bringing different kinds of music to the label. Avant is a perfect example of what we are looking for. If there is so much variety in black music, Avant will find it," says Berniker.

"Black music is as varied as white music with as many subtleties in its forms as pop music," he continues. "This is a great thing that has happened to the business; the old days of looking at r&b as a kind of music sitting out there by itself are over."

LP budgets are also under the watchful eye of the a&r department, with its staff aiding and overseeing projects to prevent LPs from exceeding their allotted budgets, says Berniker.

Abrahams, who works closely with D.J. Rogers, the label's most prized black act, admits that Rogers'

newest LP exceeded its fiscal allocation.

He explains his method of curbing exorbitant costs is to sit down with an artist and work out a schedule whereby LPs can be produced within a given budget.

"I will not come in with a steel fist because I must have a sensitivity to what the artist is doing," says Abrahams. "But I also realize that an album doesn't need to cost \$150,000." He adds that Rogers' album did not cost \$150,000, but he declines to give an actual figure.

Berniker notes that his staff is a carefully selected group capable of dealing with a variety of artists and music.

"Our sensitivity to the music and the artist is what our a&r department is about. Our lives are the artists' lives. If we have a job for the black artists, incidentally, it's to bring them home with the same chance as the white artists, and that's where this merger makes sense," says Berniker.

"The reason for merging was the effect that this move will have on our black acts," he says, while explaining that the merger came about at the request of some of the label's black acts.

In the past year RCA's a&r department has upgraded its pop roster and broken more records than in the previous year, says Berniker.

"The only way that this merger can work is if I can prove that the black artist has a better chance under this merger than before," he adds.

## Rights To Mogull

NEW YORK—Ivan Mogull Publishing will now represent Passing Clouds Music copyrights in all parts of the world except the U.S. and Canada. Passing Clouds is the publishing wing of Fania artist Larry Harlow.

Other recent Mogull deals have acquired Japanese rights to Mongo Music, the publishing firm of Vaya artist Mongo Santamaria, and rights in South and Central America to Aerosmith material in the Daksel Music Corp. catalog.

# Billboard Soul LPs

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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	1	9	SONGS IN THE KEY OF LIFE Stevie Wonder, Tamla T13 340C2 (Motown)	31	34	11	I HEARD THAT!! THE MUSICAL WORLD OF QUINCY JONES A&M SP 3705
2	2	9	SPIRIT Earth, Wind & Fire, Columbia PC 34241	32	20	22	SOUL SEARCHING Average White Band (AWB), Atlantic SD 18179
★	6	9	CAR WASH/ORIGINAL MOTION PICTURE SOUNDTRACK Rose Royce, MCA 2 6000	33	33	4	ROMEO & JULIET Hubert Laws, Columbia PC 34330
★	7	6	GOOD HIGH Brick, Bang BLP 408 (Web IV)	34	39	3	THE MAN WITH THE SAD FACE Stanley Turrentine, Fantasy F 9519
5	3	8	THE CLONES OF DR. FUNKENSTEIN Parliament, Casablanca NBLP 7034	35	38	8	CATFISH Four Tops, ABC ABCD 968
★	8	4	BRASS CONSTRUCTION II United Artists UA-LA677-G	36	36	6	BENSON & FARRELL George Benson & Joe Farrell, CTI 6069
7	4	11	MESSAGE IN THE MUSIC O'Jays, Philadelphia International PZ 34245 (Epic)	37	25	5	IS THIS WHAT YOU WON'T Barry White, 20th Century T 516
8	5	18	FLOWERS Emotions, Columbia PC 34163	★	46	13	DR. BUZZARD'S ORIGINAL SAVANNAH BAND RCA APL1 1504
9	10	4	OPEN SESAME Kool & The Gang, De-Lite DEP 2023 (PIP)	39	29	31	YOU ARE MY STARSHIP Norman Connors, Buddah BDS 5655
10	11	5	OHIO PLAYERS GOLD Mercury SRM 1 1122 (Phonogram)	★	50	2	BIGGER THAN BOTH OF US Daryl Hall & John Oates, RCA APL1 1467
11	14	20	LOVE TO THE WORLD LTD, A&M SP 4589	41	41	11	CHILDREN OF THE WORLD Sax Ges., RSO RSL 3003 (Polydor)
★	16	10	THIS IS NIECY Deniece Williams, Columbia PC 34242	42	48	2	HUTSON II Leroy Hutson, Curtom CU 5011 (Warner Bros.)
★	17	3	HARDCORE JOLLIES Funkadelic, Warner Bros. BS 2973	43	37	10	NICE 'N' NAASTY Salsoul Orchestra, Salsoul S25 5582 (Capitronics)
★	18	4	SOMETHING SPECIAL Sylvers, Capitol ST 11580	44	49	2	DO IT YOUR WAY Crown Heights Affair, De-Lite DEP 2022 (PIP)
★	19	4	TOO HOT TO STOP Bar Kays, Mercury SRM-1 1099 (Phonogram)	45	40	11	TALES OF KIDD FUNKADELIC Funkadelic, Westbound W 227 (20th Century)
16	15	7	PART 3 K.C. & The Sunshine Band, TK 805	46	42	13	CHAMELEON Labelle, Epic PE 34789
17	12	10	BICENTENNIAL NIGGER Richard Pryor, Warner Bros. BS 2960	47	45	27	ALL THINGS IN TIME Lou Rawls, Philadelphia International PZ 33957 (Epic)
★	30	2	THE JACKSONS Epic PE 34229	48	53	35	BREEZIN' George Benson, Warner Bros. BS 2919
19	9	23	HOT ON THE TRACKS Commodores, Motown M6 867 S1	49	51	6	SOLID Michael Henderson, Buddah BDS 5662
20	22	13	I HOPE WE GET TO LOVE IN TIME Marilyn McCoo & Billy Davis, Jr., ABC ABCD 952	★	50	NEW ENTRY	GERSHWIN: Porgy & Bess Ray Charles & Cleo Laine, RCA CPL2 1831
★	35	3	HAVE A GOOD TIME Al Green, Hi HSL 32103 (London)	51	47	18	EVERYBODY LOVES THE SUNSHINE Ray Ayers Ubiquity, Polydor PD-1 6070
★	28	2	UNFINISHED BUSINESS Blackbyrds, Fantasy F 9518	52	44	6	IT'S YOUR WORLD Gil Scott Heron & Brian Jackson, Arista AL 5001
23	23	23	AIN'T THAT A BITCH Johnny "Guitar" Watson, DJM DJLPA-3 (Amherst)	53	43	26	MUSIC FROM THE MOTION PICTURE SPARKLE Aretha Franklin, Atlantic SD 18176
24	24	11	LOVE AND TOUCH Tyrone Davis, Columbia PC 34268	54	54	27	SKY HIGH! Tavarez, Capitol ST 11533
25	13	5	FOUR SEASONS OF LOVE Donna Summer, Oasis Casablanca, NBLP 7038	55	NEW ENTRY	STUFF Warner Bros. BS 2968	
★	32	3	PIPE DREAMS/ORIGINAL SOUNDTRACK RECORDING Gladys Knight & The Pips, Buddah BDS 6576 ST	56	56	3	NATURALLY Lou Rawls, Polydor PD-1 6086
27	21	11	FEELING GOOD Walter Jackson, Chi Sound CH LA 656 (United Artists)	57	59	30	NATALIE Natalie Cole, Capitol ST 11517
28	26	20	HAPPINESS IS BEING WITH THE SPINNERS Atlantic SD 18181	★	58	NEW ENTRY	LIVING INSIDE YOUR LOVE Earl Klugh, Blue Note BN LA567 G (United Artists)
29	31	17	SILK DEGREES Bet Scaggs, Columbia PC 33570	59	57	7	MY SWEET SUMMER SUITE Love Unlimited Orchestra, 20th Century T 517
30	27	8	JOY RIDE Dramatics, ABC ABCD 955	60	60	4	COLOR HER SUNSHINE Willie Hutch, Motown M6-97151

DECEMBER 11, 1976, BILLBOARD

## Soul Sauce

Continued from page 38

plains, Ga., church where president-elect Jimmy Carter is a member."

The record is being played on both r&b and gospel stations in that area of the country, says McGruder.

"Midnight Special" is set to salute the Spinners with special tribute covering the singers' 20 years in the industry. The show, which will air Jan. 21, will have Dionne Warwick and Isaac Hayes hosting.

Dave Clark, possibly the country's oldest (in the industry) promotion man, while reflecting on MCA's decision to join the ranks of r&b, dropped this note:

"Just finished reading the MCA story in Billboard. Must say I am surprised they decided to wake up after all these years.

"I guess I was the first black person to promote the old Decca Line back in the days when they (Decca) didn't think enough of black records and artists to promote them. I was

promoting Decca records but the agencies that were managing and booking the artists paid me."

As an example Clark names Harold Oxley who paid him to promote Jimmie Lunceford's records; Joe Glaser for Billie Holiday, Lionel Hampton and Louis Armstrong, and Berle Adams for Louis Jordan. Moe Gale also paid for six or seven black artists which he had recording for Decca.

"Here's hoping that MCA won't pattern itself after its parent company. It's a brand new ballgame and if they (MCA) expect to get anything out of black music, they've got to put a helluva lot into it," says Clark.

"I am willing to bet that I'm one of the few people who know the 1800 Series, Decca's r&b catalog," he adds.

Clark, who now works for TK Productions, boasts that TK's product is "Popping all over the place."

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

## Ronnie Sessions

### "Wiggle Wiggle"

MCA 40624

BB45★ CB47★  
RW52★

- |                    |                    |
|--------------------|--------------------|
| WCOP               | WAME               |
| WCMS               | WGBG               |
| WWOL               | WESC               |
| WNYN               | WKDA               |
| WHK                | WENO               |
| WSLR <sup>26</sup> | KXLR               |
| WWVA               | KBOX               |
| WONE               | WBAP <sup>47</sup> |
| WIRE               | KDJW <sup>29</sup> |
| WSLC               | KVOO <sup>43</sup> |
| WINN <sup>38</sup> | KEBC               |
| WDEE               | KLLL <sup>35</sup> |
| WITL               | KENR <sup>2</sup>  |
| WXXO <sup>38</sup> | KIKK <sup>3</sup>  |
| WJJD               | KNUZ <sup>4</sup>  |
| WXCL               | KVET               |
| WTSO               | WYNK               |
| KHAK <sup>40</sup> | KFOX <sup>32</sup> |
| KWMT               | KCKC <sup>35</sup> |
| KTCR               | KSON               |
| WLOL               | KUZZ               |
| KOOO               | KNIX               |
| KCKN               | KJJJ               |
| KFDI               | KRAK <sup>50</sup> |
| KTTS <sup>40</sup> | KMAK <sup>26</sup> |
| WWOK               | KAYO               |
| WIRK               | KMPS               |
| WSUN               | KWJJ <sup>26</sup> |
| WVOJ               | KLAK <sup>10</sup> |
| WDEN <sup>8</sup>  | KERE               |
| WIVK <sup>9</sup>  | KHEY               |
| WYDE               | KRZY               |
| WBAM               | KOYN               |
| WUNI <sup>30</sup> |                    |



MCA RECORDS

# Country Acts Sought For Network TV Shows

• Continued from page 1  
of the increasing national popularity of country music.

"It's been an uphill fight and it still is in some cases, but most shows are opening and are more receptive to country entertainment than they ever have been," reflects Dick Howard, vice president and head of the Los Angeles office of the Jim Halsey Co., Inc.

With an insight into what television exposure could do for his clients' careers, Halsey approached Howard three years ago with the idea of the L.A. branch and its primary responsibility of dealing with the various tv shows. Howard's expertise and continuing work in this area has resulted in some important breakthroughs for the Halsey roster as well as other country artists.

"Everytime I see a country artist on television, even if it's not one of our clients, I really pull for them because they reflect the entire country music field," Howard explains.

"When pop artists are on television they perform for themselves, but a country artist carries the extra burden of representing their whole field of music as well."

"There are still some soft spots, and some television shows are still resistant to country music and feel their audiences are not attuned toward that music, but even the toughest nuts to crack have given us our day at bat."

Howard further explains that in previous years some producers raised eyebrows at country mainly because "they had difficulty in identifying with it." This attitude has changed a lot and is apparent in the regular use and prime positioning of country talent.

Mel Tillis and Freddy Fender are on Merv Griffin's show frequently and are often put on first. The "Mike Douglas Show" pulls acts such as the Oak Ridge Boys from the Halsey roster. Roy Clark has hosted the "Tonight Show" seven times. Mel Tillis and Freddy Fender have also scored very well on that show. All of the artists with the Halsey agency are doing tv in one form or another.

"It's gotten easier and easier but when I first started doing this it was extremely difficult," Howard points out. "More and more doors are opening up and they are accepting country music for what it is and realizing its widespread popularity."

Compensate for the small tv set speakers by running the bass ultra-loud when we recorded the show. When it came out on a 16-inch portable, they could at least hear a little bit of the bottom."

Improvement and impetus for change has to come from those who put out the programs, Anderson believes. He cites some progress in the studio. "One of the big bugaboos in tv sound where music is concerned was that, for so long, they were always afraid to put a microphone in view. If you go around hiding microphones, forget it. You're not going to get a good sound. Tv has become more honest in this respect—and it's for the good."

Jerry Reed hosted a CBS summer replacement show for Glen Campbell in 1972 and is a frequent video visitor. The RCA recording act has a complaint about tv sound: "You spend thousands of dollars making phonograph records, and the one place you'd like it to sound good is on tv. And that's the only place it sounds bad."

Reed feels it will take a double-edged thrust on the part of both manufacturers and producers. "It's going to take more than just improved speakers. Tv people need to become equally as concerned about the sound quality as they are about the video—which I don't imagine they'll ever be." The improved sound consciousness for tv is most critically needed on variety shows where music plays a major role, opines Reed.

Lynn Anderson, a Nashville tv pioneer, has performed on the "Lawrence Welk Show," "Ed Sullivan Show" and many specials. She would love to sit at home watching tv and knowing her songs would sound as good as her records.

"I'd like to see better sound on television sets. The people who were really music conscious would run out and buy them. But I don't think the general public would be aware enough of what was happening to them. They figure if they bought a brand new Motorola that it should have adequate sound in it."

The Columbia artist has had some first-hand experience with sound problems during her tv appearances. "The limiters are a sore point with

and it is becoming increasingly easier to get them on."

David Brokaw has been working with Loretta Lynn for five years. "My feeling with Loretta was that you don't change her country mannerisms and accent. You don't say 'stop talking funny or do an MOR song.' The artists should go on with all the confidence that he or she will be accepted for the qualities that country people have been accepting."

Brokaw says it took 4½ years to get Lynn on the "Tonight Show" with Johnny Carson. "We also got her on a Flip Wilson special. When I first went to those people they said no, but I asked for just five minutes of their time and when I got through she was on. Loretta was also featured on the People Magazine special hosted by Lily Tomlin."

"Nashville and its artists need to be more aware of the importance of national tv exposure," observes David Brokaw. Sandy and David both agree that "these artists, their management and booking agencies, record companies and everyone involved in their careers need to realize that tv exposure is a lot more important to them than the 'Grand Ole Opry' at this point." The Brokaws

(Continued on page 44)

## Country Acts Blast TV Audio

• Continued from page 3  
stereo cabinets, television consoles for AM-FM stereo tuners, turntables and tv sets in one unit for a number of years—and they still haven't incorporated the sound with the picture. They've been all around it.

"When I was hosting the 'Tonight Show' one night, I made the remark that it was too bad that the people at home couldn't hear what the people in the studio were hearing because the band in the studio was so dramatic and brilliant—and they were missing it at home."

"The audio portion has really suffered. It's been treated secondary. As long as the picture, set, movement, and visual effect were there, they considered that the entire product."

Clark, an ABC/Dot artist, predicts a breakthrough in high quality tv sound would cause a revolution in the tv manufacturing industry. "They've been working in records with stereo sound, quadraphonic sound and separation of channels, but I don't think any of that would have the impact that incorporating good sound with television would have."

"It would be mindboggling to watch a picture and hear the sound quality of a good stereo system. We already have the picture. We already have the sound. But we don't have the two together. Whoever comes up with it first will have a corner on the market."

Bill Anderson hosted a long running syndicated show and makes regular stops on the network variety and game shows. "There's this attitude that television is something you look at and not something you listen to," he observes.

"It's got to hurt the variety shows. And it frustrates the musicians no end because the emphasis is on how it looks and not how it sounds."

At home, the MCA performer plays his tv set through his stereo system in efforts to bolster the sound quality. He claims it helps.

"We're concerned on a musical show with both aspects, because that's what we're selling—sound. I've done so many shows where they just don't seem to care about the sound."

Anderson tries some studio and control room tricks in efforts to combat the sound problem. "We tried to

me. Somebody at the network decides the maximum sound level that has to be let out over the airwaves. No matter if you're in the middle of the most dramatic part of a song in a high note, if you exceed that, it's like a circuit breaker, and they immediately cut you back to about half power. I've had that happen to me a couple of times, and it's disconcerting and distracting."

It has been perhaps 20 years since tv set manufacturers used the set's audio reproduction capabilities as an advertising item. Before that time—a brief flirtation with large and multiple speakers in the mid '50s—and after that time, the emphasis has been 100% video.

The rising popularity of video projection systems might provide the biggest argument for a larger sound to go with the larger picture. Relativity could be the key. At least Ray Stevens, the Warner Bros. artist, believes so. He hosted a recent "Music Hall America" show and, in 1970, hosted a summer series for NBC.

"Stereo and quad and beautiful sounds are a totally different medium," says Stevens. "Tv is primarily visual. And the sound is relative to the picture. The picture is small—and so is the sound."

Though many Nashville artists would disagree with Stevens' belief that beautiful sounds should be a different medium from television, they would quickly join with thousands of fellow artists in all fields of music in agreeing that tv sound is small. Very small.

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## Distributors In 2 Contests

NASHVILLE — International Record Distributing Associates will be administering two new promotional contests in conjunction with Crimson Dynasty and Republic Records, according to Mike Shepherd, executive vice president of the firm.

One contest will be focused around one of the newest releases by Muhammad Ali on the Crimson Dynasty label. There will be 10 leading r&b radio stations throughout the country giving away free albums and a first prize of \$100 to the person who composes the best poem about the "Greatest Fighter Who Ever Lived—Muhammad Ali."

Each of the 10 winning entries from the stations will be competing for a \$1,000 grand prize nationally. Along with this contest, the firm will be offering prizes to distributor salesmen for supportive window displays in the 10 areas.

The firm will also be co-sponsoring a national contest with Republic Records for distributor salesmen which features Republic albums and the theme, "Give Nostalgia For Christmas." Prizes will be given for the best window displays emphasizing this theme along with all the Republic albums being distributed by the firm.

Both contests will be running through December.

## Country Buffs Plan Visit To A London Fest

NASHVILLE—The International Fan Club Organization is helping to put together the first American fan-oriented tour to participate in a country music related activity outside the U.S.

According to Loudilla, Loretta and Kay Johnson, co-presidents of the International Fan Club Organization, transportation is being worked out with Air France and World Tours, Inc. of Chattanooga to take a group to the Wembley Festival for two days of the three-day event, April 9-11, in London. Afterwards, the group will travel on to Paris and Monte Carlo before returning to the U.S.

The organization will also have a display booth at the Wembley Festival, marking the first time an American fan club organization has participated in the promotion of its member artists and fan clubs.

Among the performers set to appear at the festival are Conway Twitty, Loretta Lynn, the Oak Ridge Boys, Jody Miller, Tommy Overstreet, Jean Shepard, Jim & Jesse and the Virginia Boys, Emmylou Harris and the Hotband, Don Williams, Crystal Gale and Hank Thompson. Dennis Weaver will be the host.

## Gayle And Harris Still On Charts

NASHVILLE—Two albums by two female artists account for a total of 100 weeks of chart activity on the Billboard Hot Country LPs chart.

Crystal Gayle's "Somebody Loves You" chalks up its 54th week of chart action for the United Artists singer while Emmylou Harris enjoys her 46th week of chart presence with "Elite Hotel" on Warner/Reprise.

Meanwhile, Crystal Gayle's LP "Crystal" climbs to No. 14 with a star in its 14th week of chart activity.

## Nashville Scene

By PAT NELSON

David Allen's "Country Club" radio program, broadcast by the BBC in Great Britain, recently aired an interview with Merle Haggard which received the largest audience reaction of the show's history. Taped by Allen during a visit to Nashville in October, the program will be preserved for 50 years in the BBC's archive section.

While in Nashville appearing at the Exit/In, Flying Fish recording artist, John Hartford, taped a guest segment of "Dolly" to be shown in January. There should be some good sounds coming from Mercury Records soon. Jerry Kennedy is producing an album on writer-vocalist, Stewart Harris that will make for pleasant listening if it's as powerful as the songs he writes.

Johnny Russell's new RCA single, "The Son Of Hickory Holler's Tramp," was produced by Russell's new producer, Tom Collins, who also handles production for Ronnie Milsap and Barbara Mandrell among others. Ben Peters' alma mater, the Univ. of Southern Mississippi, honored him with an award for his accomplishments in the music industry and a tribute to Peters' greatest hits performed by the Pride of Mississippi Marching Band during halftime at the USM versus Memphis State football game. Peters has consistently written some of the top country songs including "Kiss An Angel Good Morning" and "Before The Next Teardrop Falls."

## Griff Broadens

NASHVILLE—Ray Griff is aiming his publishing operations into some new directions, effective Jan. 1. The Capitol Records artist-writer-producer-publisher notes that his three publishing companies—Blue Echo Music, Blue Melody Music and Blue Band Music—will be exclusively represented and administered by Jasmine Music. Jasmine's Los Angeles office is directed by Dude McLean and Rick Joseph, and its Nashville office is headed by Jerry Green.

## 2 Labels Signed

NASHVILLE—Rising Star Records of Nashville and Denim Records of Doylestown, Pa. are the newest members of the Independent Label Assn., which is designed to unite and promote independent labels' contributions to the music industry.

## Montgomery U.K.

NASHVILLE—Melba Montgomery, United Artists recording artist, has signed a contract with Mervyn Conn Promotions, Ltd. of London for a 28-day tour of the U.K., also headlining George Hamilton IV, beginning Feb. 17.

Larry Wilt, president of Larry Wilt & Associates, representing agency for Montgomery, handled the contract negotiations for the tour.

## Gateley On Own

NASHVILLE—Jimmy Gateley will be leaving the Bill Anderson show Jan. 15 to put together his own club and concert act. With the Anderson show for 12 years, Gateley opened the show and played guitar in the Po' Boys band. Anderson and David Byrd will continue to produce Gateley's ABC/Dot records.

## Spears To Germany

NASHVILLE—Billie Jo Spears has jetted to Munich, Germany, to tape "Disco," the popular European television show with an estimated audience of 22 million. It's the first appearance by an American female country artist on the show. The United Artists recording star is slated to return overseas for the Wembley Festival in England, Sweden and Finland in April.

# RIEXX

## TWO LESS LONELY PEOPLE

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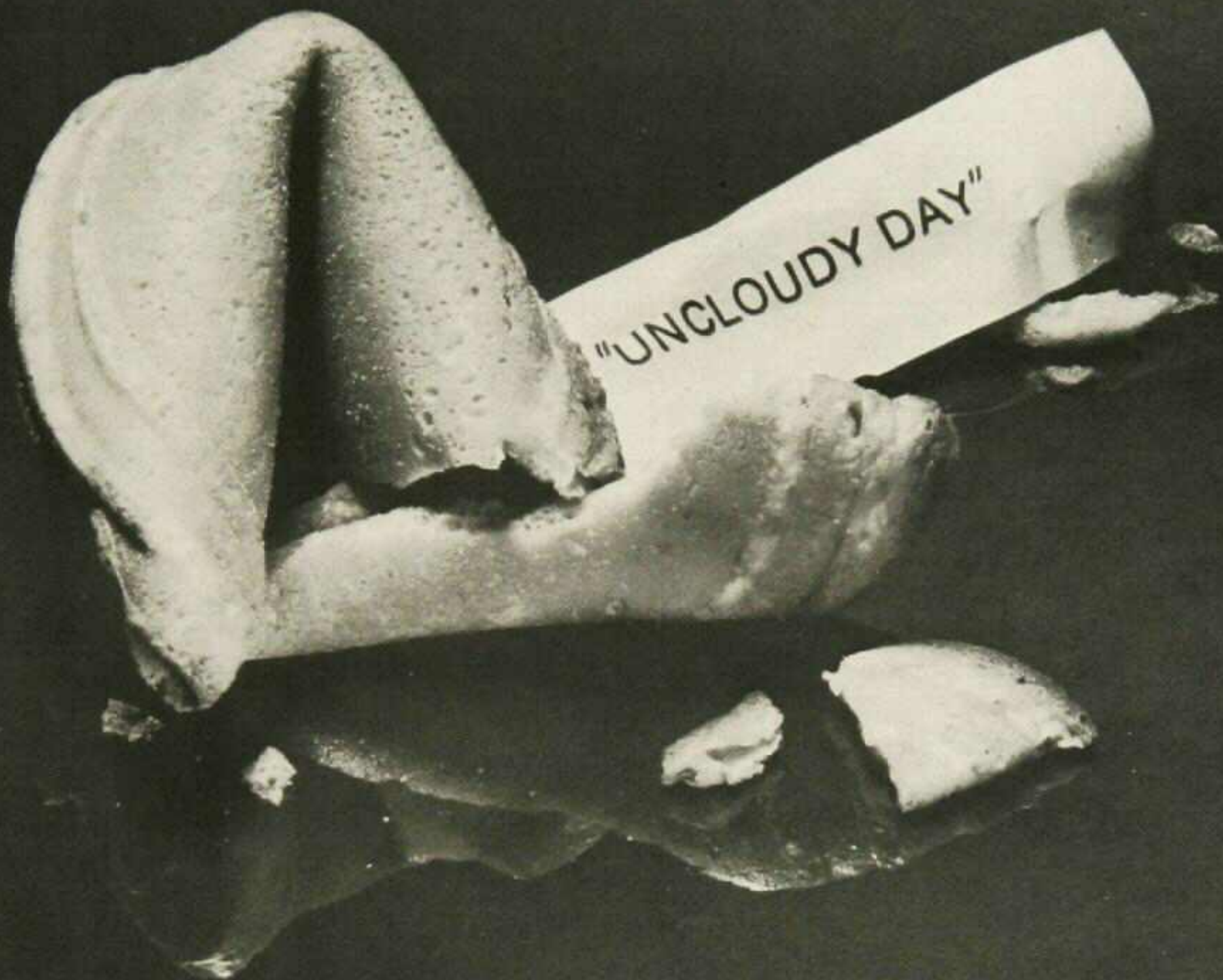
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Main chart table with columns: This Week, Last Week, Weeks on Chart, TITLE-Artist, and STAR PERFORMER. It lists 100 country singles with their chart positions and artists.



Representation: Neil C. Reshen.

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### Major Revamp At Word Office

NASHVILLE—Word Records plans to expand its repertoire and make important structural changes, according to Jarrell McCracken, president of Word, Inc. in Waco, Tex.

Kurt Kaiser, vice president, is diverting his Word Records administrative duties to concentrate on pursuing new music concepts within the Word framework.

Buddy Huey has been appointed head of Word-Myrrh Records, and he has signed pop artists B.J. Thomas and Michael O'Martian to Word. The label claims a roster that includes Anita Bryant, Carol Lawrence, Ray Price and Evie.

### Country On National TV

Continued from page 40

believe that agencies should book dates so their artists can be on the West Coast frequently and on the East Coast at least once a year. "If they come to the Coast they're available for 'Dinah,' Merv, the 'Tonight Show' and a host of variety and news programs. Even if they're not bookable right away, being in the area gives people an opportunity to get them introduced to the talent coordinators of each show."

Paul Block, talent coordinator with the "Tonight Show" agrees with the logistical problems involved in getting country entertainment on the NBC show. "Musically speaking, when we hire straight music people to do the show there's a logistical need for that person to be in our area whenever we need them and usually country people are not in L.A. They're in Nashville or Texas or somewhere else. So when we're looking for a singer at the last minute it's usually someone who lives here or is at least in this area quite frequently. The country singer geographically may suffer just because he's not here when we need him."

"We try hard to balance our shows, so we don't put conflicting people on, and we try to get a variety on every show. Hoyt Axton is a frequent guest on our show and receives good response. We've used Freddy Fender, Minnie Pearl, Loretta Lynn, Mac Davis and Roger Miller among others. We're open to every form of entertainment equally and we get as much favorable response from country entertainers as

we get from any other sort of entertainer—and that is considerable."

Block points to the inroads Mel Tillis has made on the "Tonight Show." "Someone who can communicate with the audience, as well as sing, is where it's at. He's got a good sense of humor, he has fun on our show and he gives our audience fun. That's what we look for more than anything else."

Tillis feels that television has made major steps in his career. "It's a whole new ballgame and it's been so helpful in my career. I would say about 75% of my popularity now comes from my tv audience," Tillis remarks. "I can go on Merv Griffin, Mike Douglas, Dinah or the 'Tonight Show' and 15 million see me."

"All the radio stations that are changing from pop to country formats stirred the initial interest that the tv people are taking note of," Tillis claims. "Once people are exposed to our music they like it and support it. The tv people realized that this was an area they hadn't even touched and that there are country artists that can do something besides sing their latest hits. They can do comedy, they can act and they can host shows."

The momentum will grow, Tillis feels. He's recently finished tapings for the "Merv Griffin Show" and "Dinah!" and in December he'll be taping "Match Game" and "Hollywood Squares." The importance of tv exposure has impressed Tillis, who is now playing hotels and clubs that previously booked very little, if any, country entertainment. "I've been booked at the Fontainebleau in Miami Beach, the Latin Casino in Cherry Hill, N.J., Mill Run Dinner Theatre in Chicago and a theatre in the round in Massachusetts. Tv has gained me an audience that would have taken years to get otherwise."

"Mel Tillis can be on any show he wants on the strength of being a country artist—that's a major breakthrough for us," Lynn Anderson, a trailblazer for Nashville television stars, points out.

"Country music has improved, the producers have become aware of its mass appeal and the audiences like us better than they used to," Anderson summarizes. "When I was singing on the 'Lawrence Welk Show' 10 years ago, my one country song was the only country music on network television. That was after the coming and going of the 'Jimmy Dean Show' and shows with Tennessee Ernie Ford. There just wasn't any country music on television."

Anderson discovered what she terms "real snobbery" when her song "Rose Garden" hit. "We had tried to get on some of the major network shows when the song was on the country charts—and, honestly, we had some doors slammed."

"All of a sudden when it hit the pop charts, there was an amazing metamorphosis. One week they wouldn't allow me on because I was a country artist. The next week the song hit the pop charts, and they called me. The same show, same person, same song, same everything. But when you had the aura of country removed and the pop label put on, then you were acceptable. I don't think that's necessary any more."

A veteran of countless network tv shows, including the "Tonight Show," "Kraft Music Hall," "Ed Sullivan Show," "Dean Martin Show," "Midnight Special," and specials with Wayne Newton and Tom Jones, Anderson believes the advance of Nashville and country artists on network tv has resulted because of a two-way educational process.

# Billboard Hot Country LPs

Billboard SPECIAL SURVEY  
For Week Ending 12/11/76

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This Week	Last Week	Weeks on Chart	TITLE—Artist, Label & Number (Distributing Label)
1	2	7	SOMEBODY SOMEWHERE—Loretta Lynn, MCA 2228
2	3	22	ARE YOU READY FOR THE COUNTRY—Waylon Jennings, RCA APL1-1816
3	1	9	THE TROUBLEMAKER—Willie Nelson, Lone Star KC 34112 (Columbia)
4	4	8	IF YOU'RE EVER IN TEXAS—Freddy Fender, ABC/Dot D05D 2061
5	6	9	YOU AND ME—Tammy Wynette, Epic KE 34285
★	10	5	THE BEST OF CHARLEY PRIDE, Vol. III, RCA APL1-2023
★	9	4	DON'T STOP BELIEVIN'—Olivia Newton-John, MCA 2223
★	12	7	TONIGHT! AT THE CAPRI LOUNGE—Mary Kay Place (As Loretta Hagers), Columbia PC 34353
★	28	2	GREATEST HITS VOL. III—Conway Twitty, MCA 2235
★	16	3	GILLEY'S SMOKIN'—Mickey Gilley, Playboy PB 415
★	11	8	MAGNIFICENT MUSIC MACHINE—Tom T. Hall, Mercury SRM-1-1111 (Phonogram)
★	12	9	ALONE AGAIN—George Jones, Epic KE 34290
★	13	5	DAVE & SUGAR, RCA APL1-1818
★	19	14	CRYSTAL—Crystal Gayle, United Artists UA-LA614-G
★	NEW ENTRY		RONNIE MILSAP LIVE, RCA APL1-2043
★	16	8	REFLECTING—Johnny Rodriguez, Mercury SRM-1-1110 (Phonogram)
★	17	4	THE BEST OF GLEN CAMPBELL, Capitol ST 11577
★	18	7	HERE'S SOME LOVE—Tanya Tucker, MCA 2213
★	19	14	EL PASO CITY—Marty Robbins, Columbia KC-34303
★	20	8	ALL I CAN DO—Dolly Parton, RCA APL1-1665
★	21	15	GOLDEN RING—George Jones & Tammy Wynette, Epic KE-34291
★	22	3	CRASH—Billy Crash Craddock, ABC/Dot D05D 2063
★	23	17	LOVE REVIVAL—Mel Tillis, MCA 2204
★	24	27	COUNTRY CLASS—Jerry Lee Lewis, Mercury SRM-1-1109 (Phonogram)
★	25	24	HASTEN DOWN THE WIND—Linda Ronstadt, Asylum TE-1072
★	NEW ENTRY		I DON'T WANT TO HAVE TO MARRY YOU—Jim Ed Brown & Helen Cornelius, RCA APL1-2024
★	27	21	SOLITARY MAN—T.G. Shepard, Hitville H6-40451 (Motown)
★	28	25	20-20 VISION—Ronnie Milsap, RCA APL1-1666
★	29	26	DOIN' WHAT I FEEL—Harvel Felts, ABC/Dot D05D 2065
★	30	23	HERE I AM DRUNK AGAIN—Moe Bandy, Columbia KC 34285
★	31	22	THE WINNER AND OTHER LOSERS—Bobby Bare, RCA APL1-1786
★	32	34	PEANUTS AND DIAMONDS AND OTHER JEWELS—Bill Anderson, MCA 2205
★	33	37	KENNY ROGERS, United Artists UA-LA689-G
★	34	31	SPIRIT—John Denver, RCA APL1 1694
★	35	32	UNITED TALENT—Loretta Lynn & Conway Twitty, MCA 2205
★	NEW ENTRY		HIGH LONESOME—Charlie Daniels Band, Epic PE 34377
★	37	33	I DON'T WANT TO TALK IT OVER ANYMORE—Connie Smith, Columbia KC 34270
★	NEW ENTRY		AFTER THE STORM—Wynn Stewart, Playboy PB 416
★	39	42	TEXAS RED—Red Steagall, ABC/Dot D05D 2068
★	40	40	11 MONTHS AND 29 DAYS—Johnny Paycheck, Epic KE 33943
★	41	41	THE BEST OF RAY PRICE, Columbia KC 34160
★	NEW ENTRY		L.A. SESSIONS—Brenda Lee, MCA 2233
★	43	46	SOMEBODY LOVES YOU—Crystal Gayle, United Artists UA-LA 543-G
★	44	43	ELITE HOTEL—Emmylou Harris, Reprise 2236 (Warner Bros.)
★	NEW ENTRY		COWBOY HALL OF FAME—Gene Autry, Republic/RODA 6012
★	46	47	I'M NOT EASY—Billie Jo Spears, United Artists UA-LA684-G
★	47	35	DIAMOND IN THE ROUGH—Jessi Colter, Capitol ST 11543
★	48	30	TEN SONGS ABOUT HER—Joe Stampley, Epic KE 34356
★	49	36	24 GREATEST HITS—Hank Williams, Sr., MGM SE 4755 (Polydor)
★	50	38	HOMEMADE LOVE—Tom Bresh, Fair FL-1000

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Anderson also points out that today's country music "is not the same music that people called country 10 to 15 years ago when it wasn't ready."

(Continued on page 53)

### NEW RELEASES FOR 1977

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## A STRUGGLE FOR SEGAL

## Chi's Jazz Showcase Hangs On

By ALAN PENCHANSKY

CHICAGO—The Jazz Showcase, "Chicago's only full-time jazz room," is "holding on," reports Joe Segal, veteran jazz promoter here who books and manages entertainment for 180-seat room.

While the audience for jazz here is growing, Siegel, says, it is not growing in proportion to the number of clubs now presenting jazz, and "each week is touch and go" for the Rush St. club.

Also, Segal notes, the "growth hasn't been that much in the path of what I call real jazz."

Segal excludes electronic and rock-fusion music from the real jazz category, and does not book these idioms. His slate through mid-December has included Woody Shaw and Louis Hayes Quintet (17-21), Sun Ra (24-28), Phineas Newborn, Jr. (1-5) and

Rhasahn Roland Kirk (8-12). The acts play Wednesdays through Sundays. Admission is \$5, rising to \$6 for "big bands and special attractions," and there is a two-drink minimum.

"It really depends upon who has the strongest act in town," Segal continues about the elements of a week's success. "People don't bounce from one club to another like they used to, they go for the one act they most want to see.

"It's also a little rough because the price of artists continually rises, mostly because of transportation costs," Segal observes. He says the presence now of five other clubs in his area booking jazz also has raised the stakes.

"To a certain degree," Segal says he is aided in negotiations by his

25 year commitment to jazz musicians and to the Chicago jazz scene. "But if the act has signed with an agent, the agent is going to go where there is more money," Segal notes.

He says bookings cost no less than \$2,500, and that most are between the \$4,000 and \$5,000 mark.

Segal promotes his attractions with advertisements in local papers and on WBEE, a jazz station that reaches Chicago from nearby Hammond, Ind. He sends postcard detailing itineraries to a regular list of patrons, and erects posters from Evanston in the north to 87th St. south, placing particular emphasis on campuses. The club offers a discount to students and musicians on Wednesdays, Thursdays and Sundays.

## Rare Cole Trio Transcriptions Issued

By DAVE DEXTER JR.

LOS ANGELES—More than three years of almost constant effort in obtaining clearances bore fruit this week when George Garabedian released 22 rare King Cole Trio jazz tracks on his Mark 56 label in suburban Anaheim.

"Cole cut the tracks on 16-inch acetate disk masters in the early '40s for C. P. MacGregor's transcription

service in Los Angeles," notes Garabedian.

"The transcriptions were played on radio stations, but never appeared on records. They reflect a side of Nat Cole which many of his fans have never heard."

Oscar Moore, electric guitar, and Wesley Prince, acoustic bass, formed the trio with Cole. The group made

numerous records for Decca and Capitol before Cole stepped out to seek success as a solo song stylist.

Garabedian worked week after week, month after month, before he succeeded in acquiring permission from Mildred MacGregor, the late Chick MacGregor's widow; Maria Cole, Nat's widow, who now lives in New England; Capitol Records, to whom Cole was under contract from 1943 until he died in 1965, and AFM Local 47 here.

"We are not sure that Cole was under contract to Capitol when he made the MacGregor masters," says Garabedian, "but to avoid possible litigation we worked out a contractual agreement with Capitol's legal department."

There are several titles on the Mark 56 double LP which Cole, Moore and Prince duplicated for Capitol including "On The Sunny Side Of The Street," "Too Marvelous For Words," "Back Home In Indiana" and "After You've Gone" and, oddly enough, they were recorded for the label at MacGregor's studios—but at a different time.

Garabedian, a one-time musician, specializes in LPs featuring old radio broadcasts. But like Cole's Hines-influenced piano, there's considerable jazz in his catalog of some 400 titles.

## Federal Grant To Chi Jazz Educator

CHICAGO—A federal agency fellowship grant has been awarded to a jazz composer/educator here for a series of compositions combining classical and jazz idioms.

The grant, from the National Endowment For the Arts, to Dr. Warrick Carter, a professor of music at Governors State Univ. in suburban Park Forest South, supports the commission of three works to be scored for chamber orchestra and jazz ensemble. The works are scheduled to be performed here in May, as part of the Chicago Park District's summer concert series, by the Chicago Chamber Orchestra and All God's Children, the latter a jazz ensemble based at Governors State.

Dr. Carter, who directs the jazz education program at the university, recently was named secretary/treasurer of the National Assn. of Jazz Educators.

## Jazz Beat

LOS ANGELES—Jack Daugherty, the producer who helped the Carpenters get a rash of pop hits, has cut a big band jazz LP for Montre Records titled "The Jack Daugherty Orchestra/Carmel By The Sea." Daugherty now lives in the Carmel, Calif., area. Daugherty and his band play Donte's in North Hollywood, Calif. Friday and Saturday (26-27).

Sue Raney, the gal who got Nat Cole's label off in the early 1960s, just did a date at Donte's with the Dave Frishberg quartet.

Lou Levy's got a new touring package, "Cavalcade Of Guitars" featuring Herb Ellis, Tal Farlow, Joe Pass, Les Paul, Bucky Pizzarelli, Howard Roberts, representing jazz and on steel guitar five noted pickers. The backup section consists of Louis Bellson, Slam Stewart and John Gore on saxophone. The package was slated for recording by United Artists Nov. 16 in the Longhorn Ballroom in Dallas.

Levy claims this is the first time that jazz guitar greats have met head on with super steel guitar players. Les Paul was slated to produce the LP. Levy says he's booked the package into Radio City Music Hall via Sid Bernstein next February.

Mike Bloom of KNDI, Honolulu, writes that his station has expanded its jazz programming to now include 20 hours of the music weekly. "Our programming includes dixieland, big band and progressive music," he writes. "The jazz au-

dience in Hawaii is ever growing and other stations in the area are jumping on the bandwagon."

Concord Jazz will have its largest release in its short history with seven new titles by Louis Bellson, Bill Berry's band, Bob Wilbur and Kenny Davern, Shelly Manne and his group, a guitar compilation featuring Charlie Byrd, Barney Kessel and Herb Ellis plus Plas Johnson and pianist Ross Tompkins (of the Doc Severinsen band).

Detroit drummer Bert Myrick will be joining Earl Klugh's group when it plays the Keyboard Lounge in Detroit and then tour Europe with Klugh. . . . Gene May's Dixieland Rhythm Kings will do a Coast tour in January. Next month the two-beat band plays the Manassas (Ohio) Jazz Festival Dec. 3-5. . . . Roy Ayers and Ubiquity play the Paramount Northwest in Seattle Saturday (27). . . . Auracle, a new crossover jazz/rock band has been formed consisting of Rick Braun, trumpet, Steve Rehbein, vibes, Bill Staebell, electric bass; Steve Kujala, reeds; John Serry, keyboards, and Ron Wagner, drums. Band is handled by James Di Pasquale and Great Restraint Music out of L.A. . . . vocalist Johnny Hartman working Michael's Pub in Manhattan.

Harry Edison and Kim Richmond are co-billed at a free concert Sunday afternoon (28) at the Ambassador Auditorium, Pasadena, Calif., sponsored by local 47, AFM. . . . Jim Lowe Trio is working Thursday evenings at Amandides in the North Beach section of San Francisco.

Keith Jarrett's next ABC/Impulse LP will have Dewey Redman, Charlie Haden, Paul Motian and Guilherme Franco. Other forthcoming Impulse LPs will showcase John Handy, B.B. King, Sonny Criss and Jimmy Ponder. Muse just released a Criss LP, "Out Of Nowhere" which includes Dolo Coker, Larry Gales and Jimmie Smith. . . . Ron Carter and Al Foster backup Horace Silver's forthcoming Blue Note LP. . . . Willie Bobo has cut an LP for Blue Note. The conga man is ever present in the L.A. area working all sorts of clubs.

Pablo has released 77 LPs thus far including 13 on which Oscar Peterson either stars or is a featured player. Eight are by Joe Pass in either starring or support roles. . . . The first seven reissues from Mercury on its EmArcy series are by Gene Ammons, Cannonball Adderley, Maynard Ferguson, Clifford Brown, Oscar Peterson, Buddy Rich and Dinah Washington.

Send items for Jazz Beat to Billboard, 9000 Sunset Blvd., Los Angeles, Calif. 90069.

## Billboard Best Selling Jazz LPs

This Week	Last Report	Weeks on Chart	TITLE Artist, Label & Number (Distributing Label)
1	2	37	<b>BREEZIN</b> George Benson, Warner Bros. BS 2919
2	1	11	<b>I HEARD THAT!! THE MUSICAL WORLD OF QUINCY JONES</b> A&M SP 3705
3	5	9	<b>BENSON &amp; FARRELL</b> CTI 6069
4	6	5	<b>ROMEO &amp; JULIET</b> Hubert Laws, Columbia PC 34330
5	3	15	<b>SECRETS</b> Herbie Hancock, Columbia PC 34280
6	15	5	<b>MAIN SQUEEZE</b> Chuck Mangione, A&M SP 4612
7	11	15	<b>SCHOOL DAYS</b> Stanley Clarke, Nemperor NE 439 (Atlantic)
8	10	5	<b>LIVING INSIDE YOUR WORLD</b> Earl Klugh, Blue Note BN-LA667-G (United Artists)
9	4	15	<b>BAREFOOT BALLET</b> John Klemmer, ABC ABCD 950
10	30	3	<b>THE MAN WITH THE SAD FACE</b> Stanley Turrentine, Fantasy F 9519
11	8	11	<b>CALIENTI</b> Gato Barbieri, A&M SP 4597
12	7	31	<b>YOU ARE MY STARSHIP</b> Norman Connors, Buddah BDS 5655
13	25	3	<b>IMAGINARY VOYAGE</b> Jean-Luc Ponty, Atlantic SD 18195
14	18	5	<b>PORGY &amp; BESS</b> Ray Charles & Cleo Laine, RCA CPL2-1839
15	9	9	<b>"LIVE" ON TOUR IN EUROPE</b> Billy Cobham/George Duke Band, Atlantic SD 18194
16	17	3	<b>IT LOOKS LIKE SNOW</b> Phoebe Snow, Columbia PC 34387
17	12	27	<b>BOB JAMES THREE</b> CTI 6063
18	<b>NEW ENTRY</b>		<b>UNFINISHED BUSINESS</b> Blackbyrds, Fantasy F 9518
19	13	9	<b>VERY TOGETHER</b> Deodato, MCA 2219
20	14	19	<b>EVERYBODY LOVES THE SUNSHINE</b> Roy Ayers Ubiquity, Polydor PD-1-6070
21	21	17	<b>GLOW</b> Al Jarreau, Reprise MS 2248 (Warner Bros.)
22	16	9	<b>500 MILES HIGH AT MONTREUX</b> Flora Purim, Milestone M 9070 (Fantasy)
23	32	3	<b>BLUE BENSON</b> George Benson, Polydor PD-1-6084
24	24	17	<b>WINDJAMMER</b> Freddie Hubbard, Columbia PC 34166
25	20	5	<b>IT'S YOUR WORLD</b> Gil Scott-Heron & Brian Jackson, Arista AL 5001
26	31	5	<b>PORGY &amp; BESS</b> Oscar Peterson & Joe Pass, Pablo 2310.779 (RCA)
27	28	3	<b>DONALD BYRD'S BEST</b> Blue Note BN-LA700-G (United Artists)
28	29	5	<b>STUFF</b> Warner Bros. BS 2968
29	27	31	<b>HARD WORK</b> John Handy, ABC/Impulse ASD 9314
30	<b>NEW ENTRY</b>		<b>RENAISSANCE</b> Lonnie Liston Smith & The Cosmic Echoes, RCA APL1-1822
31	23	58	<b>TOUCH</b> John Klemmer, ABC ABCD 922
32	<b>NEW ENTRY</b>		<b>LIBERATED FANTASY</b> George Duke, BASF/MPS MC 22835
33	38	5	<b>LOVE &amp; SUNSHINE</b> Monty Alexander, BASF/MPS MC 22620
34	36	5	<b>CELEBRATION</b> Karma, Horizon SP 713 (A&M)
35	19	13	<b>SOUND OF THE DRUM</b> Ralph MacDonald, Marlin 2202 (TK)
36	<b>NEW ENTRY</b>		<b>THE BEST OF THE CRUSADERS</b> ABC/Blue Thumb BTSY 6027/2
37	37	3	<b>SHADOW PLAY</b> L.A. Express, Caribou PZ 34355 (Epic)
38	<b>NEW ENTRY</b>		<b>PREMONITION</b> Jon Lucien, Columbia PC 34255
39	22	5	<b>BOBBI HUMPHREY'S BEST</b> Blue Note BN-LA699-G (United Artists)
40	<b>NEW ENTRY</b>		<b>I TOLD YOU SO</b> Count Basie, Pablo 2310.767 (RCA)

# BASF Grip On Music Relaxing

• Continued from page 6

embark on a joint venture with another record company, but this plan was rejected in favor of a straight deal to sell off the entire music division. At the time of the statement, BASF had already terminated its pressing and distribution deal in the U.K. with Decca and had closed the London office of its music division.

Negotiations were started with another U.K. company to handle BASF product but no conclusion was reached until the whole question of BASF's future involvement in the international music industry was resolved.

In Germany, discussions have been protracted because of contractual complications with some of the major BASF artists. The company lawyers have been grappling with the problems of reconciling third party labels and their artists to the transfer of all existing contracts to another company.

Meanwhile, foreign offices of BASF's music division are gradually being wound down. No further local production is being undertaken and in some cases masters and artist contracts are being taken over by other companies. EMI-Bovema in Holland has, for instance, acquired one or two artists and about 50 masters from the Dutch BASF company.

In the U.K., Decca stocks of some 70,000 albums and tapes have been acquired by the Midland Record Company. Included are some 35,000 classical, MOR and pop albums;

20,000 MPS jazz albums (embracing around 40 titles), and 15,000 pop and jazz cassettes, plus an additional 2,000 direct imports.

A further 4,000 German-pressed MPS albums, imported direct by Selecta, Decca's distribution company, have been acquired for U.K. distribution by Continental Record Distributors. All the material is current catalog product and will be marketed as such.

Audiofidelity Enterprises, BASF's licensee in the U.S. is continuing to release product and says it still has two years to run on its current agreement, with new titles already committed (see separate story). Additional BASF material is being imported in the States.

The Dutch branch of BASF's mu-

sic division closes at the end of December. According to W.J.L. van Woerkem, managing director of the audiovisual department of BASF Holland, new jobs have been found for the 15 employees. Some will be transferred to other divisions, such as tapes and chemicals.

Bert Vegter, head of the promotion department for BASF for three years, is joining CBS Holland as product manager.

According to NVPI, the Dutch phonographic industry organization, the music division of BASF Holland, founded five years ago, had a market share there of between 4% and 5%. As a consequence of EMI's acquisition of BASF masters, the recordings of cabaret artist Henk Elsink are now distributed by EMI-Bovema.

Associate EMI company Delta now has the rights to release records by former BASF acts like the Kilima Hawaiians, accordionist Jan Gorissen, keyboard player Tony Eyk and violinist Frans Poptie.

The Tumbleweeds, top Dutch country group, has formed its own Doina label and has a worldwide distribution deal with Polydor. Soul act Tony Sherman and the Sherman Brothers have signed to Basart, as has singer Mike Rondell. Singer Marc Winter has acquired his own masters from BASF Holland and is negotiating a distribution deal.

Production company Mill Music, set up a year ago by Dutch radio and tv presenter Eddy Becker, which had a distribution deal with BASF, has now signed for two years with EMI-Bovema.

The U.K. record label Transatlantic, formerly represented in Holland by BASF, is now handled by Negram.

The giant BASF combine made its entry into the record business in 1971 but constantly failed in its bid to generate the kind of profitability that directors regard as essential. Music business turnover in 1975 was around 30 million marks (\$75 million), compared with total turnover of 20 billion marks.

## Singapore Firm Launches Label In Great Britain

LONDON—Singapore Baal Records, one of the Far East's major disk distributors, has set up its own label in Britain and signed a deal with Pye for manufacturing and marketing.

Initial product comprises four singles, including an English version of the European hit "Western Shore," and four albums.

Looking after administration and finance is Colin Brain, a newcomer to the music business, who met Baal chief Balam Shotam through his travel firm Renown. Baal and Renown have offices in the same London building and plans for the U.K. launch have been under consideration since mid-1975.

Promotion is handled by former EMI executive Dave Brown, who says a music publishing deal for the U.K. is also being set. He adds that music policy will lean towards easy listening and a key a&r figure is singer-composer-arranger Jeremiah Star, who has recorded "Western Shore."

One of the projected albums showcases the October Cherries, a Singapore-based group which recorded in Holland, a cosmopolitan mix which, says Brain, is characteristic of most of Baal's artists.

DECEMBER 11, 1976, BILLBOARD

## Germans Fear Overkill On Radio, TV Promotions

HAMBURG—In Germany some 50 albums have been given a promotional buildup through television and radio promotion. But now there are industry fears that the consumer is getting tired of the barrage of publicity for this product area.

Rainer Schmidt-Walk, marketing manager of Deutsche Grammophon Gesellschaft, believes it is more a case of the novelty impact of tv advertising evening out. He says: "In the Germany industry, for the August-December period there have been some 12-15 albums in the tv promotion field. This is approximately one-third more than we had during the same period of 1975.

"Our view is that the market for this sort of product has not grown to that extent. Competitors now have to share in the same quantity of buy-

ing potential. As they bring out more and more product they inevitably end up with smaller individual sales.

"However, that is a natural development of a stabilizing market. As far as sales are concerned, we're down from the phenomenal figures of a million-plus early in 1975, say for K-Tel's "Dynamite," to an average of 500,000-600,000.

"That is not to suggest that tv records are in danger of dying off. The customer's enthusiasm has developed into the normal attitude he has towards any tv-advertised product. TV-promoted records will only survive this development and the competition they face if companies can maintain unique release concepts."

DGG, in 1975, had two tv-advertised promotions, producing sales of 1.2 million. In 1976, it has launched four campaigns and sold 1.6 million—two compilations of chart hits, one oldies and one classical.

Schmidt-Walk says precise research is carried out prior to each tv promotion by the booking agency LINTAS. Media strategy is planned from that research, but on average 40% would be spent on radio and 60% on tv.

As to the future of tv-promoted campaigns, Schmidt-Walk says: "Everything hinges on the creativity of the producers involved. Big increase of turnover will not be possible but it would be unwise to opt out of this steadily stabilizing market. Certainly DGG will again be involved through 1977."

## Christmas Rush Spurs Discounts By U.K. Chains

LONDON—Christmas competition is heating up in the record trade here with one of the multiples discounting the latest albums by Abba and Gladys Knight by as much as \$1.24.

There has been news, too, of a Midlands branch of the Comet chain selling Led Zeppelin's two-record package "The Song Remains The Same" for less than the trade price, though this "mistake has apparently been corrected.

The Comet incident was sparked when retailer Robert Lynex of Raven Records, near Birmingham, noticed the local Comet Store, a mile from his shop, was selling the Zeppelin release for \$5.03. The twin-disk recommended retail price is \$9.06 and the dealer price \$5.59, plus Value Added Tax.

Lynex contacted the Music Trades Association whose representative was told by Comet management that there had been "a miscalculation" and that the price would be rectified. Says Lynex: "Though Comet is now selling at a higher price, the damage is already done. I have a shelf-load of Zeppelin albums which I just can't sell."

The Abba and Gladys Knight discount is offered by Boots and runs until the end of the year. Other dealers are slashing more from Abba's "Arrival" LP, but the Boots move represents the largest discount that one of the country's major multiples, with disk departments in over 200 branches, has offered on a new, single album by a top chart name.

Boots has done well recently, its latest figures showing an 18.5% upturn in overall U.K. retail sales which, after inflation, translates into a real growth of 5% plus, and is anxious to attract more record buyers. Its disk departments have offered 99 cents off a number of chart albums for quite a while, with \$1.65 off double albums like "The Song Remains The Same," Elton John's "Blue Moves" and "Peter Frampton Comes Alive."

The multiple has also discounted Stevie Wonder's "Songs In The Key Of Life" by a dramatic \$2.48. But despite Boots' moves, other chains such as Woolworths (800 branches selling records), Smiths (170-plus) and Menzies (around 70) are holding discounts at 99 cents for selected single albums and \$1.65 for various doubles, with equivalent savings on tape.

## U.K. ROYALTY FRACAS

# Songwriter Earnings Outpace Mfr. Profits, Tribunal Told

By TERRI ANDERSON

LONDON—The earnings of copyright owners—both songwriters and publishers—have increased more in the last 10 years than record manufacturers' profits.

That was the essence of a claim made by the British Phonographic Industry in statements to the public tribunal here looking into the Record Royalty Revision Association's application for a rise in the 6¼% mechanical copyright rate.

Roger Parker, for the BPI, said statistics showed that the aggregate amount paid to the copyright owners by way of royalties had increased to a greater extent than gross profit margins (or net profits) of the record companies, expressed in terms of real value.

Referring to previous evidence, he said the RRRRA had correctly stated that artists' royalty percentages had gone up much more than that of writers, but it had to be remembered that copyright owners reap the benefit of the payments to artists because they are all reflected in the selling price of records. Mechanical royalties are calculated on that price.

He also pointed out that today's more elaborate packaging and presentation of records was an important part of marketing success, but was also very expensive.

Parker had earlier made the point,

## Arista Names Hall

NEW YORK—Mafalda Hall has been promoted to director of international operations for Arista Records, headquartered in London. She was formerly international manager of the company's British affiliate.

on the question of the artist's value to a record as against that of the writer: "The draw is the star. That is what earns the copyright owner his revenue. The song is important, but it is the star who makes the sales."

He recalled that RRRRA witness songwriter Tony Hatch had admitted that he would prefer to earn 3% and have Elton John record one of his songs than earn 6¼% and have it sung by a relative unknown. Hatch had described himself as "a reasonably successful" writer, with his total earnings from "Downtown" at around \$220,000 over 10 years, but that of the thousands of songs written only about 1% became records. The cost to the record companies of producing numerous singles failures was small compared with the profits they earned from one world-wide hit, he said.

Refuting an RRRRA claim that the cost question is not relevant to the fairness of the mechanical royalty rate, Parker said it did have to be considered. Writers and publishers had relatively small overheads and employed very little labor. But costs rose considerably at the recording stage, and at the labor intensive manufacturing end of the process were highest of all, Parker maintained.

And, he said, the trade margin had to be maintained to allow the independent dealer, who carried more varied stock than the big discount multiples, to stay in business and compete.

He said the tribunal could, if it wished, recommend different statutory rates or minimum royalties for different categories of recorded music. Both the BPI and the RRRRA,

however, agree that to categorize would be almost impossible, other than perhaps to have different rates for tape and records.

The BPI would proceed, he said, on the assumption that the inquiry was trying to find one rate and one minimum for all. The minimum tended to come into operation on a compilation of past hits, with high sales potential, sold as a low price album.

Parker said the idea that room could be left for negotiation on the minimum is unreal because it could mean consulting 12 different copyright holders for one compilation.

"What the tribunal has to decide about the present rate is whether it is equitable, and this implies a balance. There must be more than one party involved and all circumstances must be taken into account. If you ignore the public, there can be no point in having a public inquiry."

He said the BPI generally approved of the U.S. Copyright Act approach which refers to "fair return for writers and publishers," but insisted a fair return could not be estimated unless volume of sales is taken into account.

Referring to RRRRA witnesses who suggested that the U.K. came into line with Europe by adopting an 8% rate, Parker said that though those countries used the BIEM contract as a basis there were variations everywhere, but "no doubt their provisions are perfectly fair and equitable in their own territories."

As for the U.S., while it was true there had just been a 37½% increase in the rate, this only brought it up to a point this country had passed years ago.

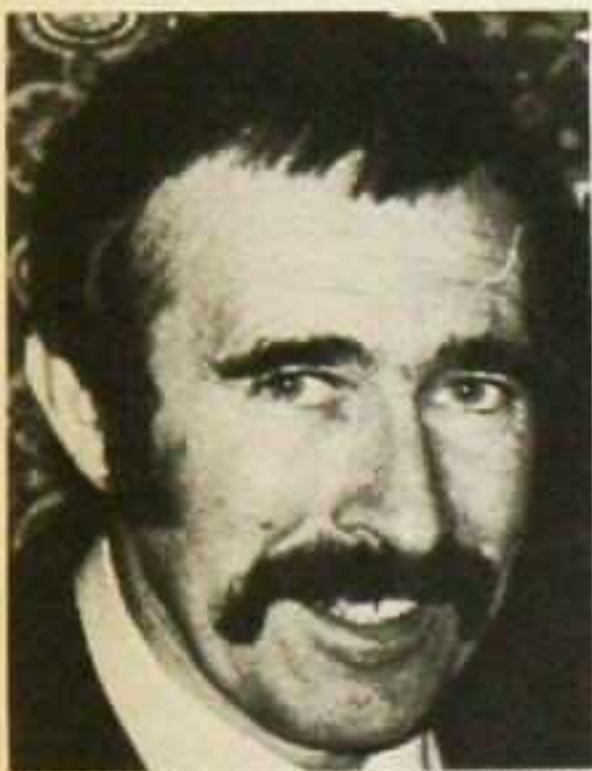
## SEEKS MART SHARE GAIN

## Fruin's New Role At WEA To Fuel Expansion In U.K.

By BRIAN MULLIGAN

LONDON—After a two-year "absence," John Fruin resumes control of a U.K. record company in January when he takes over as managing director of the WEA group of labels.

The decision of the former Polydor managing director to end his two years of "independence," as founder of State Records and director of the deletions firm SR&S, underlines



John Fruin, managing director of WEA-U.K.

and systems are structured to allow for a 5% growth in the company's business and also to service distributed labels. WEA recently renewed its manufacturing agreement with CBS.

The company is also moving to new West End of London offices and the two investments, plus the appointment of Fruin—described by WEA International president Neshi Ertegun as "the best in the British music industry"—combine to make a positive statement of optimism and intent.

Ertegun says: "Obviously we have to promote U.S. catalog, but you can't have a successful U.K. company without talent that sells to the rest of the world and brings income into the U.K. We shall go all out to sign important new British talent."

Fruin's arrival will enable Ertegun to retire as "caretaker" managing director in London to concentrate on his job as head of WEA's fast-growing international disk operation. During Ertegun's 10 months with the U.K. company, which coincided with uniting the WB-Atlantic-Elektra/Asylum labels under one roof, WEA fortunes took an impressive turn for the better. Since April, sales have improved by some 25%.

Ertegun lauded Richard Robinson and Derek Taylor for their contributions as joint deputy managing directors and expects them to "continue as an integral and influential part of the WEA management team."

Fruin says his possibility of returning to a major became serious only a few weeks ago. "I couldn't ignore the offer. I never missed running a major company and the two years I've spent looking in from outside have been the most valuable in 25 years with the record industry."

He severed his connection with State Records, except as a consultant, early this year and has also resigned his directorship of SP&S. But the family link will be maintained. His son Stephen is joining the firm once his general education is completed.

Fruin's early record company affiliation was with EMI, where he served for 20 years before moving over to Polydor in 1969. For a time during his stay with Polydor he was also president of MGM Records in the U.S., running the two companies as an overseas commuter.

## International

## Phonogram Sends Disk Catalog On Italian Tour

MILAN—One problem facing major record companies is that salesmen cannot carry all catalog items when calling on retailers, a factor which often limits sales since dealers want to see even old product before buying.

But Italian Phonogram has a solution with its Expo, a travelling exhibition which has been working for five years now with good results.

Giancarlo Boselli, of the Phonogram sales department, says: "The Expo tours Italy for some 50 days. This fall we reached 19 towns. In major centers it stays for a week, and spends two to four days in smaller areas. The exhibition takes place in hotel lounges and retailers are invited to see the product and listen to records which interest them. They can also buy at special discount."

"Additionally, they can meet and talk freely with area salesmen, company executives and, sometimes, recording artists."

From 1972 to 1975 the Expo toured Italy once a year, in the fall. In 1976 a spring tour was added and future plans are for two a year. The last one was held at Milan's downtown Jolly Hotel, where the lounge was filled with record racks (classical, 60%; foreign pop and jazz 30%; national product, 10%, along with some 300 imported classical and pop albums which dealers could order), plus catalogs, posters, stickers and general promotion material.

Boselli adds: "We also give away some records. But what is most important is that once out of his own shop the retailer shows a much more open-minded attitude. In each town, the Expo attracts around 90% of the local retailers, who take advantage of purchasing at favorable rates."

"During an Expo tour our sales

(Continued on page 49)



IN THE FAMILY—King Carol Gustav of Sweden, left, accepts the first copy of a record produced by Frank Hedman, for the Swedish society Discofil, with songs by a king, queen, prince and two princesses of the Swedish royal family dating to the early 19th Century, performed by the Royal Court singers, including Birgit Nilsson and Nicolai Gedda. From left are the King, Hedman, Hans Ove-Eriksson, general manager of Grammofon AB Elektra, and Court singer Carl-Axel Hallgren.

## SKIM 90% OF SALES

## Southeast Asia Still H(e)aven For Pirates

Continued from page 5

those attending, who came from Hong Kong, Malaysia, Thailand and Korea.

An interim aid, it was felt, would be a policy of simultaneous worldwide release of product by international artists. With original recordings often released in England and the U.S. well in advance of their availability in this area, pirates frequently beat out legitimate local release dates by six or eight weeks.

The serious nature of the issue is underscored by estimates which place 9 out of 10 sales in pirate hands. And in Indonesia and Taiwan pirates are believed to account for up to 99.9% of all sales, says Brown.

A number of local EMI artists sell as many as 30,000 albums in the area, a figure that might well rise to 300,000 units were it not for piracy inroads, claims Brown. "As many as seven or eight different pirate ver-

sions in tape are produced and on sale to the public within five or six days of initial release," he adds.

Artists who fall into this strong selling group are Teresa Carpio and the New Topnotes (Hong Kong), Tracy Huang and Anita Garawak (Singapore), and D.J. Dave and Sharifah Aini (Malaysia).

The "total absence of a singles market" is another consequence of pirate activities, says Brown.

On hand at the meeting here were Neil Sarsfield and Joseph Khoo from Singapore, Paul Ewing and K.K. Wong from Hong Kong, Mike Comerford and Mrs. Beh from Malaysia, Khun Pramahn Soodsakorn from Thailand, and J.S. Sohn, president of Oasis Records, EMI's licensee in Korea.

EMI has pressing and tape duplicating facilities here and in Bangkok, joint ownership of a factory in Kuala Lumpur with Phonogram, and studios here and in Hong Kong.

## EMI Releasing Backing Tracks By Beach Boys

LONDON—EMI is rush-releasing a new Beach Boys' album, but it contains no vocals by the group. Called "Stack O' Tracks," on Capitol, it is made up of 15 Beach Boy backing tracks, including "God Only Knows" and "Sloop John B."

The package is said to date back to 1968 when the quintet was due to deliver a new album to Capitol U.S. Unable to meet the delivery date with fresh material, the group embellished a number of backing tracks and presented them in album form. The album was released in America but, according to Mike Harvey, Capitol U.K. label manager, was deleted within four weeks.

It subsequently became a rarity and copies have changed hands for up to \$150. EMI's decision to make it available here now is partly prompted by the rarity value and also by the success of the tv-promoted "Beach Boys' 20 Golden Greats" LP earlier this year.

## French Sales Jump

PARIS—The latest complete sales figures published by SNEPA, the French record industry association, show that the sale of disks and cassettes at wholesale level last year reached \$216 million against \$175 million in 1974.

The 1976 increase is expected to be well over 20% as against 1975.

www.americanradiohistory.com

## INTL COMPETITION

## Italian &amp; Japanese Songs Yamaha Festival Winners

TOKYO—Top prizes in the 7th annual World Popular Song Festival, sponsored by the Yamaha Music Foundation, went to Italian and Japanese entries, each of whom received \$5,000 in cash, a medallion and a certificate of honor.

"My Love," written by Gino Mescoli and G.M. Long, and sung by Franco & Regina, was the Italian grand prize winner, while a similar accolade was given the Japanese song "Goodbye Morning," penned by Kaoru Nakajima and Mayo Shono, and performed by Sandy.

The three-day festival, supported by the Japanese Ministry of Foreign Affairs, the city government, Japan Air Lines and the Nippon Gakki Li Co., concluded Nov. 21 when 24 finalists from 16 countries were heard.

In all, 1,718 entries were received from 57 countries, from which 33 tunes submitted by 24 countries were selected for participation in the festival. Also included were five grand prize winners in overseas competitions, as well as eight which

won prior awards in Yamaha's domestic popular song contest.

In the semi-finals, Nov. 19 and 20, 45 songs and performances were judged. The entry from the U.S.S.R., "You Don't Go To The Garden In The Autumn," was not heard due to the sudden illness of the performer, Ludmilla Barykina.

Grand prize winners and a number of other performers judged outstanding will now embark on a gala concert tour of five major Japanese cities. Those to be showcased, in addition to the Japanese and Italian winners, are Eva (Brasil), Jigsaw (U.K.), Catherine Ferry and Andre Popp (France), Gianni Morandi (Italy), and Rowena Cortes (Hong Kong).

Twenty of the festival songs are to be released on record in Japan, the majority featuring artists introduced here for the first time.

Next year's festival will also be held in November, again at the Nippon Budokan Hall, seated main floor.

## From The Music Capitals Of The World

## BRUSSELS

Biggest-selling singles here are "Don't Go Breaking My Heart," by Elton John and Kiki Dee, Elizabeth Jerome's "Maladie d'Amour" and "Heaven Must Be Missing An Angel," by Tavares, with evidence that Capitol soul product is becoming more and more important in Belgium through Tavares, the Sylvers and Natalie Cole.

Important album release is Stevie Wonder's double package "Songs In The Key Of Life," but there are signs the public regards it as too expensive. MCA releases spearheaded by the two-record Lynyrd Skynyrd "One More For The Road" set and the soundtrack of "Car Wash" with the music of Norman Whitfield. Big and enthusiastic audience for Kraftwerk here when they received silver disks for sales of "Radio-Activity." Cirque Royal sell-out concert for Patti Smith.

Current WEA releases include "Chanson d'Amour" by Manhattan Transfer; "That'll Be The Day," by Linda Ronstadt; "Still The One" by the Orleans; and Rod Stewart's "Killing Of

George." EMI artist Jesse Green in for a big tour, receiving a silver disk for "Nice And Slow." Larry Coryell pulled around 800 for his Cirque Royal show with Eleventh House.

Elizabeth Jerome in the RTB show "Musique Mosaïque" and Kraftwerk guested in the tv show "Follies." Toots Thielemans on BRTV's "Operation 48.81.00." Success here for Flemish chansonnier Lieven (WEA), with a string of live performances and tv exposure via "Du Set La Queue," "Slalom," and "Dogappel Oogstappel."

Following the hit "002 345 709 That's My Number," Trinity now out with a single "First Of June," and the group is visiting France for tv shows and Germany for a promotion tour. With Dream Express and Two Men Sound, Trinity has to fight it out to represent Belgium in the 1977 Eurovision Song Contest, to be held in the U.K. Barclay group Tangerine Dream touring here, with shows in Brussels, Antwerp and Liege.

(Continued on page 49)



# From The Music Capitals Of The World

Continued from page 48

Antwerp Jazz Club and Pol's in Brussels laid out concerts by a trio comprising tenorist **Illinois Jacquet**, organist **Milt Buckner** and drummer **Sonny Payne**. U.S. singer **Stella Marrs** on a five-week tour of Belgium and Holland, accompanied by altoist **Etienne Verschuere**, pianist **Tony Bauwens**, bassist **Roger Vanhaverbeke** and drummer **Freddy Roger**.

The **Elvin Jones Quartet** with Japanese guitarist **Ryo Kawasaki** and U.S. tenor saxist **Azar Lawrence** in a unique concert at the Hnita Jazz Club in Heist-Op-Den-Berg. Newport Jazz Festival '76 not visiting Belgium, the big organizations who could have booked the package claiming insufficient budgets to meet the cost. Mireille Mathieu released a French version of "Solitario Joe," written by **Daniel Vangarde** and **Jean Kluger**, the original guitar version by **Hugo de Los Montes**.

**Ricky King** (BASF), with a recent hit "Verde" in Germany, releasing a new single, "Slow Love," also by the Kluger/Vangarde team and previously recorded by the **Lovelys**. Three Flemish albums released on the Biram label: **Will Tura's** "No. 14," with more than 15,000 copies sold in three weeks and the single from it, "Denk Je Nog Aan Mij," also a hit. **Marvin's** "Dans Bambino," a Top hit, and **Johan Vermaen's** "Stille Als Refrein," which is getting a lot of air-play.

**Jean Kluger** has completed the new **Black** album "Happy," for international release. New pop group building in Holland and Belgium is **Sail-Joia**, with a first single "I Believe In You," and an album for January. **Anne-Marie Peysson**, French TV personality, has made an album for Kluger, "12 Cookery Recipes With Music," well received here by the press.

JUUL ANTHONISSEN

## OSLO

Fifth album produced by the small Compendium company here features U.S. drummer **Joe Gallivan**, along with **Elton Dean**, **Keith Tippett** and **Hugh Hopper**, and the Norwegian group **Vanessa**, with pianist **Frode Holm**, has also made a new LP for the firm which earlier this year recorded **Karin Krog** and **Archie Shepp**.

The **McCoy Tyner** orchestra was in for a Club 7 concert and other recent jazz visitors include **Gary Burton** and **Raahsan Roland Kirk**. **Rod Stewart** in for full-house concerts, linked with his single "The First Cut Is The Deepest" and album "A Night On The Town." Fifteen new artists presented on an EMI Norway album under the title "Star 76," the artists having been discovered in a talent contest. Promising Norwegian jazz-rock group **Moose Loose** out with album "Transition" (Phonogram). Special EMI promotion for batch of soul albums by **Stevie Wonder**, the **Commodores**, **Temptations**, **Jermaine Jackson**, **Eddie Kendricks**, the **Miracles** and **Tavarez**.

Youth magazine **Det Nye** picked out **Jan Eggum's** "Troubadour" as record of the month, with the artist having earlier been on a concert date with **Leonard Cohen** here. U.S. pianist **Mal Waldron** played at the Mini-Malla, a new club. Big success for the **Christina Reim/Carl Magnus Neumann** Quartet at the Molde Festival and this first-rising jazz group is the subject of a Norwegian TV program, ranging from on-stage to off-stage activities.

**Jon Ebersson**, local guitarist, making an ECM album, with U.K. drummer **Spike Wells** coming in for the sessions with bassist **Ariid Andersen** and pianist **Jon Balke**. ECM also to produce an LP with just two Norwegian drummers, **Paul Thowsen** and **Jon Christensen**. CBS presenting flautist **Hubert Laws** on "Romeo and Juliet," his first record for the company. A.S. Disco offers 24 albums by the **Glenn Miller Band**, plus a collection of Norwegian folk music, released in conjunction with Norwegian Broadcasting and played by various top folk musicians.

RANDI HULTIN

## DUBLIN

A Claddagh Records launching party for new product included **Derek Bell's** album "Carolans (1670-1738)," last of Ireland's harper-composers and this is the only record devoted to his work. Bell

## Disk Catalog

Continued from page 48  
nearly treble in comparison with other times. This, we feel, is proof that this kind of sales promotion satisfies both company and retailer.

spent months having a suitable metal string harp made, resembling the O'flongery harp of 1650 and again it is the first time the instrument has figured on a record.

Bell is also heard on the **Chieftain's** new album "Bonaparte's Retreat," the long title track being a collage by group leader **Paddy Moloney** and the group is joined for the first time by singer **Dolores Keane**. **Bernadette Greevy** is arguably the greatest singer Ireland has produced since **Margaret Burke Sheridan** and her new album is "Bernadette Sings Brahms," the material ranging from serious songs to lullabies. The singer, just back from a Russian tour, has completed a recording of some Bach arias.

Another Claddagh album is "Orcadian Poet **George Mackay Brown** Reads His Poems and A Short Story," the story being "Witch," based on 17th century trials in Orkney. And another LP from the same company is violinist **Sean Keane's** recent release "Gusty's Frolics."

New **Horslips'** album on the group's own label is "The Book Of Invasions—A Celtic Symphony." Id Records has released a single by **Father Michael Cleary**, "I Believe In Music," from the album "All Kinds Of People," which also features the **Ballyfermot Peace Corps Choir**. Cleary says of the album: "I'd like to make people think a little bit more about life. I'd like people to see what is important in life and I would hope it would give them a sort of tranquility."

KEN STEWART

## PARIS

Phonogram is releasing a new album, "Par Les Films de Mandarin," by French pop group **Ange**, the team having just received a second gold disk for "Au Dela Du Delire." Back from the U.S., pianist-composer **Claude Bolling**, guitarist **Alexandre Lagoya** and flautist **Jean-Pierre Rampal** observed that their combination of jazz techniques and classical inspiration would fail in France "because the French have neither the maturity nor the curiosity to appreciate such music."

The **Chicago Art Ensemble**, which recently played here, was well received by the French press, trumpet player **Lester Bowie** and multi-instrumentalist **Joseph Jarman** receiving special acclaim. Barclay to release the first album in France by the **Exile One** Group from the Dominican Islands. Following the group's appearance at the vast Palais des Congress, Barclay announced that 17,000 advance orders had been received and that 38,000 copies had already been sold in the West Indies.

First Festival of Film Opera has been staged here, with two operas shown daily at the 3,000-seater Palais des Congress theater. Aim of the festival, says organizer **Leyon Sayan**, is to make opera "more democratic." For the first time a "Homes" exhibition in France has featured a special music section. Because music today is an integral part of home life, visitors to the 25th International Fair and Ideal Home Exhibition held at Lille in northern France can see large halls installed with the latest hi fi equipment.

HENRY KAHN

## HELSINKI

Reeb company strengthening its position in local racketing market, recently acquiring 100 outlets from **Satsanga Marketing**, which ended its operation in this field a few months ago.

**Wigwam** (Love Records) making its longest-yet European tour, taking in Sweden, Norway, Denmark, Holland and West Germany.

**Finnlevy** took employees, artists and their families for a Gulf of Finland cruise, a party of more than 400. Love has started building a 16-track studio here, to open next spring.

**Ray Conniff** has picked a **Jukka Kuoppamaki** composition "A Beautiful Bride," which he heard during the recent Mallorca Pop Festival.

Local singer **Salomon** (Fonovox) won a libel action against HYMY magazine, receiving \$15,000 as compensation for innuendos about his sexual activities.

**Yleisradio** Ab dropping radio licenses from Jan. 1, but tv license are to cost 30% more, black and white up to \$60 and color \$105. Top Finnish group **Hurriganes** (Love) providing music for new Finnish film "Hot Wheels."

First **Barbi Benton** (Playboy) product officially released here, with "Ain't That Just The Way" jumping straight to No. 3. Dr. **Feelgood** (UA) expected December 11 for four concerts.

EMI releasing its first **Jussi Raittinen** album "Nashville," recorded in the Monument Studios in Nashville and featuring **Scotty Moore**, **D.J. Fontana**, the **Jordanaires**, **Greggie Young** and **Linda Hardgrove**.

KARI HELOPALTIO

# Canada

## 13 Disco Awards Planned By Canadian Record Pool

MONTREAL—The Canadian Record Pool (CRP), headed by **Domenique Zgarka** and **George Cucuzzella**, in conjunction with the Montreal disco television show **Disco Tourne** and the Canadian music trade paper **Record Week**, will present the first annual Canadian Disco Awards Tuesday (14).

The Awards will be presented in Montreal at a party at the **Lover's Discotheque**. The same night, an identical set of awards will be presented in Toronto at a reception to be held by **Record Week**.

The Awards, which fall into 13 categories, will be voted on by the public through ballots that will be distributed to record stores. The categories include disc jockey of the year; disco researcher of the year; top Canadian disco retail store; top Canadian disco light and sound co.; international male disco artist of 76; international female disco artist of 76; international disco group of 76; Canadian male disco artist of 76; Canadian female disco artist of 76; Canadian disco group of 76; top Canadian disco instrumental of the year; and independent record label of the year.

The Canadian Record Pool will also give out 10 special awards to people in radio, television and newspapers.

The Canadian Record Pool recently received two gold albums

## Mair, Devereux In Agency Posts

TORONTO—Cyril Devereux, who recently retired from **Chappell Music** in Canada, has been appointed general manager of the Canadian Musical Reproduction Rights Agency (CMRRA).

At the same board of directors meeting, **Al Mair**, president of **Attic Records** and its subsidiary **Attic Publishing Group**, was appointed president of the CMRRA.

**Devereux** has had close to 30 years experience in the Canadian music industry since arriving in Canada in 1946 to open the **Chappell** offices. He is also a director of the **Canadian Music Publishers Association** and president of the **Composers, Authors & Publishers Assn. of Canada (CAPAC)**.

The CMRRA, which was incorporated in May of 1975 by the **Canadian Music Publishers Association** to service the Canadian record manufacturers by the issuing of licenses and the collection of mechanical royalties for Canadian and U.S. member publishers, recently moved to new offices at 111 Avenue Road in Toronto.

The **Harry Fox Agency** ceased collecting mechanical royalties directly from Canada as of April 1, 1976.

## Weintraub Becomes Lightfoot's Manager

TORONTO — Artist **Gordon Lightfoot** has appointed **Jerry Weintraub** to be his personal manager. He replaces **Alexander Mair** who left to devote more time to his own company, **Attic Records**.

**Lightfoot's** sister **Beverly** will act as liaison between **Lightfoot** and **Weintraub**.

Recently **Lightfoot** established a \$10,000 scholarship at the **Great Lakes Maritime Academy** in **Traverse, Mich.** in honor of those who perished in the wreck of the ship, the **Edmund Fitzgerald**, subject of his best-selling single.

from **Quality Records** for their help in breaking **Donna Summers'** two LPs, "Love Trilogy" and "Love To Love You Baby."

In another development for the company, **RCA** has just appointed the CRP to handle all their disco promotion across Canada. **George Cucuzzella** just returned from Europe where he met with a number of record labels to discuss the CRP handling their disco promotion in Canada.

The former public relations man for the company, **Daniel Locas**, has just been appointed promotion manager for eastern Canada for **Quality Records**. He will report directly to **Nicole Dufour**.

# From The Music Capitals Of The World

## TORONTO

**Concert Productions International**, one of Canada's largest concert promoters based here, is pursuing the idea of setting up a computerized ticket service for their own company which books **Maple Leaf Gardens** in Toronto, as well as other concert venues such as **Massey Hall**, the **O'Keefe Centre** and the **Canadian National Exhibition Grandstand**. According to a reliable source, **CPI** has an all-Canadian bill set for a New Year's Eve show at **Maple Leaf Gardens**. Names being bandied around are **Rush**, **Moxy**, **Max Webster** and **Wireless**.

**Max Webster** recently returned from a western Canada tour and appeared on the **CBC** radio show **Ninety Minutes With A Bullet**. The band's drummer **Paul Kersey** has indicated that he intends to leave the band. **Domenic Troiano** has been signed to **Capitol Records-EMI of Canada Ltd.** **Graham Lear**, the former drummer for **Gino Vannelli's** band and, for a short time, with **Troiano**, has joined **Santana**. **Polydor Ltd.**, in conjunction with **Paramount Pictures**, held a private screening of the movie **Bugsy Malone**.

**Blood, Sweat & Tears** concert at the **National Arts Centre** was attended by **Prime Minister Pierre Elliot Trudeau** and his wife **Margaret**. **Ritchie Yorke**, author of the recently published **Led Zeppelin Biography** and the **History Of Rock**, has been signed to do a nightly rock-oriented television interview show for **CITY-TV** in Toronto.

**Christopher Ward**, recently signed to **WEA Music Of Canada**, is preparing material to go into the studio with producer **Jack Richardson**.

The **Groaning Board Restaurant** in Toronto has started to book live talent. Singer **Rhonda Silver** has left for **New York** where she is currently in record contract negotiations. A new concert promotion firm, **Off The Wall Productions**, has been formed in Toronto by **Chris Mercer** and **Kim Kelly**. Initial productions include **Buffy Sainte-Marie** and **Eric Andersen** at the new **Yonge Theatre Palladium**.

**Ken Tobias**, **Shirley Ekhard** and **Ron Nigrini**, all **Attic** recording artists, appeared at **Convocation Hall** on Nov. 19. **Anne Murray** appears on the debut album by **Mary Kay Place**. **Robert Palmer's** Toronto date, originally scheduled for the **Queen Elizabeth Building** on the **CNE grounds**, was moved to **Massey Hall** because of ticket demand. **Sylvia Tyson's** new band is called **Chautauqua**. **Trooper** recently completed a tour of western Canada. Their album "Two For The Show" has sold over 40,000 copies in Canada.

**Wednesday**, whose latest single for **Skyline Records** is entitled "Ruby Day," has just completed a number of dates in western Canada. **Quality Records** has reissued **Shawnee Jackson's** **Playboy** single "Just As Bad As You." It is the first in a series of **Playboy Gold** reissues. **Quality Records** will release **Lynn's** "Missing Lynn" album prior to Christmas. **Bob Ezrin** has finished mixing **Peter Gabriel** and **Steve Hunter** tracks at **Sound Stage**.

## MONTREAL

**Nanette Workman** along with songwriter/bass player **Angelo Finaldi** currently in **Los Angeles** recording her next album. **Yves Martin**, the head of the **Montreal-based Pascha** label for which **Workman** records in **Quebec** has also



BIG APPLE—WB artist **George Benson**, right, accepts **Cue** magazine's "Record of the Year" **Golden Apple** award from **Don Kirshner** for his platinum LP "Breezin'," at a recent **New York luncheon** in the **Waldorf-Astoria**.

been in **Los Angeles** for close to a month. **London Records** of Canada recently released **John David Redmond's** new single "Let The Music Move Me." Also from **London**, **Andre Gagnon's** second disco single release "Surprise" has met with heavy play across the country. **Le Grand Salon du Domaine Mascouche** recently featured **Michel Pagliaro** for four days and then **Long John Baldry**. **Starcastle** recently finished their album at **Le Studio** in **Morin Heights** with **Roy Thomas Baker** producing. Also at **Le Studio**, the newly signed **United Artists** act **Lavender Hill Mob**, have just finished mixing their album.

**Quality Records** has reissued an old album by the **Quebec-based** act **Les Sinners**, entitled "Question Mark." **London Records** of Canada have just released the new **ZZ Top** album entitled "Tejas." **Management** company **Paul Levesque Enterprises** has moved its offices to 2364 **Sherbrooke St. E.**, **Montreal, P.Q. H2K 1E6**. **Boule Noire** opened for **Donna Summers** at the **St. Denis Theatre** recently. **The Dingos**, an Australian act signed to **A&M Records** in the U.S., appeared at the **Hotel Nelson's L'Eveche** last month. Also during **November** **Jean Luc Ponty** played three dates in the province of **Quebec** including **Montreal**, **Chicoulimi** and **Quebec City**.

The **Flick Cinema** which was opened as a concert venue for acts such as **Bo Diddley**, the **Coasters** and **Danny and the Juniors**, and promoted by **Sheldon Kagan**, has closed after only three weeks. **Offenbach's** first English album on **A&M Records** was released on **Nov. 22**. Guitarist **Walter Rossi** in **Los Angeles** for a week to play on **Nanette Workman's** album being recorded there. **Michel Pagliaro's** new band includes such top musicians as **Jack August** on bass, **Wayne Ford** on keyboards, **Billy Workman** on guitar and **Marty Simon** on drums. **Harp player Jim Zeller** did a number of sets with **Pagliaro** while he appeared at **Le Grand Salon du Domaine Mascouche**.

**Shooter** appeared at a **Fabulous Fifties** party thrown by **Bobby Azeff** and **Stanley Silverstone** at the old **Playboy Club** on **Nov. 26**. **Mahogany Rush** has begun recording their next album at **Studio Tempo**. **Earl Jive** has left radio station **CFCF** and has joined up with former **CHOM-FM** announcer **Andy K.** to do some syndicated radio shows in the U.S.

**Steve Shannon**, formerly with **CKGM**, replaces **Jive** at **CFCF**. **Fuzzy Cussy's** first album for **Aquarius Records** should be out after Christmas. The old **Esquire Show Bar** here has been reopened under the name **Milord**.

MARTIN MELHUISE

## Mushroom Names 2

VANCOUVER—**Shelley Siegel** of **Mushroom Records** has named **Jay Gold**, formerly with **Columbia Distributors**, national promotion and marketing coordinator.

This appointment, together with the addition of **Mark Hodes** as national promotion and press coordinator in the label's **Los Angeles** office, comes as a result of company growth based largely on the success of its band **Heart**. **Hodes** was formerly with **Polydor**.

## Latin Scene

## LOS ANGELES

Caytronics vice president **Rinel Sousa** phones to inform that the recent Madison Square Garden concert featuring **Julio Iglesias** (Alhambra) and **Roberto Carlos** (Caytronics) was one of New York's biggest boxoffice successes with an estimated 38,000 people attending. Billed as the *Concierto Monumental*, the gala SRO affair received intense advance publicity and heavy subsequent coverage in the New York press.

A 14-year-old Dominican singer named **Jasmin Objio** did such a knock-down job in her debut at the Iglesias/Carlos show that Caytronics immediately signed her for a recording contract. ... Meanwhile, veteran Caytronics vocalist **Alberto Cortez** slated for a Miami appearance at

Gossman Hall on Sunday (5). ... **Lindomar Castilho** (Arcano) has wound up his U.S. promo tour.

**George Beillard**, general manager of Microton's Miami office, reports the Argentine-based firm is planning to open offices in Puerto Rico where nagging distribution problems have resisted solution. Beillard says his firm is also considering an L.A. branch, a move which reflects a trend towards standardizing the Latin market in the U.S.

Meanwhile, Beillard met in New York with **Adriano Garcia** and **Sergio Boffill**, exclusive distributors for Microton in N.Y., to map out promo campaign for the Argentine **Carlos Torres Vila**. The goal is to duplicate the success of **Aldo**

**Monges**, Microton's best-selling performer whose new release, "Cancion De Amor," is expected to do as well as his previous LP which placed high on the New York and Miami charts.

Representatives from another Argentine firm, **Carlos Garber** and **Jorge Lopez Ruiz** of Trova Industrias Musicales, visited here recently while in the U.S. arranging licensing agreements. Garber informs that Argentina, home of **Lalo Schiffrin** and **Gato Barbieri**, is the only Latin country that has been producing jazz recordings which, by the way, are Trova's specialty.

Coco's **Willie Marin** pleased with a radio special on Zafiro artist **Juan Bau**, recently released in U.S. through Coco. The one-hour program aired on KALI here and on KOFY in San Francisco on successive weekends. Marin believes the shows have done much to introduce Bau to the public here as an important artist. ... A similar effort is scheduled for **Danny Rivera's** new release, an LP recorded in collaboration with **Alborada**. The album is one of the major works to come out of Latin America this year.

**Chico Sesma**, who has been hosting the Fania-sponsored salsa program on KALI for some time, has been dropped from the Fania payroll but will continue to do the show as a KALI employe. ... Latin International's **Lupi Rodriguez** accompanied **Los Diablos** on a concert tour through Texas and Chicago during the Thanksgiving holiday. The group has a new show based on new material. ... **Rosenda Bernal**, DLI's most popular ranchera vocalist, is back in Mexico after appearing as headliner for two days at Magic Mountain. ... New releases from Caytronics include a new **Leo Dan** LP designed as a followup to his enormously successful album recorded with mariachi. Also new LPs from **Sonia Lopez**, **Miguel Aceves Mejia** the late **Jose Alfredo Jimenez**. On Salsoul, **Libre's** first LP may indicate a break from the bland salsa coming from Caytronics in the past. **AGUSTIN GURZA**

## NEW YORK

Under wraps is a new **Eddie Palmieri** LP which Coco Records plans to release. It will be a limited edition with 40,000 copies being pressed. President **Harvey Averne** and **Sam Goff's** only comment about the album is that "it includes some of the most important salsa music ever recorded." ... Meanwhile, because of Coco's recent expansion in artists, labels and sales it has moved to bigger locations at 1700 Broadway. ... Gala recording artist, **Eydie Gorme**, is this year's recipient of the female singer of the year award from the American Guild of Variety Artists. ... Sales of **Danny Rivera's** LP, "Danny Rivera/Alborada" on Grafitti Records, soldout one week after hitting distributors. Re-ordering has started. ... **Machito** to begin recording his first LP on the Coco Label this week with **Lalo Rodriguez** as lead vocalist.

BMI has devoted its third quarterly issue of *The Many Worlds Of Music* to salsa. The first publication of its kind, it tells the history of the music in detail. Text for the journal was written by Latin music critic and writer, **John Storm Roberts**. Photos and information were supplied by people such as **Max Salazar**, **Rene Lopez** and **Dominique Ditrani**.

**Bobby Rodriguez y La Compania** and **Pete "El Conde"** **Rodriguez** played for dancers at John Jay College of Criminal Justice Thursday (2) as part of the schedule of events presented at the school during "Hispanic Week 1976-77." ... **Ray Barretto** and his concert orchestra will appear at a benefit concert for the United Farm Workers Dec. 22 at Madison Square Garden's Felt Forum.

**Las Siete Potencias** (The Seven Powers) will be releasing their debut album on the T.R. Records in January titled "Smokin'." A single will be released in advance titled "La Juventud De Chango" side A and "Speak Like A Child" side B which are both original tunes. **Dj Carlos de Jesus** along with the versatile bandleader/pianist **Ricardo Marrero** are coproducing the LP. ... Singer **Linda Leider** has signed on the T.R. Label. ... **Orchestra Caribbean**, formerly of Puerto Rico and now residing in Philadelphia, also signed with T.R. Records. **Isidro Infante**, the group's piano playing leader, composes and does the arrangements on most of their tunes.

Meanwhile **Orchestra Tambara** is the first merengue band to join the T.R. label. ... And **Ray Hernandez** has signed a separate contract as a single vocalist. His former partner, **Charlie Hernandez**, is now the leader of **La Sonora Borinqueña** and has signed a contract to that effect.

**Frankie Dante** with **Orquesta Flamboyant** are recording at La Tierra Studios for their next *Cotique* release. In addition to the regular salsa numbers, the LP will include two reggae cuts with a rock band. **AURORA FLORES**

## Puerto Ricans Try A Concert Revival

By LORRAINE BLASOR

SAN JUAN—Daniel E. Santiago and Joe Vazquez are two enterprising young Puerto Ricans who have decided it is high time for quality concerts to be shown to the local public.

So they have set up their own company—Pelican Productions, Inc.—and on Thursday (2) were scheduled to present their first offering: **Bobby Valentin** and **Roberto Roena** in concert at the Condado Holiday Inn.

The basic problem with concerts here, according to both Santiago and Vazquez, is that they are set up in such a disorganized fashion that quality is ultimately lost. Producers, they claim, generally wait for the last two or three days prior to a concert to make all the arrangements and "then expect miracles."

Another of their criticisms regards the inferior quality of sound and/or lighting at concerts. "The trend here is for producers to rip-off the public," they claim.

According to the two young men, the musical market here is so satu-

rated with salsa that they'd like to present other forms like folk, jazz, soft and hard rock.

However, Santiago and Vazquez recognize that commercial acts are the ones that generally sell and will therefore have to concentrate on these.

One obstacle Santiago and Vazquez feel will have to be dealt with is the "bad vibes" stateside booking agencies have regarding the island. They attributed this to lack of knowledge of Puerto Rico and also a three-day rock festival a la Woodstock a few years ago which was so wrought with problems and protests (from the local church and other groups) that it didn't do much to earn the sympathy of statesiders involved in it.

## P.R. Songs Fest's Best

SAN JUAN—Puerto Rico won first and second place in the song category of the IV International Festival of Song and Voice held here recently.

The winning compositions were "Asi Es Mi Amor," written by composer-arranger-orchestra leader **Tito Pena**, and "Viva La Amistad" by **Noel Estrada**. The former was sung by twins **Eni** and **Zori**, the latter by **Lydia Sosa**.

In the voice category, the winner was Venezuelan **Luis D'Ubaldo** who sang "La Rebelion" written by fellow countrymen **Gratlot Santander** and **Luis Cruz**.

**Patricia Maldonado**, from Chile, won second place by singing "Algun Lugar." Third place was won by Puerto Rican **Margie Noriega** who sang **Pepe Luis'** "Seras Siempre Mio."

## International Briefs

HELSINKI—Finnish record companies are taking renewed interest in newspaper advertising, a media overlooked for years as a suitable marketing medium.

This means more aggressive promotion, but is also a sign of changing attitudes in Finland. Most of the progress can be attributed to widespread rackjobbing activity and to tv advertising campaigns. Television has been used for 20 months to promote compilation albums and sales have been strong.

But tv campaigns are very expensive and there is no commercial radio here yet, record companies are making serious moves towards newspaper advertising. The ads are successful with a "new breed" of customers who were first enticed to record shops by tv commercials.

LONDON—New product, the first for nearly 18 months, is in the pipeline from **Tom Jones** and **Engelbert Humperdinck**, both of whom now record for the EMI label and are handled by the company's MOR division. The recordings will be the first fresh material from them since their contracts expired with Decca.

PARIS—EMI has released a second volume of songs by **Maurice Chevalier**, comprising 32 tracks recorded by him between 1928 and 1948. Among the celebrated Chevalier songs included are "My Valentine," "Ma Femme" and "Mimi."

Billboard SPECIAL SURVEY For Week Ending 12/11/76

## Billboard Special Survey Hot Latin LPs™

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## IN MIAMI

POP LPs		SALSA LPs	
This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	<b>JULIO IGLESIAS</b> America, Alhambra 27	1	<b>CELIA, JOHNNY, JUSTO Y PAPO</b> Recordando El Ayer, Vaya 52
2	<b>SOPHY</b> Te Pido Que Te Quedes Esta Noche, Velvet 1517	2	<b>CHARANGA 76</b> Charanga 76, TR 119
3	<b>ROBERTO CARLOS</b> Todo En Espanol, Caytronics 1473	3	<b>FANIA ALL STARS</b> Tribute To Tito Rodriguez, Fania 493
4	<b>ALVARES GEDES</b> Volume 3, Gema 5037	4	<b>HECTOR LAVOE</b> De Ti Depende, Fania 492
5	<b>LOS ANGELES NEGROS</b> Despacito, International 910	5	<b>SUPER TIPICA DE ESTRELLAS</b> All Art 1582
6	<b>ELIO ROCA</b> Internacional, Miami 6154	6	<b>LARRY HARLOW &amp; ISMAEL MIRANDA</b> Con Mi Viejo Amigo, Fania 494
7	<b>LISSETTE</b> Lisette, Borinquen 1302	7	<b>ROBERTO ROENA</b> Lucky 7, International 907
8	<b>RAPHAEL</b> Con El Sol De La Manana, Pronto 2006	8	<b>MONGO SANTAMARIA</b> Sofrito, Vaya 53
9	<b>LUIS GARCIA</b> Tras El Cristal, Alhambra 146	9	<b>CONJUNTO UNIVERSAL</b> Volume 7, Velvet 1510
10	<b>BLANCA ROSA GIL</b> Sigo Siendo Reina, Lobo 1003	10	<b>LOS KIMBOS</b> Cotique 1083

## IN CHICAGO

POP LPs		SALSA LPs	
This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	<b>MARIO QUINTERO</b> Nomás Contigo, Orfeon 12 973	1	<b>HECTOR LAVOE</b> De Ti Depende, Fania 492
2	<b>VICENTE FERNANDEZ</b> El Hijo Del Pueblo, Caytronics 1441	2	<b>CELIA, JOHNNY, JUSTO Y PAPO</b> Recordando El Ayer, Vaya 52
3	<b>LOS HUMILDES</b> Numero 4, Fania 541	3	<b>LARRY HARLOW &amp; ISMAEL MIRANDA</b> Con Mi Viejo Amigo, Fania 494
4	<b>RAMON AYALA</b> Dinastia De La Muerte, Freddy 1055	4	<b>ROBERTO ROENA</b> Lucky 7, International 907
5	<b>LILY Y EL GRAN TRIO</b> 10 Aniversario, Montilla 702	5	<b>PUERTO RICO ALL STARS</b> Puerto Rico All Stars, Pras 001
6	<b>MIGUEL GALLARDO</b> Hoy Tengo Ganas De Ti, Latin International 6904	6	<b>PETE CONDE</b> Este Negro Si Es Sabroso, Fania 489
7	<b>ODILIO GONZALEZ</b> El Bolifero, Velvet 1515	7	<b>LA SONORA PONCENA</b> Conquista Musical, Inca 1052
8	<b>NELSON NED</b> La Magia De Nelson Ned, Latino EA324G	8	<b>BOBBY RODRIGUEZ Y LA COMPANIA</b> Lead Me To That Beautiful Band, Vaya 43
9	<b>LOS PASTELES VERDES</b> Ruega Por Nosotros/Vol. IV, Gema 5038	9	<b>EL GRAN COMBO</b> Mejor Que Nunca, EGC 013
10	<b>JOSE MIGUEL CLASS</b> Tuyo En Vida Y Muerte, Neliz 2647	10	<b>THE FANIA ALL STARS</b> Tribute To Tito Rodriguez, Fania 493

**THE LEGEND**  
is coming...

# Billboard Hits Of The World

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## BRITAIN

(Courtesy Music Week)  
\*Denotes local origin

This Week	Last Week	SINGLES
1	2	UNDER THE MOON OF LOVE— *Showaddywaddy (Bell)—Carlin (Mike Hurst)
2	1	IF YOU LEAVE ME NOW—Chicago (CBS)—Island (James William Guercio)
3	3	YOU MAKE ME FEEL LIKE DANCING—*Leo Sayer (Chrysalis)—Chrysalis/Rondor (Richard Perry)
4	4	SOMEBODY TO LOVE—*Queen (EMI)—EMI/Queen (Queen)
5	13	LIVIN' THING—*Electric Light Orchestra (Jet)—Jet (Jeff Lynne)
6	10	MONEY MONEY MONEY—Abba (Epic)—Bocu (Polar Music)
7	8	LOVE ME—*Yvonne Elliman (RSO)— RSO (Freddy Perren)
8	5	IF NOT YOU—Dr. Hook (Capitol)— (Ron Haffkine)
9	9	LOST IN FRANCE—*Bonnie Tyler (RCA)—Mighty/RAK (Dave McKay)
10	6	MISSISSIPPI—*Pussycat (Sonet)— Noon/Britico (Eddie Hilberts)
11	22	SORRY SEEMS TO BE THE HARDEST WORD—*Elton John (Rocket)—Big Pig (Gus Dudgeon)
12	15	GET BACK—*Rod Stewart (Riva)— Northern (Lou Reizner/Rod Stewart)
13	11	ROCK 'N' ME—Steve Miller Band (Mercury)—Heath Levy (Steve Miller)
14	28	WHEN A CHILD IS BORN—Johnny Mathis (CBS)—Ardmore/ Beechwood (Jack Gold)
15	14	BEAUTIFUL NOISE—Neil Diamond (CBS)—April (Robbie Robertson)
16	38	LEAN ON ME—*Mud (Private Stock)—United Artists (Pop Williams)
17	25	DON'T MAKE ME WAIT TOO LONG—Barry White (20th Century)—Schroeder (Barry White)
18	17	COULDN'T GET IT RIGHT—*Climax Blues Band (BTM)—Air/Blue Disque (Climax Blues Band)
19	18	SUBSTITUTE—*Who (Polydor)— Fabulous (Who)
20	7	PLAY THAT FUNKY MUSIC—Wild Cherry (Epic)—Carlin (Robert Parissi)
21	23	SPINNING ROCK BOOGIE—Hank C. Burnette (Sonet)—Sonet (S. Hegberg)
22	33	LITTLE DOES SHE KNOW—*Kursall Flyers (CBS)—Rock (Mike Batt)
23	27	FAIRY TALE—*Dana (GTO)— Tincabell/Heath Levy (Barry Blue)
24	19	HURT—Manhattan (CBS)—Big Three (B. Martin/Manhattans)
25	24	STOP ME (If You've Heard It All Before)—Billy Ocean (GTO)—Black Sheep/Heath Levy (Ben Findon)
26	39	PORTSMOUTH—*Mike Oldfield (Virgin)—Virgin (Mike Oldfield)
27	20	SO SAD THE SONG—Gladys Knight & The Pips (Buddah)—Screen Gems (Michael Masser)
28	12	DON'T TAKE AWAY THE MUSIC— Tavares (Capitol)—Ballpen (Freddie Perren)
29	49	YOU'LL NEVER GET TO HEAVEN— Stylistics (H&L)—Carlin (Thom Bell)
30	21	WHEN FOREVER HAS GONE—Demis Roussos (Philips)—Barry Mason (Peter Sullivan)
31	16	LOVE & AFFECTION—*Joan Armstrong (A&M)—Copyright Control (Glyn Johns)
32	50	HANG ON SLOOPY—Sandpipers (Satrii)—Robert Mellin (Henry Hadaway)
33	26	DANCING WITH THE CAPTAIN— *Paul Nicholas (RSO)—April/Rio Cartel (Christopher Neil)
34	48	WE CAN WORK IT OUT—Four Seasons (Warner Bros.)— Northern
35	42	SECRETS—*Sutherland Bros. & Quiver (CBS)—Skerry Rock/Island (R. & A. Howard)
36	29	SAILING—Rod Stewart (Warner Bros.)—Island (Tom Dowd)
37	30	WITHOUT YOU—Nilsen (RCA)— Apple (Richard Perry)
38	—	LIVING NEXT DOOR TO ALICE— Smokie (RAK)—Chinnichap/RAK (M. Chapman/N. Chinn)
39	31	JAWS—Lalo Schifrin (CTI)—Leeds (Creed Taylor)
40	—	HEY MR. DREAM MAKER—Cliff Richard (EMI)—Bruce Welch/ Heath Levy (Bruce Welch)
41	35	TEENAGE DEPRESSION—*Eddie & The Hot Rods (Island)—Island (Ed Hollis/Vic Maile)
42	41	LOVE SO RIGHT—*Bee Gees (RSO)—RSO (Bee Gees)
43	—	BIONIC SANTA—Chris Hill (Philips)—Various (Hill/Staines/ Grainger)
44	36	HOT VALVES—*Be-Bop Deluxe (Harvest)—B. Feldman (Roy Thomas/Belen/John Leslie)

45	—	SIDE SHOW—Barry Biggs (Dynamic)—Chappell (Byron Lee)
46	—	DR. LOVE—Tina Charles (CBS)— Sibbidu/DJM (Biddu)
47	—	MAGGIE MAY—*Rod Stewart (Mercury)—Chappell/GH Music
48	—	GRANDMA'S PARTY—Paul Nicholas (RSO)—Rio Cartel/April (Christopher Neil)
49	—	ONE FINE MORNING—Tommy Hunt (Spark)—Southern (Barry Kingston)
50	40	SAY YOU LOVE ME—*Fleetwood Mac (Reprise)—Intersong (Fleetwood Mac/Keith Olsen)

This Week	Last Week	LPs
1	1	20 GOLDEN GREATS—Glen Campbell (Capitol)
2	2	22 GOLDEN GUITAR GREATS—Bert Weedon (Warwick)
3	6	ARRIVAL—Abba (Epic)
4	3	100 GOLDEN GREATS—Max Bygraves (Ronco)
5	4	SONGS IN THE KEY OF LIFE—Stevie Wonder (Motown)
6	10	GREATEST HITS—Hot Chocolate (RAK)
7	5	SOUL MOTION—Various Artists (K- Tel)
8	28	THE GREATEST HITS OF FRANKIE VALLI & THE FOUR SEASONS (K- Tel)
9	11	GREATEST HITS—Abba (Epic)
10	20	SOUNDS OF GLORY—Various Artists (Arcade)
11	13	THE STORY OF THE WHO— (Polydor)
12	12	DEEP PURPLE LIVE (Purple)
13	15	THE BEST OF THE STYLISTICS, Vol. 2 (H&L)
14	8	THE SONG REMAINS THE SAME— Led Zeppelin (Swan Song)
15	16	FOREVER & EVER—Demis Roussos (Philips)
16	25	A LITTLE BIT MORE—D. Hook (Capitol)
17	9	THE INCREDIBLE PLAN—Max Boyce (EMI)
18	44	ENDLESS FLIGHT—Leo Sayer (Chrysalis)
19	14	BLUE MOVES—Elton John (Rocket)
20	17	FRAMPTON COMES ALIVE—Peter Frampton (A&M)
21	24	CHICAGO X—(CBS)
22	7	20 ORIGINAL DEAN MARTIN HITS (Reprise)
23	26	SING SOMETHING SIMPLE—Cliff Adams Singers (Warwick)
24	—	THOUGHTS OF LOVE—Shirley Bassey (United Artists)
25	43	DAVID SOUL (Private Stock)
26	29	COUNTRY COMFORT—Various Artists (K-Tel)
27	—	THE PRETENDER—Jackson Browne (Asylum)
28	37	LOVE IS A PRIMA DONNA—Steve Harley & Cockney Rebel (EMI)
29	33	20 GOLDEN GREATS—Beach Boys (Capitol)
30	18	JOAN ARMATRADE (A&M)
31	27	JOHNNY THE FOX—Thin Lizzy (Vertigo)
32	35	BEAUTIFUL NOISE—Neil Diamond (CBS)
33	31	A NIGHT ON THE TOWN—Rod Stewart (Riva)
34	23	ALL THIS AND WORLD WAR II— Various Artists (Riva)
35	34	FLEETWOOD MAC (Reprise)
36	19	HIS 20 GREATEST HITS—Gene Pitney (Arcade)
37	42	DEREK & CLIVE LIVE—Peter Cook & Dudley Moore (Island)
38	32	L—Steve Hillage (Virgin)
39	22	NEW ENGLAND—Wishbone Ash (MCA)
40	41	GREATEST HITS 2—Diana Ross (Tania Motown)
41	—	DISCO ROULETTE—Various (K-Tel)
42	39	STRATOSFER—Tangerine Dream (Virgin)
43	30	ATLANTIC CROSSING—Rod Stewart (Warner Bros.)
44	—	BOXED—Mike Oldfield (Virgin)
45	—	TUBULAR BELLS—Mike Oldfield (Virgin)
46	21	FORTY MANIA (Ronco)
47	—	THEIR GREATEST HITS 1971- 1975—The Eagles (Asylum)
48	50	JAILBREAK—Thin Lizzy (Vertigo)
49	—	THE DARK SIDE OF THE MOON— Pink Floyd (Harvest)
50	—	THE BEST OF TONY CHRISTIE— (MCA)

This Week	Last Week	LPs
1	1	KITANO YADOKARA—*Harumi Miyako (Columbia)—Columbia
2	2	ABAYO—*Naoko Ken (Canyon)—Yamaha
3	3	OCHIBAGA YUKINI—*Akira Fuse (King)— Watanabe
4	28	THE GREATEST HITS OF FRANKIE VALLI & THE FOUR SEASONS (K- Tel)
5	11	GREATEST HITS—Abba (Epic)
6	10	SOUNDS OF GLORY—Various Artists (Arcade)
7	13	THE STORY OF THE WHO— (Polydor)
8	12	DEEP PURPLE LIVE (Purple)
9	15	THE BEST OF THE STYLISTICS, Vol. 2 (H&L)
10	8	THE SONG REMAINS THE SAME— Led Zeppelin (Swan Song)
11	16	FOREVER & EVER—Demis Roussos (Philips)
12	25	A LITTLE BIT MORE—D. Hook (Capitol)
13	9	THE INCREDIBLE PLAN—Max Boyce (EMI)
14	44	ENDLESS FLIGHT—Leo Sayer (Chrysalis)
15	14	BLUE MOVES—Elton John (Rocket)
16	17	FRAMPTON COMES ALIVE—Peter Frampton (A&M)
17	24	CHICAGO X—(CBS)
18	7	20 ORIGINAL DEAN MARTIN HITS (Reprise)
19	26	SING SOMETHING SIMPLE—Cliff Adams Singers (Warwick)
20	—	THOUGHTS OF LOVE—Shirley Bassey (United Artists)
21	43	DAVID SOUL (Private Stock)
22	29	COUNTRY COMFORT—Various Artists (K-Tel)
23	—	THE PRETENDER—Jackson Browne (Asylum)
24	37	LOVE IS A PRIMA DONNA—Steve Harley & Cockney Rebel (EMI)
25	33	20 GOLDEN GREATS—Beach Boys (Capitol)
26	18	JOAN ARMATRADE (A&M)
27	27	JOHNNY THE FOX—Thin Lizzy (Vertigo)
28	35	BEAUTIFUL NOISE—Neil Diamond (CBS)
29	31	A NIGHT ON THE TOWN—Rod Stewart (Riva)
30	23	ALL THIS AND WORLD WAR II— Various Artists (Riva)
31	34	FLEETWOOD MAC (Reprise)
32	19	HIS 20 GREATEST HITS—Gene Pitney (Arcade)
33	42	DEREK & CLIVE LIVE—Peter Cook & Dudley Moore (Island)
34	32	L—Steve Hillage (Virgin)
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1	1	SHIKINO UTA—*Yoko Seri (King)—PMP
2	2	TOKI—*Masatoshi Nakamura (Columbia)— NTV, Kitty
3	3	SAIGO HITOH—*Hiromi Ohta (CBS/ Sony)—Watanabe
4	28	THE GREATEST HITS OF FRANKIE VALLI & THE FOUR SEASONS (K- Tel)
5	11	GREATEST HITS—Abba (Epic)
6	10	SOUNDS OF GLORY—Various Artists (Arcade)
7	13	THE STORY OF THE WHO— (Polydor)
8	12	DEEP PURPLE LIVE (Purple)
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12	25	A LITTLE BIT MORE—D. Hook (Capitol)
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9	15	THE BEST OF THE STYLISTICS, Vol. 2 (H&L)
10	8	THE SONG REMAINS THE SAME— Led Zeppelin (Swan Song)
11	16	FOREVER & EVER—Demis Roussos (Philips)
12	25	A LITTLE BIT MORE—D. Hook (Capitol)
13	9	THE INCREDIBLE PLAN—Max Boyce (EMI)
14	44	ENDLESS FLIGHT—Leo Sayer (Chrysalis)
15	14	BLUE MOVES—Elton John (Rocket)
16	17	FRAMPTON COMES ALIVE—Peter Frampton (A&M)
17	24	CHICAGO X—(CBS)
18	7	20 ORIGINAL DEAN MARTIN HITS (Reprise)
19	26	SING SOMETHING SIMPLE—Cliff Adams Singers (Warwick)
20	—	THOUGHTS OF LOVE—Shirley Bassey (United Artists)
21	43	DAVID SOUL (Private Stock)
22	29	COUNTRY COMFORT—Various Artists (K-Tel)
23	—	THE PRETENDER—Jackson Browne (Asylum)
24	37	LOVE IS A PRIMA DONNA—Steve Harley & Cockney Rebel (EMI)
25	33	20 GOLDEN GREATS—Beach Boys (Capitol)
26	18	JOAN ARMATRADE (A&M)
27	27	JOHNNY THE FOX—Thin Lizzy (Vertigo)
28	35	BEAUTIFUL NOISE—Neil Diamond (CBS)
29	31	A NIGHT ON THE TOWN—Rod Stewart (Riva)
30	23	ALL THIS AND WORLD WAR II— Various Artists (Riva)
31	34	FLEETWOOD MAC (Reprise)
32	19	HIS 20 GREATEST HITS—Gene Pitney (Arcade)
33	42	DEREK & CLIVE LIVE—Peter Cook & Dudley Moore (Island)
34	32	L—Steve Hillage (Virgin)
35	22	NEW ENGLAND—Wishbone Ash (MCA)
36	41	GREATEST HITS 2—Diana Ross (Tania Motown)
37	—	DISCO ROULETTE—Various (K-Tel)
38	39	STRATOSFER—Tangerine Dream (Virgin)
39	30	ATLANTIC CROSSING—Rod Stewart (Warner Bros.)
40	—	BOXED—Mike Oldfield (Virgin)
41	—	TUBULAR BELLS—Mike Oldfield (Virgin)
42	21	FORTY MANIA (Ronco)
43	—	THEIR GREATEST HITS 1971- 1975—The Eagles (Asylum)
44	50	JAILBREAK—Thin Lizzy (Vertigo)
45	—	THE DARK SIDE OF THE MOON— Pink Floyd (Harvest)
46	—	THE BEST OF TONY CHRISTIE— (MCA)

This Week	Last Week	LPs
1	1	SHIKINO UTA—*Yoko Seri (King)—PMP
2	2	TOKI—*Masatoshi Nakamura (Columbia)— NTV, Kitty
3	3	SAIGO HITOH—*Hiromi Ohta (CBS/ Sony)—Watanabe
4	28	THE GREATEST HITS OF FRANKIE VALLI & THE FOUR SEASONS (K- Tel)
5	11	GREATEST HITS—Abba (Epic)

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SEARCHING FOR OLD RECORDS? DIScontinued, 216 N. Rose, Burbank, California 91506. caw

## General News

### Harrison, A&M Contract Details Bared

• Continued from page 6

instead Denis O'Brien, "an unacceptable third person," had helmed Dark Horse.

Moss said he felt so secure about the early Harrison relationship that he offered a written option to Harrison, whereby the "two principal shareholders" of A&M would sell 5% of its outstanding common shares to the artist for \$1,750,000 anytime before May 31, 1979.

Moss said it was the first time any outsider had been offered the chance to buy A&M stock.

The Dark Horse deal, which involved defendant corporations Clod Holdings, "a Netherland Antilles Corporation," Loka Productions and Ganga Distributing, called for A&M to assume all losses in the partnership. A&M was to get 15% of the gross for cost of distribution up to \$2 million annually. If A&M didn't generate \$300,000 annually, it could not carry the loss through subsequent years, the contract held. A&M was to be credited with all profits until A&M had been credited with an aggregate amount of profits equal to the aggregate amount of losses charged to A&M.

On signing of the contract, Dark Horse was to get \$225,000, and an additional \$225,000 at the start of the second and third year and \$200,000 at the start of the fourth and fifth years.

In regard to such payments, \$100,000 of each payment was an advance against artist's royalties, and in the first and second years, \$125,000 of each payment was not an advance against royalties but would be repayable from the partnership to A&M by way of reimbursement.

All profits from non-Harrison artists would be used to pay A&M for \$500,000 of its \$1 million loan to Harrison, but only after distribution of \$500,000 profits to each partner.

The five-year pact gave A&M a two-year selloff period, with masters then reverting to Dark Horse. A&M retained right of first refusal on all albums.

Royalties for non-Harrison acts

### Nevada Hall

• Continued from page 28

The nine-concert master series season sold out two months prior to the Tokyo premier performance. Violinist Isaac Stern was scheduled for Friday (3), the Los Angeles Ballet is due Jan. 19 with Hans Richter-Hasser with the Prague Chamber Orchestra Feb. 11.

Closing out the series will be the Utah Symphony March 4 and Eugene Ormandy with the Philadelphia Orchestra June 7.

The new hall, an angled structure with gray-tinted insulating glass, is part of the UNLV Center for the Performing Arts, situated opposite the 600-seat, \$2.4 million Judy Bayley Theatre.

Construction took 21 months for the project, which features 90 acoustical clouds, an undulating ceiling with non-parallel surfaces, eight-ceiling high orchestra towers and stacked panels adjustable to each performance.

The 65-foot long, 40-foot deep stage contains a hydraulic lift at the lip to extend the platform for a full orchestra or to descend to the auditorium level for extra seating space.

Two lighting booths, an open sound unit suspended above and a movie projection complete the facility, along with offices, dressing rooms and the spacious front lobby which in itself can seat 200-300 for mini-concert functions.

were 12.5% of 90% in the U.S. and 15% outside the U.S., except in Mexico and Central and South America, where it was 12.5%. Packaging deductions for these acts in U.S., Canada and the U.K. were 10% of the retail selling price for single LPs: 12.5% for doublefold and 20% for tape.

Harrison's royalties were: 15% of 90% except for the Latin countries, where it was 12.5% and Canada where his take was 17.5%. There was no packaging deduction for Harrison albums in the U.S., Canada and the U.K. unless cost exceeded 3.3% of retail price but not less than 23 cents in which case 50% of excess would be deducted from his royalties and 50% from partnership profits. Outside that, deduction for single LPs would be 6.5% and 10% for doublefold and tape.

The royalty rate for all singles was 12.5%. Dark Horse was to record all artists wherever possible outside the U.S. to avoid AFM payments, but where AFM payments accrued, it was a partnership expense. A&M

and Ganga Distributing agreed to exist on U.S. profits only.

When Harrison delivered his first solo album, he was to receive \$150,000 payable as an advance against royalties, while his second and third albums would receive \$300,000 each and the final album would bring a \$150,000 advance.

Under the contract, A&M agreed to pay 50% of the applicable royalty on so-called free goods and on royalty free goods, 95%. Dark Horse could terminate the pact if Moss or Herb Alpert left the label. A&M had the right to cover its investment by taking out life insurance on Harrison. It took out 850,000 pounds insurance on him.

Milt Salstone and Amos Heilicher, A&M distributors, provided affidavits indicating that their business suffered when A&M did not get the Harrison album on time.

In his affidavit, Salstone said he estimated he would do \$50 million in 1976 with his Chicago, Denver, Los Angeles and San Francisco outlets.

### Country On National TV

• Continued from page 44

for the mass acceptance it has now."

The Columbia artist recalls with a trace of bitterness some of the early problems. "For so long when we did happen to make it on a network show, they would let us stand on a little X and sing our little song and then quickly hustle us to the backstage so we wouldn't open our mouth. That used to really frustrate me. That's gotten 200% better the last few years because of entertainers who could step on any show with the capability of being an all around performer—people like Johnny Cash, Glen Campbell, and Roy Clark. We now have people who are capable of getting on a network show and speaking properly and intelligently."

Anderson credits producers with awakening to the facts of show business life. "Country music is the most popular kind of music, so they're not shoving us into the background nearly as much as they used to."

Now working on a special with Tom Jones and Campbell, Anderson notes the producer is someone who "a couple years ago would never have allowed me to be on his show." She has also been working the talk and game show circuit—perhaps the most important clue that the country artist has finally been accepted on an intellectual basis. She has been working "Hollywood Squares" and "Celebrity Sweepstakes" regularly for the past two years.

Nearly one third of the artists on Billboard's country singles chart have appeared on "Midnight Special" at least once. According to Stan Harris, producer/director for the NBC show, most of the entertainment comes from the Hot 100 chart.

This doesn't limit the country music on this show, however, because virtually every country artist with enough prominence to draw a network audience has crossed over into the Hot 100 chart. "Midnight Special" has featured country entertainment including Freddy Fender, Tillis, Merle Haggard, George Jones, Marty Robbins, Charley Pride and Loretta Lynn who will also be hosting a show in January.

During one year, the show aired five strictly country shows. "This has been cut down to two shows per year," comments Harris, "only because of the late air time. The country fan doesn't necessarily stay up as late as the rock 'n' roller. But we do use country entertainment on a lot of our shows because a good portion of

our audience wants to see it and we want to de top entertainment that our audience enjoys."

Vince Calandra, talent coordinator for the "Mike Douglas Show," also expresses that show's interest in the country entertainment field. "Douglas did a week at the 'Grand Ole Opry' and Opryland last year and hosted a segment of 'Music Hall America' so his interest in country music is evident," Calandra comments.

"I worked with the 'Ed Sullivan Show' years ago and was the first to put Loretta Lynn and Charley Pride on that show. We've used more country artists in the last year because of the increasing popularity in this field and we've had good response from artists like Pride, Lynn, Johnny Cash and June Carter, C.W. McCall, Red Sovine, T.G. Sheppard, Barbara Mandrell and the Oak Ridge Boys. I have an offer in right now for Roy Clark to do the show."

"It's one of the biggest entertainment fields there is," comments Carolyn Baker, talent coordinator with 'Dinah!.' "There are many country artists that are crossing over to pop and there's definitely a pop audience that is opening up to country."

"We air what is hot and what is happening and this form of entertainment certainly applies," opines Betty Bitterman, associate producer of the "Merv Griffin Show." "Merv thinks Mel Tillis is one of the best around. We did a special show with Merle Haggard at San Quenton. We did a salute to Johnny Cash and June Carter a couple months ago and he broke 'One Piece At A time' on that segment."

Lynn, Clark, Roger Miller, Minnie Pearl, Fender, Tom T. Hall, Chet Atkins, Jerry Reed, Mickey Gilley, Dolly Parton and Donna Fargo have all been on the Griffin show. "We're discussing the possibility of doing an outlaw show with Willie Nelson, Waylon Jennings and Tom-pall Glaser," adds Bitterman. "Country artists have become more aware of tv and how to package themselves so that they appeal to a network television audience."

Bill Anderson, who recently has appeared on such game shows as Goodson & Todman's "Match Game" and "Tattle Tales," observes: "This is a long way from picking and singing, but most of my fans are women—and most of them sit at home and watch these shows."

## Jukebox

### Mfr. Plans Promo Aids

CHICAGO—Point of sale promotional aids to stimulate jukebox play will be offered to operators next year by Rock-Ola Manufacturing Corp.

A spokesman for the firm says the promotional tools, cocktail napkins and table tent cards will all be available on a trial basis through certain Rock-Ola distributors. There will be no charge to operators, with Rock-Ola and the distributors sharing the costs.

"If the concept does work, there are many other point of sale concepts that can be introduced," the company source states.

The promotional message, yet unwritten, will "bring to mind the fact that there is a jukebox and that the jukebox adds to the enjoyment of life."

Rock-Ola has targeted late January for distribution of the materials.

### Tolisano Named Fla. President

MIAMI—The Florida Amusement Merchandising Assn. elected new officers at its "Spirit Of '76" convention and trade show held here recently. They are: Ernestine Tolisano, president (Treasure Island Fun Center, Treasure Island, Fla.), Chuck Cunliffe, chairman of the board (Wometco Food Service, Miami), Larry Vaughn, vice president (Rowe International, Miami), Jerry Reeves, secretary (Southern Music, Orlando) and James Prather, treasurer (Lawson Music Co., Winter Haven).

According to the organization, 575 people attended this year's trade expo and viewed nearly 100 product displays. A seminar, held during the trade show, was addressed by Morris Weintraub, publisher of Vending Times, and D.J. Barton, president of Rowe International.

### Stroll To Seeburg

CHICAGO—Michael R. Stroll has been an appointed vice president in charge of technology by the Seeburg Products Division here. Stroll, formerly manager of systems development microprocessors with National Semiconductor Corp., Santa Clara, Cal., will have prime responsibility for assisting in the development of new product, incorporating solid state technology, the company informs, both for Seeburg jukeboxes and for its sister Williams Electronics, Inc.

### An Ohio State LP

LOS ANGELES—Six performing groups from the Ohio State Univ. School of Music have produced a Christmas album on which all compositions were either composed or arranged by faculty, students and alumni.

Featured on the album, which sells for \$6 and is available through the music school itself, are the university's symphony orchestra, symphonic choir, chorale, marching band, and jazz ensembles.

### 6 Record Worlds

NEW YORK—The Record World chain, which had one store in 1966, has opened its sixth outlet in Manhasset, N.Y. The suburban chain plans to expand to nine stores by the end of 1977.

Record World is part of Elroy Enterprises, which also services the record departments of the 11-store Times Square Store chain in metropolitan New York. Copyrighted material

# New LP/Tape Releases

## POPULAR ARTISTS

This listing of new LP/Tape releases is designed to enable retailers and radio programmers to be up-to-the-minute on available new product. The following configuration abbreviations are used: LP—album; BT—8-track cartridge; CA—cassette; R3—open reel 3 1/2 ips; R7—open reel 7 1/2 ips; QL—quadrasonic album; Q7—quadrasonic open reel 7 1/2 ips; Q8—quadrasonic 8-track cartridge. Multiple records and/or tapes in a set appear within brackets following the manufacturer number. Tape duplicator/marketers appear within parentheses following the tape manufacturer number, where applicable.

**ABRAHAM, DORIS**  
Labor Of Love  
LP Philo PH1034

**ACQUA FRAGILE**  
Mass-Media Stars  
LP Import Imp1005 \$6.98

**ALLMAN BROTHERS BAND**  
Wipe The Windows, Check The Oil, Dollar Gas  
LP Capricorn 2CX0177

**ALPHA BAND**  
Alpha Band  
LP Arista AL4102 \$6.98

**ASHTON, MARK**  
Mark Ashton  
LP 20th Century T-520 \$6.98

**ATKINS, CHET**  
The Best Of Chet Atkins & Friends  
LP RCA APL1-1985 \$6.98  
BT APS1-1985 \$7.95  
CA APK1-1985 \$7.95

**BABY**  
Where Did All The Money Go?  
LP Chelsea CHL 517 \$6.98

**BAR-KAYS**  
Too Hot To Stop  
LP Mercury SRM-1-1099 \$6.98

**BEBE K' ROCHE**  
Bebe K' Roche  
LP Olivia LF906 \$6.98

**BEBOP DELUXE**  
Modern Music  
LP Harvest ST11575 \$6.98

**BEE GEES**  
Gold, v. 1  
LP RSO RS13006 \$6.98

**BERRY, MIKE**  
Rock's In My Head  
LP Sire SASD7524 \$6.98

**BISHOP, ELVIN**  
Hometown Boy Makes Good  
LP Capricorn CP0176 \$6.98

**BISHOP, STEPHEN**  
Careless  
LP ABCABC-954 \$6.98

**BLACKFOOT**  
Flying High  
LP Epic PE34378 \$6.98

**BLACK ICE**  
Black Ice  
LP Amherst AMH1006

**BLACK IVORY**  
Black Ivory  
LP Buddah BDS5658 \$6.98

**BLOCK, RORY**  
I'm In Love  
LP Blue Goose 2022 \$6.98

**BONEY M.**  
Take The Heat Off Me  
LP Atco SD36143 \$6.98

**BOTTOM & CO.**  
Rock Bottom  
LP Gordy G6-97751 \$6.98

**BRAND X**  
Unorthodox Behavior  
LP Passport PPSD 98109 \$6.98

**BROWNE, JACKSON**  
The Pretender  
LP Asylum 7E1079 \$6.98

**BROWN, JIM ED. & HELEN CORNELIUS**  
I Don't Want To Have To Marry You  
LP RCA APL1-2024 \$6.98  
BT APS1-2024 \$7.95  
CA APK1-2024 \$7.95

**BUDGIE**  
Bandolier  
LP A&M SP4618 \$6.98  
BT BT4618 \$7.98  
CA CS4618 \$7.98

**BULLFROG**  
Bullfrog  
LP Annual Coepts AC1003 \$6.98

**CAMPBELL, GLEN**  
Best Of  
LP Capitol ST11577 \$6.98

**CHAMBERS BROTHERS**  
Live In Concert On Mars  
LP Roxbury RLX106 \$6.98

**CHANGO**  
Honey Is Sweeter Than Blood  
LP Mercury SRM-1-1103 \$6.98

**CHAPIN, TOM**  
Life Is Like That  
LP Fantasy F9520 \$6.98

**CHILDREN OF THE NIGHT**  
Dinner With Drac  
LP PIP6822 \$6.98

**CHI-LITES**  
Happy Being Lonely  
LP Mercury SRM1-1118 \$6.98

**CLIFF, JIMMY**  
In Concert  
LP Reprise MS2256 \$6.98

**CLIMAX BLUES BAND**  
Gold Plated  
LP Sire SASD 7523 \$6.98

**COCO, EL**  
Let's Get It Together  
LP Avi AVL5006 \$6.98

**CON JUNK SHUN**  
Con Junk Shun  
LP Mercury SRM1-1120 \$6.98

**CRADDOCK, BILLY "CRASH"**  
"Crash"  
LP ABC/Dot D05D2063 \$5.98

**CREWE, BOB, GENERATION**  
Street Talk  
LP Elektra TE1083 \$6.98

**DANIELS, CHARLIE, BAND**  
High Lonesome  
LP Epic PE34377 \$6.98

**DAUGHERTY, BYRON KEITH**  
Let My Heart Be My Home  
LP Fantasy F-9515 \$6.98

**DEAN, PETER**  
In "Fun City"  
LP Audio Fidelity AFSD 6280 \$6.98

**DEE, LENNY**  
Misty Blue  
LP MCA 2236 \$6.98  
BT MCAT2236 \$7.98

**DEEP PURPLE**  
Made In Europe  
LP Warner Bros. PR2995 \$6.98

**DIAMOND REO**  
Dirty Diamonds  
LP Kama Sutra KSBS2619 \$6.98

**DION & THE BELMONTS**  
Everything You Always Wanted to Hear By  
LP Laurie LES 4002 \$6.98

**DIRTY ANGELS**  
Kiss Tomorrow Goodbye  
LP Private Stock PS2020 \$6.98

**DOHENY, NED**  
Hard Candy  
LP Columbia PC34259 \$6.98

**DOOBIE BROTHERS**  
Best Of  
LP Warner Bros. BS2978 \$6.98

**DUNCAN, CHARLENE**  
Charlene  
LP Prodigal PG-1001551 \$6.98

**DYNAMIC SUPERIORS**  
You Name It  
LP Motown M6-87551 \$6.98

**FACES**  
Snakes & Ladders  
LP Warner Bros. BS2897 \$6.98

**FAT LARRY'S BAND**  
Feel It  
LP WMOT WM625 \$6.98

**FIFTY GUITARS**  
The Return Of  
LP Musicor MUS2500 \$6.98

**FIRESIGN THEATRE**  
Forward Into The Past  
LP Columbia PG34391 (2) \$7.98

**FLASH CADILLAC & THE CONTINENTAL KIDS**  
Rock 'N' Roll Forever  
LP Epic PEG33465 (2)

**FOGHAT**  
Night Shift  
LP Bearsville BR6962 \$6.98

**FRIEDMAN, KINKY**  
Lasso From El Paso  
LP Epic PE34304 \$6.98

**FUNKADELIC**  
Harcove Jollies  
LP Warner Bros. BS2973 \$6.98

**GABRIEL**  
Sweet Release  
LP ABC ABCD972 \$6.98

**GATLIN, LARRY**  
High Time  
LP Monument MC6644 \$6.98

**GAYDEN, MAC, & SKYBOAT**  
Hymn To The Seeker  
LP ABC ABCD960 \$6.98

**GAYLORD & HOLIDAY**  
Wine, Women & Song  
LP Natural Resources NR6-10851 \$6.98

**GENERAL JOHNSON**  
General Johnson  
LP Arista AL4082 \$6.98

**GIBSON, DON**  
I'm All Wrapped Up In You  
LP ABC/Hickory AH44001 \$6.98

**GILLEY, MICKEY**  
Gilley's Smokin'  
LP Playboy PB415 \$6.98

**GLENN, ROGER**  
Reachin'  
LP Fantasy F-9516 \$6.98

**GOLDE, FRANNIE**  
Frannie Golde  
LP Atlantic SD18196 \$6.98

**GRAND FUNK**  
Hits  
LP Capitol ST11579 \$6.98

**GREEN, AL**  
Have A Good Time  
LP Hi SHL32103 \$6.98

**GRIFF, RAY**  
The Last Of The Winfield Amateurs  
LP Capitol ST11566 \$6.98

**GRIN, Featuring NILS LOFGREN**  
The Best Of  
LP Epic PE34247 \$6.98

**HAGGARD, MERLE**  
The Roots Of My Raising  
LP Capitol ST11586 \$6.98

**HALL, LANI**  
Sweet Bird  
LP A&M SP4617 \$6.98  
BT BT4617 \$7.98  
CA CS4617 \$7.98

**HAMILTON, JOE FRANK & DENNISON**  
Love & Conversation  
LP Playboy PB414 \$6.98

**HARRISON, GEORGE**  
Best Of  
LP Capitol ST11578 \$6.98

**Thirty-Three & 1/2**  
LP Dark Horse DH3005 \$6.98

**HARVEY, ALEXANDER**  
Preshus Child  
LP Kama Sutra 2616 \$6.98

**HAYWOOD, LEON**  
Leon Haywood  
LP Columbia PC34363 \$6.98

**HEAD, ROY**  
A Head Of His Time  
LP ABC/Dot D05D2066 \$5.98

**HITCHHIKERS**  
Hitchhikers  
LP ABC ABCD 973 \$6.98

**HOLMES, RUPERT**  
Singles  
LP Epic PE34228 \$6.98

**HOODOO RHYTHM DEVILS**  
Safe In Their Homes  
LP World WOR 9201 \$6.98

**HOUSTON, THELMA**  
Any Way You Like It  
LP Tamla T6-34551 \$6.98

**HUMPERDINCK, ENGELBERT**  
After The Lovin'  
LP Epic PE34381 \$6.98

**HUTSON, LEROY**  
Leroy Hutson II  
LP Custom CU5011 \$6.98

**IDLE, ERIC, & NEIL INNES**  
The Rutland Weekend Songbook  
LP Passport PPSD-98018 \$6.98

**INSTANT FUNK**  
Get Down With The Philly Jump  
LP TSOP P234358 \$6.98

**JACKSON, BILLY, & THE CITIZENS' BAND**  
Billy Jackson & The Citizens' Band  
LP RCA APL1-2029 \$6.98  
BT APS1-2029 \$7.95  
CA APK1-2029 \$7.95

**JACKSON FIVE Featuring MICHAEL JACKSON**  
Joyful Jukebox Music  
LP Motown M6 86551 \$6.98

**JACKSONS**  
Jacksons  
LP Epic PE34229 \$6.98

**JOHN, ELTON**  
Blue Moves  
LP MCA 2-11004 (2) \$7.98  
BT MCAT2-11004 \$8.98  
CA MCAC2-11004 \$8.98

**JUNIE**  
Suzie Super Groupie  
LP Westbound W228 \$6.98

**KANSAS**  
Lecture  
LP Kirtshner FZ34224 \$6.98

**KID DYNAMITE**  
Kid Dynamite  
LP Cream CR1003 \$6.98

**KIDS FROM CAPER**  
Kids From Caper  
LP Kirtshner FZ34347 \$6.98

**KISS**  
Rock 'N' Roll Over  
LP Casablanca NBLP7037 \$6.98

**KNIGHT, GLADYS, & THE PIPS**  
Pipe Dream (Soundtrack)  
LP Buddah BDS5676ST \$6.98

**KOOL & THE GANG**  
Open Sesame  
LP De-Lite DEP2023 \$6.98

**KOOPER, AL**  
Act Like Nothing's Wrong  
LP UA UALA702G \$6.98

**KOTTKE, LEO**  
1971-1976  
LP Capitol 11576 \$6.98

**KRISTOFFERSON, KRIS, see Barbra Streisand**

**LED ZEPPELIN**  
The Song Remains The Same  
LP Swan Song SS2201 \$6.98

**LEE, BRENDA**  
L.A. Sessions  
LP MCA 2233 \$6.98  
BT MCAT2233 \$7.98

**LEMONGELLO, PETER**  
Do I Love You  
LP Private Stock PS2018 \$6.98

**LEVY, O'DONEL**  
Windows  
LP Groove Merchant GM3313 \$6.98

**LOGGINS & MESSINA**  
The Best Of Friends  
LP Columbia PC34388 \$6.98

**LYONS & CLARK**  
Prisms  
LP Shelter 52005 \$6.98

**MAGNA CARTA**  
Putting It Back Together  
LP Arista ST50014 \$6.98

**MANDRELL, BARBARA**  
Midnight Angel  
LP ABC/Dot D05D2067 \$5.98

**MARSHALL PENNY, & CINDY WILLIAMS**  
Lavaine & Shirley Sing  
LP Atlantic SD 18203 \$6.98

**MASEKELA, HUGH**  
Melody Maker  
LP Casablanca NBLP7036 \$6.98

**MASON, DAVE**  
Certified Live  
LP Columbia PC34174 \$6.98

**McCOY, VAN**  
The Hustle & The Best Of  
LP H&L HL69016 \$6.98

**McGRATH, BAT**  
Blue Eagle  
LP Amherst AMH 1005 \$6.98

**McLAUCHLAN, MURRAY**  
Boulevard  
LP Island ILTN9423 \$6.98

**MEIGHAN, BOB, BAND**  
The Dancer  
LP Capitol ST 11555 \$6.98

**MELANIE**  
Photograph  
LP Atlantic SD18190 \$6.98

**MILSAP, RONNIE**  
Live  
LP RCA APL1-2043 \$6.98  
BT APS1-2043 \$7.95  
CA APK1-2043 \$7.95

**MORAZ, PATRICK**  
Mainhorse  
LP Import Imp1001 \$6.98

**MOTT THE HOOPLE**  
Greatest Hits  
LP Columbia PC34368 \$6.98

**MOXY**  
Moxy II  
LP Mercury SRM-1-1115 \$6.98

**MURPHEY, MICHAEL**  
Flowing Free Forever  
LP Epic PE34220 \$6.98

**NAZARETH**  
Play 'N' The Game  
LP A&M SP4610 \$6.98  
BT BT4610 \$7.98  
CA CS4610 \$7.98

**NEW RIDERS OF THE PURPLE**

**SAGE**  
Best Of  
LP Columbia PC34367 \$6.98

**NIGHTHAWKS**  
Psyche Delly  
LP Adelphi AD 4110 \$6.98

**OCHS, PHIL**  
Chords Of Fame  
LP A&M SP4599 \$6.98  
BT BT4599 \$7.98  
CA CS4599 \$7.98

**OHIO PLAYERS**  
Gold  
LP Mercury SRM1-1122 \$6.98

**OSMOND, DONNY & MARIE**  
New Season  
LP Polydor PD1-6083 \$6.98

**PACHECO, TOM**  
Outsider  
LP RCA APL1-1887 \$6.98  
BT APS1-1887 \$7.95  
CA APK1-1887 \$7.95

**PALMER, ROBERT**  
Some People Can Do What They Like  
LP Island ILPS 9420 \$6.98

**PARKER, GRAHAM**  
Heat Treatment  
LP Mercury SRM-1-1117 \$6.98

**PETTY, TOM, & THE HEARTBREAKERS**  
Tom Petty & The Heartbreakers  
LP Shelter SRL52006 \$6.98

**PHILLIPS, ESTHER**  
Capricorn Princess  
LP Kudu 31 \$6.98

**POINTER SISTERS**  
Best Of  
LP ABC-Blue Thumb BTSY6026-2 (2)

**PONTY, JEAN-LUC**  
Imaginary Voyage  
LP Atlantic SD18195 \$6.98

**PRELUDE**  
Back Into The Light  
LP Pye Pye-12139 \$6.98

**RAWLS, LOU**  
Naturally  
LP Polydor PD1-6086 \$6.98

**REED, VIVIAN**  
Brown Sugar  
LP H&L HL69017 \$6.98

**REEVES, DEL**  
Tenth Anniversary  
LP UALA687G \$6.98

**REX**  
Rex  
LP Columbia PC34399 \$6.98

**RHYTHM MAKERS**  
Soul On Your Side  
LP Viper V17102 \$6.98

**RICHARDS, TURLEY**  
West Virginia Superstar  
LP Epic PE 34306 \$6.98

**ROGERS, KENNY**  
Kenny Rogers  
LP United Artists UALA689G \$6.98

**RUSS, EDDIE**  
See The Light  
LP Monument MG7606 \$6.98

**SALSOUL ORCH.**  
Christmas Follies  
LP Salsoul S255507 \$6.98

**SAYER, LEO**  
Endless Flight  
LP Warner Bros. BS2962 \$6.98

**SCOTT, BOBBY**  
From Eden To Canaan  
LP Columbia PC34325 \$6.98

**SEALS & CROFTS**  
Sudan Village  
LP Warner Bros. BS2976 \$6.98

**SEGER, BOB, THE SILVER BULLET BAND**  
Night Moves  
LP Capitol ST11557 \$6.98

**SHEPARD, JEAN**  
Greatest Hits  
LP UA UALA685G \$6.98

**SIDE EFFECT**  
What You Need  
LP Fantasy F-9513 \$6.98

**SILVER, PLATINUM & GOLD**  
Silver, Platinum, & Gold  
LP Farr FL1001 \$6.98

**SINS OF SATAN**  
Sins Of Satan  
LP Buddah BDS5673 \$6.98

**SLICK, EARL BAND**  
Razor Sharp  
LP Capitol ST11570 \$6.98

**SMITH, LONNIE**  
Keep On Lovin'  
LP Groove Merchant GM3312 \$6.98

**SMITH, LONNIE LISTON, & THE COSMIC ECHOES**  
Renaissance  
LP RCA APL1-1822 \$6.98  
BT APS1-1822 \$7.95  
CA APK1-1822 \$7.95

**SNEAKERS & LACE**  
Skateboardin' USA  
LP PIP PIP6821 \$6.98

**SNOW, PHOEBE**  
It Looks Like Snow  
LP Columbia PC34387 \$6.98

**SOUL DAVID**  
David Soul  
LP Private Stock PS2019 \$6.98

**SOUNDS OF SUNSHINE**  
Nadia's Theme  
LP PIP PIP6823C \$6.98

**SPARKS**  
Big Beat  
LP Columbia PC34359 \$6.98

**SPEARS, BILLIE JO**  
I'm Not Easy  
LP UA UALA684G \$6.98

**SPHEREIS, JIMMIE**  
Ports Of The Heart  
LP Epic PE34276 \$6.98

**SPIDERS WEBB**  
I Don't Know What's On Your Mind  
LP Fantasy F-9517 \$6.98

**STEPPENWOLF**  
The Best Of Steppenwolf (Reborn To Be Wild)  
LP Epic PE34382 \$6.98

**STEWART, ROD**  
A Shot Of Rhythm & Blues  
LP Private Stock PS2021 \$6.98

**STEWART, WYNN**  
After The Storm  
LP Playboy PB416 \$6.98

**STRANGLUND, ROBB**  
Robb Stranglund  
LP Polydor PD-1-6085 \$6.98

**STRAWBS**  
Deep Cuts  
LP Oyster OY-1-1603 \$6.98

**STREISAND, BARBRA, & KRIS KRISTOFFERSON**  
A Star Is Born (Soundtrack)  
LP Columbia JS34403 \$6.98

**STYLISTICS**  
Once Upon A Juke Box  
LP H&L HL59015 \$6.98

**SUPA, RICHARD**  
Life Lines  
LP Epic PE34277 \$6.98

**SUPREMES**  
Mary, Scherrie & Susaye  
LP Motown M6-87351 \$6.98

**SUTHERLAND BROTHERS & QUIVER**  
Slipstream  
LP Columbia PC34376 \$6.98

**SYLVERS**  
Something Special  
LP Capitol ST11580 \$6.98

**TAYLOR, JAMES**  
Greatest Hits  
LP Warner Bros. BS2979 \$6.98

**TENDER AGGRESSION**  
Fly Disco Fly  
LP Morningstar MST7100 \$6.98

**TEN YEARS AFTER**  
Classic Performances  
LP Columbia PC34366 \$6.98

**THIN LIZZY**  
Johnny The Fox  
LP Mercury SRM1-1119 \$6.98

**THOMPSON, HANK**  
Back In The Swing Of Things  
LP ABC/Dot D05D2060 \$5.98

**TILLIS, MEL**  
Welcome To Mel Tillis Country  
LP MGM MG15022 \$6.98

**TOMORROW'S PEOPLE**  
Open Soul  
LP Stage Productions SM7665 \$6.98

**TRAVIS, SHOOK, & THE CLUB WOW**  
Just Like Real  
LP JLR333 \$6.98

**TWITTY, CONWAY**  
Greatest Hits, v. 2  
LP MCA 2235 \$6.98  
BT MCAT2235 \$7.98  
CA MCAC2235 \$7.98

**VANGELIS**  
Albedo 0.39  
LP RCA APL1-5136 \$6.98  
BT LPS1-5136 \$7.95  
CA Lpk1-5136 \$7.95

**WALKER, JR.**  
Whopper Bopper Show Stopper  
LP Soul 56-74851 \$6.98

**WELK, LAWRENCE**  
The Best Of—20 Great Hits  
LP Ramrod R-8162 \$6.98

**WHITE, BARRY**  
Is This Whatcha Want?  
LP 20th Century TS16 \$6.98

**WIER, RUSTY**  
Black Hat Saloon  
LP Columbia PC34319 \$6.98

**WIGGY BITS**  
Wiggy Bits  
LP Polydor PD1-6081 \$6.98

**WILLIAMS, ANDY**  
Andy  
LP Columbia PC34299 \$6.98

**WILLIAMS, DIANA**  
Diana Williams  
LP Capitol ST11587 \$6.98

**WILLIAMS, ROGER**  
Nadia's Theme (And Some Of The Most Beautiful Girls In The World)  
LP MCA 2237 \$6.98  
BT MCAT2237 \$7.98  
CA MCAC2237 \$7.98

**WISHBONE ASH**  
New England  
LP Atlantic SD18200 \$6.98

**WOMACK, BOBBY**  
Home Is Where The Heart Is  
LP Columbia PC34384 \$6.98

**YESTERDAY & TODAY**  
Yesterday & Today  
LP London PS677 \$6.98

**ZAPPA, FRANK**  
Zoot Allures  
LP Warner Bros. BS2970 \$6.98

## POPULAR COLLECTIONS

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Tymes, Faith, Hope & Charity, B. Harris, etc.  
LP RCA APL1-1402 \$6.98  
BT APS1-1402 \$7.95  
CA APK1-1402 \$7.95

**GOLDEN SOUL**  
R. Flack, O. Redding, A. Franklin, etc.  
LP Atlantic SD18198 \$6.98

**WOODY GUTHRIE'S WE AIN'T DOWN YET**  
LP Cream CR1002

**PETER & THE WOLF**  
LP RSO RSO1-3000

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**ADDERLEY, NAT**  
Hummin'  
LP Little David LD1012 \$6.98

**ALLISON, MOSE**  
Your Mind Is On Vacation  
LP Atlantic SD1691 \$6.98

**AMMONS, GENE**  
Red Top  
LP Savoy SJL1103 \$6.98

**AYERS, ROY**  
Daddy Bug & Friends  
LP Atlantic SD 1692 \$6.98

**BYAS, DON**  
Savoy Jam Party  
LP Savoy SJL2213 (2) \$7.98

**BYRD, DONALD**  
Best  
LP Blue Note BNLA700G \$6.98

**CARROLL, BARBARA**  
Barbara Carroll  
LP Blue Note BNLA 645G \$6.98

**CARTER, BENNY, & DIZZY GILLESPIE**  
Carter, Gillespie, Inc.  
LP Pablo 2310 781 \$7.98  
BT S10 781 \$7.98  
CA K10 781 \$7.98

**CARTER, BETTY**  
Now It's My Turn  
LP Roulette SR5005 \$6.98

**COHEN, ALAN, & RICHARD SUDHALTER**  
The New Paul Whiteman Orchestra, v. 2  
LP Monmouth—Evergreen NES7078 \$6.98

**DAVIS, EDDIE LOCKJAW, & THE TOMMY FLANAGAN TRIO**  
Straight Ahead  
LP Pablo 2310 778 \$7.98  
BT S10 778 \$7.98  
CA K10 778 \$7.98

**DUKE, GEORGE**  
Liberated Fantasies  
LP MPS/BASF G22835 \$6.98

**ECKSTINE, BILLY**  
Mister B & The Band  
LP Savoy SJL2214 (2) \$7.98

**EDISON, HARRY**  
Edison's Lights  
LP Pablo 2310 780 \$7.98  
BT S10 780 \$7.98  
CA K10 780 \$7.98

**ELLINGTON, DUKE**  
1938  
LP Smithsonian Collection R003 \$6.98

**ELLIS, LLOYD, QUINTET**  
Las Vegas 3 AM  
LP Famous Door HL110 \$6.98

**EVANS, BILL**  
Montreux III w/ Eddie Gomez  
LP Fantasy F-9510 \$6.98

**FITZGERALD, ELLA**  
Cole Porter Songbook  
LP Verve V2511 \$6.98

**GAFA, AL, QUINTETO**  
Leblon Beach  
LP Pablo 2310 782 \$7.98  
BT S10 782 \$7.98  
CA K10 782 \$7.98

**GOODMAN, BENNY**  
The Complete Benny Goodman, v.4 (1936-1937)  
LP RCA Bluebird AXM2-5537 (2) \$7.98  
BT AXS2-5537 \$9.95  
CA AXK2-5537 \$9.95

**HAMPTON, LIONEL**  
The Complete Lionel Hampton / 1937-1941  
LP RCA Bluebird AXM6-5536 (6) \$23.98

**HANDY, JOHN / ALI AKBAR KHAN**  
Karuna Supreme  
LP MPS / BASF G22791 \$6.98

**HARRIS, GENE**  
In A Special Way  
LP Blue Note BNLA634G \$6.98

**HENDERSON, EDDIE**  
Heritage  
LP Blue Note BNLA636G \$6.98

**HERSEY, BAIRD**  
The Year Of The Ear  
LP Bent BRS1

**HINES, EARL, & PAUL GONSALVES**  
It Don't Mean A Thing If It Ain't Got That Swing  
LP Black Lion BL306 \$6.98

**HUTCHERSON, BOBBY**  
Waiting  
LP Blue Note BNLA615G \$6.98

**ISAACS, IKE**  
Ike Isaacs At The Pied Piper  
LP RGB RGB2001 \$6.98

**JEFFERSON, EDDIE**  
Still On The Planet  
LP Muse MR5063 \$6.98

**KUEHN, JOACHIM**  
Hip Elegy  
LP MPS / BASF G22794 \$6.98  
Springfever  
LP Atlantic SD1695 \$6.98

**L.A. EXPRESS**  
Shadow Play  
LP Caribou PZ34355 \$6.98

**MANGELSDORFF, ALBERT, & ELVIN JONES**  
The Wide Point  
LP MPS / BASF G22569 \$6.98

**MARTINO, PAT**  
We'll Be Together  
LP Muse MR5090 \$6.98

**McRAE, CARMEN**  
Can't Hide Love  
LP Blue Note BNLA635G \$6.98

**MILLER, GLENN**  
The Complete Glenn Miller, v.3 (1939-1940)  
LP RCA Bluebird AXM2-5534 (2) \$7.98  
BT AXS2-5534 \$9.95  
CA AXK2-5534 \$9.95

**MORGAN, LEE / HANK MOBLEY**  
A-1  
LP Savoy SJL1104 \$6.98

**MUHAMMAD, IDRIS**  
Power Of Soul  
LP Kudu 17 \$6.98

**NEW YORK NEOPHONIC ORCH.**  
Jazz In Concert  
LP Sandcastle SCR 1033 \$6.98

**NIEMAN, CZESLAW**  
Mourners Rhapsody  
LP Import IMP1004 \$6.98

**NORVO, RED, TRIO**  
Red Norvo With Tal Farlow & Charles Mingus  
LP Savoy SJL2212 (2) \$7.98

**OREGON & ELVIN JONES**  
Together  
LP Vanguard VSD78377 \$6.98

**PARKER, CHARLIE**  
The Verve Years, v.2  
LP Verve 22512 \$6

**PETERSON, OSCAR**  
Travelin' On  
LP MPS / BASF G20693 \$6.98

**RADER, DON**  
Now  
LP PBR Int 1 PBR10

**REID, STEVE**  
Nova Featuring the Legendary Master Brotherhood  
LP Mustevic Sound MS2001 \$6.98

**SWIFT, DUNCAN**  
Piano Ragtime  
LP Black Lion BL301 \$6.98

**TATE, BUDDY, & HUMPHREY LYTTLETON**  
Kansas City Woman  
LP Black Lion BL312 \$6.98

**TURNER, JOE**  
In The Evening  
LP Pablo 2310 776 \$7.98  
BT S10 776 \$7.98  
CA K10776 \$7.98

**TURRENTINE, STANLEY**  
The Man With The Sad Face  
LP Fantasy F9519 \$6.98

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Black California (The Savoy Sessions)  
LP Savoy SJL2215 (2) \$7.98  
Blue Note Live At The Roxy  
LP Blue Note BNLA663J2 (2)  
Leonard Feather's Encyclopedia Of Jazz In The 70's  
LP RCA APL2-1984 (2) \$13.98  
Jazz Gala Concert  
LP Atlantic SD1693 \$6.98

**VAUGHN, FATHER TOM**  
Joyful Jazz  
LP Concord Jazz CJ16

**WEBSTER, BEN**  
Saturday Night At The Montmartre  
LP Black Lion BL302 \$6.98

**WILLIAMS, AL, QUINTET**  
Sundance  
LP Renaissance \$6.98

**WILLIAMS, NORMAN**  
The Bishop  
LP Theresa TR101 \$6.98

**WILSON, TEDDY**  
Teddy Wilson & His All Stars  
LP Charoscurn CR150 \$6.98

**ZAWINUL, JOE**  
Concerto Retitled  
LP Atlantic SD1694 \$6.98

**THEATRE / FILMS / TV**

**ALL THIS & WORLD WAR II**  
Soundtrack  
LP 20th Century 2T522 (2)

**BUGSY MALONE**  
Soundtrack  
LP RSO RS-1-3501 \$6.98

**CALL ME MADAM**  
Dinah Shore & Original Broadway Company  
LP RCA Red Seal CBM1-2032 \$6.98

**MAKE A WISH**  
Nanette Fabray & Members of Original Cast  
LP RCA Red Seal CBM1-2033 \$6.98

**THE PINK PANTHER STRIKES AGAIN**  
Soundtrack  
LP UA UALA694G \$6.98

**SEVENTEEN**  
Original Cast  
LP RCA Red Seal CBM1-2034 \$6.98

**THE SLIPPER & THE ROSE (THE STORY OF CINDERELLA)**  
Soundtrack  
LP MCA 2097 \$6.98  
BT MCAT2097 \$7.98  
CA MCAC2097 \$7.98

**A STAR IS BORN**  
Soundtrack  
LP Columbia J534403 \$8.98

**THREE PENNY OPERA**  
Original Cast  
LP Columbia PS34326

**THE YOUNG & THE RESTLESS**  
Soundtrack  
LP PIP 6812

**CLASSICAL**

**BACH, JOHANN CHRISTIAN**  
Sinfonias Op. 18, Nos. 2, 4, & 5  
Stuttgart Chamber Orch.  
Munchinger / Telemann, Don Quichotte Suite  
LP London CS6988 \$6.98

**BACH, JOHANN SEBASTIAN**  
Brandenburg Concertos  
Collegium Aureum  
LP Harmonia Mundi / BASF K20331 (2)

**BEETHOVEN, LUDWIG VAN**  
Concerto For Piano No. 1 in C, Op. 15, Sonata For Piano No. 8 in C, Op. 13 (Pathétique)  
Ashkenazy, Chicago Sym. Orch., Solti  
LP London CS6953 \$6.98

**Sonatas For Piano Nos. 18 & 23**  
Berman  
LP Columbia M34218 \$6.98

**Symphony No. 7**  
Vienna Philh., Kleiber  
LP DG 2530 706

**BERIO, LUCIANO**  
Nones; Allelujah II, Concerto For Two Pianos  
London Sym. Orch., BBC Sym. Orch., Boulez  
LP RCA Red Seal ARL1-1674 \$6.98

**BRAHMS, JOHANNES**  
Concerto For Violin & Cello  
Milstein, Patigorsky, Rainer, Robin Hood  
Dell Orch. / Saint-Saens: Concerto For Cello (RCA Sym. Orch.)  
LP RCA Victorola AVM1-2020 \$3.98

**Quintet For Clarinet & Strings in b, Op. 115**  
Stoltzman, Cleveland Quartet  
LP RCA Red Seal ARL1-1993 \$6.98  
BT ARS1-1993 \$7.95  
CA ARK1-1993 \$7.95

**DEBUSSY, CLAUDE**  
Nocturnes; Iberia  
National Sym. Orch., Dorati  
LP London CS6968 \$6.98  
CA CS5-6968 \$7.95

**DELIBES, LEO**  
Coppelia (Highlights); Sylvia (Highlights)  
Suisse Romande Orch., New Philharmonia Orch., Borynge  
LP London CS6993 \$6.98

**GERSHWIN, GEORGE**  
An American In Paris  
Los Angeles Philh. Orch., Mehta / Copland, Appalachian Spring / Bernstein, Candide Overture  
LP London CS7031 \$6.98  
CA CS5-7031 \$7.95

**HAYDN, F.J.**  
Quartets For Strings in C, Op. 33 (Bird) & in F, Op. 3, No. 5 (Serenade)  
Benthiem Quartet  
LP 1st Component Series FCS50080  
Quartets For Strings in D, Op. 64, No. 6 (Lark) & in C, Op. 76, No. 3 (Emperor)  
Benthiem Quartet  
LP 1st Component Series FCS50078

**HOLST, GUSTAV**  
Planets  
LP RCA Red Seal ARL1-1919 \$6.98  
BT ARS1-1919 \$7.95  
CA ARK1-1919 \$7.95  
QL ARD1-1919 \$7.98  
QB ART1-1919 \$7.95

**ORFF, CARL**  
Cantelli Carmina  
Grobe, Putz, Cologne Radio Sym. Orch., Leitner  
LP MPS / BASF G22543 \$6.98

**PROKOFIEV, SERGE**  
Symphonies Nos. 1 in D, Op. 25 (Classical) & No. 7 in c-sharp, Op. 131  
London Sym. Orch., Weller  
LP London CS6897 \$6.98

**Symphony No. 5, Op. 100; Romeo & Juliet Suite No. 2**  
Boston Sym. Orch., Koussevitzky  
LP RCA Victorola AVM1-2001 \$3.98

**SCHOENBERG, ARNOLD**  
Gurre-Lieder  
Philadelphia Orch., Stokowski  
LP RCA Victorola AVM2-2017 (2) \$6.98

**SCHUBERT, FRANZ**  
Quartet No. 14 in d, D.810 (Death & The Maiden)  
Guarnieri Quartet / Wolf Italian Serenade  
LP RCA Red Seal ARL1-1994 \$6.98  
BT ARS1-1994 \$7.95  
CA ARK1-1994 \$7.95

**STRAUSS, RICHARD**  
Ein Heldenleben  
New York Philh., Mengelberg  
LP RCA Victorola AVM1-2019 \$3.98

**WAGNER, RICHARD**  
Gotterdammerung (Orchestral Highlights)  
London Sym. Orch., Stokowski  
LP RCA Red Seal ARL1-1317 \$6.98  
BT ARS1-1317 \$7.95  
CA ARK1-1317 \$7.95

**Die Meistersinger**  
Bode, Kollo, Bailey, Weigl, Vienna Philh. Orch., Solti  
LP London OSA1512 (5) \$34.90  
CA OSA5-1512

**WEBER, BEN**  
String Quartet No. 2  
New Music Quartet / Shifrin, String Quartet No. 4 (Fine Arts Quartet / Monod), Cantus Contra Cantum I (Sargon)  
LP CRI SD358 \$6.98

**CLASSICAL COLLECTIONS**

**DORATI, ANTAL & NATIONAL SYM. ORCH.**  
Be Glad Then, America!  
LP London OS26442 \$6.98

**ELECTRONIC PIONEERS**  
Works of Arel, Davidovsky, Gaburo, Ussachevsky  
LP CRI SD356 \$6.98

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Stokowski Encores  
LP Phase 4 SFC22130 \$6.98

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Concertos For Wind Instruments  
LP 1st Component Series FCS50077  
Suites For Orchestra, v.1  
LP 1st Component Series FCS50076  
Suites For Orchestra, v.2  
LP 1st Component Series FCS50079  
Twelve Cellists Of The Berlin Philharmonic  
LP MPS / BASF G22798 \$6.98

**SPOKEN WORD**

**ADAMS, JOHN & ABIGAIL (Grizzard, Walker)**  
The Letters Of (1774-1777)  
LP Caedmon TC2083 (2) \$13.98

**BABAR & FATHER CHRISTMAS / BABAR & HIS CHILDREN (de Brunhoff)**  
Jourdan  
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**HANS BRINKER OR, THE SILVER SKATES (Dodge)**  
Bloom  
LP Caedmon TC1493 \$6.98

**DIARY OF SAMUEL PEPYS**  
Richardson  
LP Caedmon TC1464 \$6.98

**DUNWICH HORROR (Lovecraft)**  
McCallum (Slightly abridged)  
LP Caedmon TC1467 \$6.98

**FROST, ROBERT**  
In Recital  
LP Caedmon TC1523 \$6.98

**BORIS GODUNOV—Scenes (Pushkin)**  
Hines, Phelan, Phillips, Cast (English)  
LP Caedmon TC1514 \$6.98

**HANSI (Bemelmans)**  
Channing  
LP Caedmon TC1515 \$6.98

**HIGGLEY PIGGLEY POP! OR THERE MUST BE MORE TO LIFE (Sendak)**  
Grimes  
LP Caedmon TC1519 \$6.98

**JACOB TWO-TWO MEETS THE HOODED FANG (Richler)**  
Plummer  
LP Caedmon TC1525 \$6.98

**KIDDING AROUND WITH CAROL CHANNING**  
LP Caedmon TC1494 \$6.98

**KIM (Kipling)**  
Quayle (Excerpts)  
LP Caedmon TC1480 \$6.98

**LITTLE GREY RABBIT'S CHRISTMAS / LITTLE GREY RABBIT GOES TO SEA (Uttley)**  
Grimes  
LP Caedmon 1510 \$6.98

**MIMSY WERE THE BOROGOVES (Kuttner)**  
Shatner  
LP Caedmon TC1509 \$6.98

**MOM, THE WOLF MAN & ME (Klein)**  
Sheedy  
LP Caedmon TC1517 \$6.98

**THE OLD MAN & THE SEA (Hemingway)**  
Heston  
LP Caedmon TC2084 (2) \$13.98

**OLIVER TWIST (Dickens)**  
Quayle (four chapters)  
LP Caedmon TC1484 \$6.98

**SILVER PENNIES—MORE**  
Bloom, Ritchard  
LP Caedmon TC1511 \$6.98

**TALE OF TUPPENNY FROM THE FAIRY CARAVAN & OTHER STORIES (Potter)**  
Bloom  
LP Caedmon TC1521 \$6.98

**UP FROM SLAVERY (Booker T. Washington)**  
Davis  
LP Caedmon TC2072 (2) \$13.98

**THE WAR OF THE WORLDS (Wells)**  
Nimoy (abridged)  
LP Caedmon TC1520 \$6.98

**THE WIZARD OF OZ (Baum)**  
Bolger  
LP Caedmon TC1512 \$6.98

DECEMBER 11, 1976, BILLBOARD

## Closeup

**RUPERT HOLMES—Singles, pic PE34288.**

At this moment in time, it looks as if Rupert Holmes' powerhouse debut album is going to be a complete commercial stiff.

This is only in minor part because there hasn't been any sustained merchandising effort by the label. The main reason is that Holmes, a New York studio star whose production credits range from Streisand to parks with incredible versatility, as chosen to remain invisible from the public by not making television appearances or touring.

Thus, Holmes' fine, mainstream ristry could well remain unknown to the wide public it deserves, for exactly the same lack of consistent nationwide personal exposure that as kept in limbo the outstanding albums of similar pop writer-singers like David Pomerantz, Randy Edelman and Billy Joel.

There is simply too much good music available today for a new artist, whatever his credentials, to ensure a full hearing without commitment to the acknowledged grind of club and concert touring plus television guesting. Only the rare sure-fire AM singles are exceptions.

And Holmes' approach is too dult and sophisticated to make him his kind of instant AM singles hit-maker although this month-old al-

bum's Hot 100 potential is there in spades.

Holmes is most comparable to Barry Manilow as a stylist. Both men are songwriters, pianists, arrangers, producers and have light but very communicative singing voices. The New York cynical romanticism is the main theme of their songs.

But Manilow understood he had to give up the comforts of the studio and his homelife for months at a stretch in order to put across his records.

The way to get the most out of Holmes' "Singles" album is to listen to side two first and spend most of your time with that side. Through some quirk of programming, side two is where all the most full-bodied and memorable cuts are.

Side one seems to have been set up the way it is to give maximum exposure to cuts one and five: "Who, What, When, Where, Why?" plus "Aw Shucks," the closest things to uptempo rockers on the album. The one other lesson Holmes could learn from Manilow is to include more speedy, bright songs in his repertoire.

But side two does not have one weak bar on it, let alone a weak cut. The first song was a good choice for the debut single, "The Last Of The Romantics." It's a big, orchestral

ballad which never gets stridently out-of-hand.

Holmes sings a sweeping melody line with particularly poignant intimacy, telling the story of countless urban lovers who dream of living in a more natural environment when in truth they must find tenderness behind locks and concrete.

"For Beginners Only" uses the chord progressions of early rock 'n' roll to underscore the song's concept that a newness of feelings and perceptions is necessary for being in love, even if it means a conscious renewal from overexperienced lovers.

"Touch And Go" is a third consecutive razzle-dazzle display of how Holmes can take a song title word image and run it through every conceivable variation of meaning while packaging the symbolism in a catchy contemporary melody and singing it with soft directness.

Life is a tricky thing, "touch and go, hit and run," but the singer promises his beloved to stick around through it all, not just sexually "touch and go."

"Annabella" is the only bit of fluff on the side. Yet it has such a charming, sprightly melody and makes such a frothy picture of a flirtatious, with-it lady that it comes as a delightfully appropriate change of pace.

With the final cut, the album's title song, we come to Holmes' pop

## Vancouver's Big Records

Continued from page 31

\$200 advance and throughout the month we give them any records that they want."

According to Zutz, there are approximately 40 discos in Vancouver broken down between gay and straight clubs. There are few blacks in Vancouver, she says.

"Most of our customers come from the discos in town. We distribute a bimonthly disco sheet to all clubs. People are coming in asking for records that they heard in one of the discos," says Zutz. The shop is open Monday through Saturday noon-10 p.m.

She explains that most of the records are ordered exclusively from Billboard's disco charts. "If a record reaches the top 40 we will buy 25 pieces. Often these records are sold within a week. We started by ordering product once a week; we are now ordering twice a week."

Other partners in the outlet are Larry Bauter, who is also a DJ at Alfie's disco and an announcer at CKLG-FM, both in Vancouver and Andrew Horvath and John Deaust.

Dance Discs advertises in a local underground paper and on CKLG. "We provide CKLG with disco product in exchange for advertisement," says Zutz.

She claims the group is not going to stop at just owning a retail disco outlet. Next year the owners plan to form their own record label to do 12-inch disco mixes for a Canadian company. "We are going to buy the rights of 12-inch records from small American companies and remix the records for Canadian companies," she says.

In January 1977, the group plans to go into the disco mail-order business. It is presently securing disco lists from local and U.S. discos.

masterpiece, a song that if it doesn't hit in his own superb version seems destined to be a smash for some other artist sooner or later.

In "Singles," Holmes is up to all his distinctive tricks again, making everything come together like a sleight-of-hand virtuoso. The melody curls back upon itself with riveting inevitability; the thick orchestral arrangement pulsates like dynamic clockwork.

And Holmes' yearning, insinuating voice sings of "Singles" as the singles scene, singles records pouring out music on solitary individuals, casual loves like quickly-spent singles dollars, married people acting single when the relationship sours and the ultimate goal that makes singles keep on trying despite all the disappointments—the goal of being at last temporarily part of a true couple, "singles doubled up with love." NAT FREDLAND

# Rock Singles Best Sellers

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As Of 11/29/76

Compiled from selected rackjobbers by the Record Market Research Dept. of Billboard.

- |  |   |
|--|---|
| 1 BETH—Kiss—Casablanca 863   | 21 SORRY SEEMS TO BE THE HARDEST WORD—Elton John—MCA/Rocket 40645                         |
| 2 MUSKRAT LOVE—Captain & Tennille—A&M 1870   | 22 LIVIN' THING—Electric Light Orchestra—United Artists 888                               |
| 3 TONIGHT'S THE NIGHT (Gonna Be Alright)—Rod Stewart—Warner Bros. 8262                       | 23 JEANS ON—David Dundas—Chrysalis 2094   |
| 4 NADIA'S THEME (The Young & The Restless)—Barry DeVorzon & Perry Soikins Jr.—A&M 1856       | 24 AFTER THE LOVIN'—Engelbert Humperdinck—Epic 8-50270                                    |
| 5 LOVE SO RIGHT—Bee Gees—RSO 859   | 25 DISCO DUCK—Rick Dees—RSO 857   |
| 6 STAND TALL—Burton Cummings—Portrait/CBS 7011   | 26 YOU DON'T HAVE TO BE A STAR TO BE IN MY SHOW—Marilyn McCoo & Billy Davis Jr.—ABC 12208 |
| 7 I NEVER CRY—Alice Cooper—Warner Bros. 8228   | 27 (Don't Fear) THE REAPER—Blue Oyster Cult—Columbia 3-10384                              |
| 8 YOU ARE THE WOMAN—Firefall—Atlantic 3335   | 28 A FIFTH OF BEETHOVEN—Walter Murphy & The Big Apple Band—Private Stock 45073            |
| 9 ROCK 'N' ME—Steve Miller—Capitol 4323  | 29 HOT LINE—Sylvers—Capitol 4336  |
| 10 YOU MAKE ME FEEL LIKE DANCING—Leo Sayer—Warner Bros. 8283                                 | 30 STILL THE ONE—Orleans—Asylum   |
| 11 PLAY THAT FUNKY MUSIC—Wild Cherry—Epic 8-50225  | 31 WHENEVER I'M AWAY FROM YOU—John Travolta—Midland International 10780                   |
| 12 THE RUBBERBAND MAN—Spinners—Atlantic 3355   | 32 (Shake, Shake) SHAKE YOUR BOOTY—K.C. & The Sunshine Band—TK 1019                       |
| 13 IF YOU LEAVE ME NOW—Chicago—Columbia 3-10390  | 33 DON'T GO BREAKING MY HEART—Elton John & Kiki Dee—Rocket                                |
| 14 NIGHTS ARE FOREVER—England Dan & John Ford Coley—Big Tree 16079                           | 34 THAT'LL BE THE DAY—Linda Ronstadt—Asylum 45340   |
| 15 THE WRECK OF THE EDMUND FITZGERALD—Gordon Lightfoot—Reprise 3169                          | 35 THE BEST DISCO IN TOWN—Ritchie Family—Marlin 3306                                      |
| 16 I ONLY WANT TO BE WITH YOU—Bay City Rollers—Arista 0205                                   | 36 DO YOU FEEL—Peter Frampton—A&M 1867  |
| 17 DID YOU BOOGIE (With Your Baby)—Flash Cadillac & The Continental Kids—Private Stock 45079 | 37 LOVE BALLAD—L.T.D.—A&M 1847  |
| 18 FERNANDO—Abba—Atlantic 3346   | 38 HELLO OLD FRIEND—Eric Clapton—RSO 861  |
| 19 MORE THAN A FEELING—Boston—Epic 8-50266   | 39 THIS ONE'S FOR YOU—Barry Manilow—Arista 0206   |
| 20 LOVE ME—Yvonne Elliman—RSO 858  | 40 BLINDED BY THE LIGHT—Manfred Mann's Earth Band—Warner Bros. 8252                       |

# Rock LP Best Sellers

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As Of 11/29/76

Compiled from selected rackjobbers by the Record Market Research Dept. of Billboard.

- |   |  |
|---|--|
| 1 FRAMPTON COMES ALIVE—Peter Frampton—A&M SP 3703                                     | 21 ALIVE!—Kiss—Casablanca NBLP 7020  |
| 2 SONGS IN THE KEY OF LIFE—Stevie Wonder—Tamla T13-340C2                              | 22 A NEW WORLD RECORD—Electric Light Orchestra—United Artists UA-LA679-G                     |
| 3 THEIR GREATEST HITS 1971-1975—Eagles—Asylum 7E-1052                                 | 23 SILK DEGREES—Boyz Scaggs—Columbia PC 33920  |
| 4 BOSTON—Epic PE 34188  | 24 LOVE WILL KEEP US TOGETHER—The Captain & Tennille—A&M SP 3405                             |
| 5 FLY LIKE AN EAGLE—Steve Miller Band—Capitol 11516                                   | 25 ENDLESS SUMMER—Beach Boys—Capitol SVBO 11307  |
| 6 CHICAGO X—Columbia PC 34200   | 26 FONZIE'S FAVORITES—Abed Music   |
| 7 DREAMBOAT ANNIE—Heart—Mushroom MRS 5005   | 27 SPIRIT—John Denver—RCA APL1-1694  |
| 8 A NIGHT ON THE TOWN—Rod Stewart—Warner Bros. BS 2938                                | 28 DON'T STOP BELIEVIN'—Olivia Newton-John—MCA 2223  |
| 9 SONG OF JOY—Captain & Tennille—A&M SP 4570  | 29 NIGHTS ARE FOREVER—England Dan & John Ford Coley—Big Tree BT 89517                        |
| 10 BLUE MOVES—Elton John—MCA/Rocket 2-11004   | 30 DONNY & MARIE FEATURING SONGS FROM THE TELEVISION SHOW—Donny & Marie Osmond—Kolob PD 6068 |
| 11 FLEETWOOD MAC—Reprise MS2225   | 31 HASTEN DOWN THE WIND—Linda Ronstadt—Asylum 7E-1072  |
| 12 CHILDREN OF THE WORLD—Bee Gees—RSO RS-1-3003                                       | 32 ROCKS—Aerosmith—Columbia PC 34165   |
| 13 SOUNDTRACK FROM THE FILM THE SONG REMAINS THE SAME—Led Zeppelin—Swan Song SS 2-201 | 33 HISTORY—AMERICA'S GREATEST HITS—America—Warner Bros.                                      |
| 14 SPIRIT—Earth, Wind & Fire—Columbia PC 34241  | 34 NEW SEASON—Osmonds—Kolob PD 1-6083  |
| 15 SUMMERTIME DREAM—Gordon Lightfoot—Reprise MS 2249                                  | 35 ALICE COOPER GOES TO HELL—Warner Bros. BS 2896  |
| 16 THE BEST OF THE DOOBIES—Doobie Brothers—Warner Bros. BS 2978                       | 36 FIFTH OF BEETHOVEN—Walter Murphy Band—Private Stock PS2015                                |
| 17 ROCK AND ROLL OVER—Kiss—Casablanca NBLP 7037                                       | 37 GOLD Vol. I—Bee Gees—RSO RS-1-3006  |
| 18 DEYSTROYER—Kiss—Casablanca NBLP 7025   | 38 THE CLONES OF DR. FUNKENSTEIN—Parliament—Casablanca NBLP 7034                             |
| 19 THIS ONE'S FOR YOU—Barry Manilow—Arista AL 4090                                    | 39 PART 3—K.C. & The Sunshine Band—TK 605  |
| 20 ONE MORE FOR THE ROAD—Lynyrd Skynyrd—CA 2-6001                                     | 40 THE OUTLAWS—Waylon Jennings, Willie Nelson, Jessi Colter & Tompall Glaser—RCA APL1-1321   |

## Count Dracula To Terrorize Industry

NEW YORK—Don't be alarmed if you see a very strange character enter your radio station or retail store in the next few weeks. Count Dracula, leader of the rock group Children of the Night is on a two-week tour of the U.S. to promote the band's new LP and single on P.I.P. Records.

Dressed in his full regalia of Transylvania attire, including cape and fangs, he will visit Cleveland, Pittsburgh, Akron, Youngstown, Columbus, Dayton, Cincinnati, Louisville, Memphis, Atlanta, Miami, Orlando, Tampa and Lakeland, Fla.

# Sound Business

PRODUCER NOW IN L.A.

## Scott Insists On A 'Gut Feeling'

## Studio Track

By JIM McCULLAUGH

LOS ANGELES—Wally Heider remotes were on hand for the Band's historic San Francisco Winterland concert on Thanksgiving which was also filmed. Guest appearances were put in by Joni Mitchell, Bob Dylan, Neil Diamond, Van Morrison, Eric Clapton, Ringo Starr and Neil Young. At Heider Recording in L.A., Tom Waits and producer Bones Howe were in recording music tracks for Wait's upcoming "Dinah" show. Also in was Toby Organization artist Legs Diamond with producer Peter Lawrence. The group, engineered by Peter Granet and seconded by David Gertz, were laying tracks and overdubbing.

Van Morrison is mixing his upcoming LP at Indigo Ranch, Malibu, with engineer Gary Ladinsky. Morrison is producing himself. Also in was the Group With No Name being produced by Alan Miles and Chris Brunt. Bob Margoulff produced and engineered Thelma Camacho.

Kenny Rankin has been working on an LP for Little David at Cherokee. It's being arranged and conducted by Don Costa. A live George Carlin LP is also in the works with Biff Dawes editing tapes at Wally Heider.

In other Cherokee activity, Jose Feliciano completed his first Private Stock LP produced by Jerry Wexler with overdubs engineered by Dee Robb and Dick Riccio. Mixing was completed by Riccio with George Tutke and Steve Brandon assisting. Hero, with producer Michael Lloyd, wrapped up its Phonogram/Mercury debut LP. Humberto Gatica and Tom La Torre handled the board. The Pips were in to track their initial solo album for Buddah with guest appearance by Gladys Knight produced by Kenny Kerner and Richie Wise. Warren Dewey engineered, assisted by George Tutko.

Tim Weisberg cut his first single for UA, the theme from "Rocky" at Western. Mike Post produced. . . Nite City did some overdubbing at Paramount Recording for its upcoming LP. Jay Senter and Ray Manzarek co-produced with Roger Dollarhide at the board.

Jim Wetherly is working on an album at ABC Studios for the label with L. Gordon producing. . . MCA's Mickey Thomas was in to do some overdubbing for his upcoming LP at Clover with Alan Blazek producing. . . Stargazer began its debut MCA LP at the Record Plant with Ron Nevison handling production. . . Bob Johnson is producing a New Riders Of The Purple Sage LP at MCA Studios with Larry Boden engineering. Mastering activity there includes the new Webber & Rice LP "Evita" as well as Man's Theory, engineered by Ed Schreger and produced by Bill Daniel and Mike Felder.

In at Sound City was Andra Willis putting in some work for an upcoming LP. Jerry Fuller produced. . . In other Clover activity, Tom Dowd is producing sessions for Little Whispers And Rumors for Atlantic with Barry Rudolph engineering. Dowd has also been assisting on a few tracks of the new Booker T & the MG's LP for Elektra, their first in 10 years. Producer Steve Smith is also mixing tracks for the upcoming live Toots & the Maytals album for Island. Rick Dees also worked on his "Disco Duck" followup single called "Disco-Rilla" produced by Bobby Manuel with Warren Wagner at the board. Clover has also been set as

LOS ANGELES — Engineer turned producer Ken Scott says he operates strictly on "gut feeling" and will work with an artist even if he hasn't seen them in person but likes what he hears on tape.

"It doesn't matter whether they are a name act or not," he relates. "As long as they are the right band for me. I'm doing a band now called Happy The Man for Arista and I think their potential is amazing. I just happened to be in the Arista offices here one day when a demo tape came in. I listened to it and thought it was great. After a couple of weeks we got together and we're now in A&M Studios working on the LP."

"It's a little difficult to characterize their music. It's closest to jazz rock but without the solos. There are tinges of Pink Floyd and Genesis with dashes of American jazz rock thrown in. The eldest member is only 24."

The 29-year-old Briton, who adds he is now making L.A. his home after recently transplanting from London, has an impressive track record.

He's either engineered, mixed, co-produced, or produced such artists as the Beatles, David Bowie, Elton John, Billy Preston, the Mahavishnu Orchestra, Lindisfarne, Blood, Sweat & Tears, Supertramp, the Tubes, Billy Cobham and Procol Harum.

His most recent project was producing Stanley Clarke's "School Days."

Scott got his start as an apprentice engineer at EMI Studios, London, after writing them for a chance to break in. An interview led to a job in the tape library, later to tape operator, then to cutting playbacks, and finally full-fledged engineer.

Later he gravitated to nearby Trident Studios where he engineered George Harrison's "All Things Must Pass," Elton John's "Honky Chateau" (for which he garnered a Grammy nomination) and "Don't Shoot Me I'm Only The Piano Player," David Bowie's "Space Oddity" and "The Man Who Sold The World," and others.

While engineering a Bowie single Scott told the English artist about his desire to produce. Bowie agreed and suggested Scott coproduce his next LP which was "Hunky Dory." That success led to coproduction on several more Bowie efforts while Scott went on to produce the first two Billy

the recording studio for all sound-track recording for the upcoming NBC television special "Doonesbury," based on the comic strip.

Clydie King, former backup singer with Humble Pie, has been working on an LP at both Spectrum Studios as well as the Record Plant. . . Madelon Baker is producing a Cassietta George LP at Audio Arts with James Carmichael handling the arrangements. . . John Travolta began his LP project at One Step Up Recording with Jeff Barry producing and Mark Warwick engineering. Travolta is known to millions as Vinne Barbarino on the "Welcome Back Kotter" tv series.

At Paramount Recording Studios, Freddie Perren was in cutting tracks for Minnie Riperton with Larry Miles at the board, and Cecil Womack was producing wife Mary Wells, Rene Hall arranging. Roger Dollarhide working the knobs



Happy Concentration: Producer Ken Scott enjoys listening during a recent studio session.

Cobham LPs, Supertramp, David Batteau, the Tubes and Stanley Clarke.

Scott explains why he made the transition: "I wanted a little more artistic freedom and I simply got fed up with someone leaning over my shoulder telling me what to do. I really love music and I'm quite fortunate that my career and the love of music coincide. Being a producer also enables me to bring music to the people and that's a big plus as well."

"The producer's role varies," he elaborates, "from each individual artist. Take Stanley Clarke, for example. He has strong musical ideas so it becomes more of a technical thing. A group like the Tubes also has certain good musical ideas but sometimes not enough of an idea. That's where the producer comes in."

"To expand the idea, naturally, I would never try to change the artist. Ultimately it's always their record. Of course I make sure we can work together first."

Scott adds the reason he now makes his home in Southern California is "I was finding I was getting more and more work in the U.S. and had to leave my wife Pat and three daughters in England for long spells. We spent three months here last summer and fell in love with it and since I am working here a great deal it makes perfect sense."

"The recording scene in England seems to be somewhat down," he observes, "and a lot of music people seem to be leaving. Because session work has tapered off the musician union there is trying to bring in ridiculous rules for more money."

"It's crazy. Recording generally has slowed down although the large studios such as EMI and Trident are doing well. It also has something to do with 'the grass is greener.'"

Feeling comfortable now in Studio D at A&M, Scott says he hopes he can work there as much as possible.

"Once I find a studio I like," he states, "I want to stay with it. You never really know how good a studio is until you've actually done work there. You have to adjust to the studio and it has to adjust to you. No two are alike, I've discovered."

"I'm also quite flexible about equipment," he adds, "except for speakers. The normal type of American studio monitor is very hard with a lot of middle which very often sounds great when you're in the studio but lacks punch later on through smaller speakers. I prefer monitors which are a lot smoother."

After Happy The Man, Scott indicates, a live Stanley Clarke album may be in the offing.

JIM McCULLAUGH



# IT'S ROLLIN'



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# Billboard's Top Album Picks

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Billboard SPECIAL SURVEY For Week Ending 12/11/76

Number of LPs reviewed this week **47** Last week **49**

## Spotlight

**JONI MITCHELL**—Hejira, Asylum 7E1087. The magical, hypnotic singing and songwriting style of Mitchell here gets one of its most fully-rounded, deepest-conceptualized workouts yet. The sound is purely distilled *Joni*, the high, ethereal voice, the slightly eerie chord tunings and Mitchell's rolling guitar arpeggios, the growlingly inventive use of spare, jazzy rhythm combo backings. The melody lines swirl and cascade like oriental tapestry patterns as Mitchell's voice smoothly fits seemingly impossible-to-sing lyric phrases into a distinctive music. The underlying idea here that holds together the songs and the surrealistic black-and-white cover photography is that of the wanderings of a free-spirited female who must always look back half-yearningly at the chances for lasting security she has passed up. A key image song in the LP development is "Black Crow," where the singer compares herself to a bird always "diving down to pick up on every shiny thing." Her cover photo costume emphasizes this black-wing look, along with other song images of the endless highway, childhood ice skating and dreams of the perfect marriage.

**Best cuts:** "Blue Motel Room," "Black Crow," "Song For Sharon," "Coyote," "Hejira."

**Dealers:** The LP title is an Arabic word meaning journey towards self-knowledge. Your customers will probably be asking this.



lovely richness and mellow tone in his current studio work. With old partner Bob Gaudio producing and the dependable Teddy Randazzo providing tour of the songs, Valli moves through a series of adult comments on romance that still have timelessly youthful appeal. There is a slight disco spice to most of the faster numbers and even the ballads have a contemporary pulsation and intensity.

**Best cuts:** "Boomerang," "Where Were You," "Easily," "Can't Get You Off My Mind," "So She Says."

**Dealers:** Valli is featured on the soundtrack of "All This And World War II."

She gracefully slides from a scale hopping ballad to a swinging number with ease. Strong orchestral string arrangement provides a soft cushion for Reeves and her background singers, who are ever present but only as a backdrop. This LP is well produced by Tony Sylvester, Bert De Coteaux, Tony Camillo and General Johnson.

**Best cuts:** "The Rest Of My Life," "This Time I'll Be Sweeter," "Now That We Found Love."

**Dealers:** This LP should be placed with both r&b and pop female vocalists.

## Soul

**BILLY PAUL**—Let 'Em In, Philadelphia International PZ34389. Side one of this stylish album is given to rhythmic, danceable cuts, while side two is filled with slower ballads. These ballads range from a soulful remake of Nilsson's highly dramatic No. 1 of five years ago, "Without You," to a sensuous, jazzy, musically complex number written, produced and arranged by Dexter Wansel. But the set's most notable cut is an r&b version of Wings' recent "Let 'Em In," which salutes important black personages like Maury Wills and Louis Armstrong in the chorus and includes excerpts from key black speeches. Gamble & Huff wrote a cut on each side and were executive producers for the whole LP.

**Best cuts:** "Love Won't Come Easy," "Word Sure Gets Around," "I Trust You," "I Think I'll Stay Home Today."

**Dealers:** Exceptionally classy album from the man who had a No. 1 Grammy-winning single four years ago with "Me And Mrs. Jones."

**SLY & THE FAMILY STONE**—Heard 'Ya Missed Me, Well I'm Back, Epic PE34348. The pioneer of crossover soul-rock offers a tasty collection of impressive funk in a newly-relaxed, engaging style that concentrates on entertaining without any angry overtones. Sly is still a master at assembling tight, churning rhythm tracks that support pounding soul choirs and Sly's own lazy growl lead vocals. The artist has recently been a guest act opening the successful Parliament/Funkadelic tour and is working hard to win the oncoming generation of teens for his audience.

**Best cuts:** "Heard 'Ya Missed Me, Well I'm Back," "Sexy Situation," "Family Again," "Everything In You."

**Dealers:** Sly has incorporated catchy hooks of the Philadelphia Sound and disco-dance beats into his core sound now.

**IMPRESSIONS**—It's About Time, Cotillion, SD9912 (Atlantic). Beautiful orchestrations and tight harmonies highlight this debut album for Cotillion. This four man group is right on target with soft swaying r&b ballads, uptempo rockers and disco flavored melodies. The distinctive richly textured harmonies jell with an impressive group of sidemen and the excellent production of McKinley Jackson. All round solid product.

**Best cuts:** "In The Palm Of My Hands," "Stardust," "You'll Never Find," "This Time."

**Dealers:** Expect heavy label push for this debut LP.

**ARETHA FRANKLIN**—Ten Years Of Gold, Atlantic SD18204. This LP covering a decade of music in a manner that only Aretha can offer, marks a sharp contrast to what the singer is offering today. Enclosed are tunes which skyrocketed her to the top where she held court for many years by offering tunes like "I Never Loved A Man," "Respect" and others. Instrumentation on this album, although older, seems more complementary than her current efforts.

**Best cuts:** "Respect," "I Never Loved A Man," "You Make Me Feel Like A Natural Woman."

**Dealers:** For best results place this LP in a prominent position. Cover is attractive and artist has fans across the board.

**MARTHA REEVES**—The Rest Of My Life, Arista 4105. This vocalist offers a clear smooth treatment to excellent material.

## Country

**CHET ATKINS & FRIENDS**—The Best Of... RCA APL11985. Thoroughly enjoyable set from the guitar master who does his first LP vocalizing on this release, but still spends most of his time with guitar. Each of the 11 cuts features various performers. Atkins shares the spotlight with Boots Randolph, Danny Davis & the Nashville Brass, Lenny Breau, Les Paul, Arthur Fiedler with the Boston Pops, Dolly Parton, Ray Stevens, Jerry Reed, Johnny Gimble, Hank Snow and Merle Travis. Alternately amusing, powerful and laidback, the LP captures the creativity and mellow mood that personifies Atkins the artist. His liner note blurbs about his fellow artists add interest to the package, especially his reference to Jerry Reed who, Atkins writes, "thinks the world should be up an octave."

**Best cuts:** Try them all—tremendous quality to each cut.

**Dealers:** A landmark LP that displays his wide range and virtuosity in dealing with all types of music. Display pop as well as country.

## First Time Around

**TERRY CASHMAN**—Lifesong LS6006. Half of the Cashman & West team makes his solo debut here with the highlight being his current chart single, the tight, uptempo, Neil Diamondish pop cut "Baby, Baby I Love You." Several of the other cuts are light, goodtime pop in the John Sebastian bag that are pleasant if occasionally undistinguished. But there are strong entries, like the summery "Crusin'," which features David Sanborn's sax, mellow harmonies and '50s shoo-bee-doo backgrounds; a rock 'n' roll boogie number, and the stately, dramatic Sedaka-Cody ballad, "New York City Blues." Most of the cuts feature Henry Gross on guitar or guest vocals, with Tommy West and Crack The Sky also present.

**Best cuts:** above titles plus "Back To The Dawn," "I Can't See."

**Dealers:** Identify Cashman as the producer of Jim Croce and Henry Gross.

**DONNY MOST**—United Artists UALA696G. Ralph Malph of "Happy Days" fame debuts here with an excellent, versatile set highlighting his catchy, indefatigably cheery chart single "All Roads (Lead Back To You)." Several of the other cuts are light, romantic pop ballads, by the likes of Barry Manilow, that are similar to the songs fellow sitcom star John Travolta has been hitting with. Rounding out the set are a couple of manic, teenybopperish cuts; a goodtime version of Bruce Channel's 1962 No. 1 "Hey Baby," a wildly exuberant 1940s boogie number by Alan O'Day, and a song with the slight calypso feel of early Dawn hits like "Knock Three Times."

**Best cuts:** "Terminal" (strongest followup), "Now You're A Lady," "Blue-Finger Lou," "One Of These Days," "Better To Forget Him."

**Dealers:** Let consumer know Most is a co-star of Televisions No. 1 show.

**CHARLENE DUNCAN**—Charlene, Prodigal P610015S1 (Molton). This romantic, lyrical MOR album features production and arrangement work by such heavyweights as Berry Gordy,

Don Costa, Bob Gaudio and Gene Page. Charlene's style mixes the whispery, small-voiced approach of an Olivia Newton-John, the ethereal ability of a Joni Mitchell and the heart-felt, occasionally tremulous, emotionalism of a Toni Tennille. On the Ron Miller-Ken Hirsch songs that predominate, Charlene at times overdoes the coo into-the-microphone sweetness. But she is superb on the outside tunes, which include Stevie Wonder's funky "I Love Every Little Thing About You" and Alex Harvey's countryish "Rings."

**Best cuts:** Those and "It Ain't Easy Comin' Down" (the single), "Somewhere In My Life," "Shake A Hand," "On My Way To You."

**Dealers:** Stock MOR and expect MOR airplay.

**ALPHONSO JOHNSON**—Yesterday's Dream, Epic PE34364 (Columbia). As a singer Johnson moves up and down the musical scale with ease. As a musician he is impressive. This LP is more instrumental than vocal bordering on contemporary jazz. Possibly the reason for its jazz flavor is accompanying musicians Grover Washington, George Bohannon, Flora Purim and others. Also, Jan Lucien offers vocals on this well produced album.

**Best cuts:** "Love's The Way I Feel 'Bout Cha," "Scapegoat," "Show Us The Way," "Fight To Hampstead Heath."

**Dealers:** For best results display with jazz instrumentalist and r&b rock groups.

**HAMMERSMITH**—It's For You, Mercury SRM11102. Set is dominated by godnatured, high-energy rock blitzes, but it also includes a bizarre space cut, a midtempo smoothly harmonized "Breakaway," and a ballad with a classical, symphonic feel, "Mr. Las Vegas." All originals here, and the group brings a good melodic sense to the best of the rockers.

**Best cuts:** Above titles plus "Goodbye, Goodbye," "Dancin' Fools," "Kickin' Back," "Hello, It's For You."

**Dealers:** Play in-store if you have a lot of late teens-early 20s customers.

## Billboard's Recommended LPs

### pop

**JOHN PRINE**—Prime Prine, Atlantic SD18202. The clever wit, sarcasm and perceptions of cult figure Prine reaches its zenith in this "best of" package. Sampling of this album will reveal why Prine is one of the most sensitive and truthful songwriters in the biz. **Best cuts:** "Hello In There," "Saddle In The Rain," "The Great Compromise," "Dear Abby."

**PHIL OCHS**—Chords Of Fame, A&M SP4599. Ochs, who tragically ended his life last year, is fittingly memorialized here in this two-disk collection of the best-known cuts from his two labels, Elektra and A&M. The liner essay by ex-Fug Ed Sanders puts Ochs' memorable career in clear focus and the gem-like songs Phil wrote about human relations as well as major social issues will remain admired for a long time to come. **Best cuts:** "I Ain't Marchin' Anymore," "Pleasures Of The Harbor," "Outside Of A Small Circle Of Friends," "Crucifixion," "There But For Fortune."

**FILM SOUNDTRACK**—Rocky, United Artists UALA693G. Score of a well reviewed new film about a struggling young boxer includes a couple of vocal cuts that are right on contemporary: a handclap soul number called "Take You Back," and a pop-soul ballad reminiscent of McCoo/Davis called "You Take My Heart Away." Also there are several spirited pop-soul-disco instrumental cuts a la "SWAT." **Best cuts:** "Gonna Fly Now," "Going The Distance," "Butkus," "The Final Bell."

**GROUNDHOGS**—Black Diamond, United Artists UALA680G. The majority of tracks here are raunchy hard-rock that would have little programming appeal outside of the more underground FM stations. But one or two of the cuts could easily hit across-the-board of FM and perhaps even cross to AM. **Best cuts:** "Body Talk," "Live Right," "Pastoral Future."

### soul

**ARCHIE BELL & THE DRELLS**—Where Will You Go When The Party's Over, Philadelphia International PZ34323 (Columbia). The smooth, light harmony exhibited by this group years ago is doubled on this LP. As usual, group efforts are more impressive than solos. Material is choice ranging from ballads to energy-sapping dance numbers. **Best cuts:** "Don't Let Love Get You Down," "Right Here Is Where I Want To Be," "Everybody Have A Good Time," "Nothing Comes Easy."

**MUHAMMAD ALI**—I'm The Greatest, IRDA LPN6020. This rock 'n' roll LP proves that the champ's vocal ability does not equal his ring power. There are bright spots, however, that are offered by vocalists B.J. Smith and Ron Jonas. The material also leaves much to be desired, often leaving the listener wondering is this a novelty album or not? **Best cuts:** "Ali's Theme," "A Great World."

**D.C. LaRUE**—The Tea Dance, Pyramid PY9006. Followup to

(Continued on page 60)

**Spotlight**—The most outstanding new product of the week's releases and that with the greatest potential for top of the chart placement; **picks**—predicted for the top half of the chart in the opinion of the reviewer; **recommended**—predicted to hit the second half of the chart in the opinion of the reviewer, or albums of superior quality. Albums receiving a three star rating are not listed. Review editor: Nat Freedland; reviewers: Eliot Tiegel, Gerry Wood, Jim Fisher, Is Horowitz, Ed Harrison, Jean Williams, Dave Dexter, Jr.

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"LAID BACK LOVE"**  
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Top Single Picks

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Pop

STEVE MILLER—Fly Like An Eagle (3:00); producer: Steve Miller, writer: Steve Miller, publisher: Saylor, ASCAP Capitol P4372. An uncharacteristically thoughtful, but rivetingly attention-grabbing, single for Miller is the title cut of his spectacularly successful platinum album. Following smash singles "Rock 'n Me" and "Take The Money And Run," Miller would seem to have timing in his favor for moving radio acceptance from his normally lighthearted style into this intense mid-tempo tune about flying away from the evils of the world.

JOHN DENVER—Baby, You Look Good To Me Tonight (2:45); producer: Milton Okun, writer: Bill Danoff, publisher: Cherry Lane, ASCAP RCA JH10854. Denver hasn't been on a hot streak with singles from his latest top 10 album "Spirit." But this warm, semi-comic countryish number about a traveling man whose quickie affair with a roadhouse waitress may turn out to be more than he bargained for is a solidly commercial entry with many of the key ingredients that have worked for the artist before. The cheerful guitar-run breaks provide snappy support for Denver's well-acted, sweet vocal.

JOAN BAEZ—Caruso (2:58); producer: David Kerstenbaum, writer: Joan Baez, publisher: Chandos, ASCAP A&M 1884S. A perky melody and sharp-honed poetic lyrics provide a dazzling sample of the brilliant folk-rock soprano's writing talents as displayed in her current self-penned album "Gulf Winds." The softly punctuated rhythm section lets the Baez voice keep most of the foreground as her lyrics take the image of golden-voiced opera star Caruso through a series of comments on the timelessness of art and philosophical truth.

JEAN-LUC PONTY—New Country (3:07); producer: Jean-Luc Ponty, writer: Jean-Luc Ponty, publisher: YINOP, BMI Atlantic 453368. This may well be the first pop chart single hit by a lead violinist since the heyday of Florian Zabach and his canary imitations. Ponty brings jazz fluency to a country-fiddle-picking piece, alternating bowing and plucking riffs in a manner irresistibly catchy. This top-speed instrumental workout has the texture of the sort of offbeat novelty that AM playsters adore.

recommended

BOB DYLAN—Sluck Inside Of Mobile With The Memphis Blues Again (3:35); producers: Don DeVito, Bob Dylan, writer: B. Dylan, publisher: Dwarf, ASCAP Columbia 310454

BOB DYLAN—Rita May (3:05); producers: Don DeVito, Bob Dylan, writers: B. Dylan, J. Levy, publisher: Ram's Horn, ASCAP Columbia 310454

VAN MCCOY—The Shuffle (3:04); producer: Van McCoy, writer: Van McCoy, publishers: Van McCoy/Warner-Tamerlane, BMI H&L HL4677

MOTHER'S FINEST—Rain (3:22); producer: Tom Werman, writers: S. Daniel, J. Seay, J. Kennedy, G. Murdock, G. Moore, M. Keck, publisher: Tisa-Til, ASCAP Epic 850310

TOMMY WEST—I Know (2:35); producers: Terry Cashman, Tommy West, writers: Luther Dixon, Gordon Evans, publisher: ABC/Dunhill, BMI Lifesong LS45017

Continued from page 58

The "Cathedrals" album which produced a first-time Hot 100 single a month ago for LaRue is this original cast recording of a mostly disco musical. Highlights include a mellow disco number with a well-integrated synthesizer break, a Bee Gees-styled disco rocker with guest vocals from Lou Christie, and some samba disco. Best cuts: "Overture," "Don't Keep It In The Shadows," "O Ba Ba."

GENERAL JOHNSON, Arista 4082. This album, written almost entirely by Johnson, leans toward soft rock minus overpowering instruments. The singer offers a unique gypsy vocal style which he uses effectively. Impressive lyrics of the tune "Lies" are given an excellent orchestral string arrangement. Best cuts: "Temperature Rain," "We The People," "Lies," "All In The Family," "Patches."

PAULETTE REAVES—Secret Lover, Blue Candle 55055 (T.K.). A smooth, emotional voice and a somewhat traditional soul ballad style mark what Reaves has to offer. She is at her best on midtempo material which allows her to tie her pleasing vocal quality to a more contemporary T.K. disco approach. Best cuts: "Let Me Wrap You In My Love," "Love The Hell Out Of Me," "Secret Lover."

jazz

RAY BARRETTO—Tomorrow: Barretto Live, Atlantic SD2509. Barretto's debut album for Atlantic, following a long series of successful LPs on Fania is the live long-awaited unveiling of the conga virtuoso's powerful new orchestra. The two disk set mixes extended versions of standard Barretto salsa hits with new jazz/rock dominated numbers which provide a preview of the band leader's new musical direction. Following a path blazed by Eddie Palmieri and Tito Puente, the new material should lead Barretto to the next commercial ap-

JAMES GANG—I Need Love (2:59); producers: Ron & Howard Albert, writer: Gialombardo, publisher: Jaga, ASCAP Atco 457067 (Atlantic).

JESSE WINCHESTER—Everybody Knows But Me (2:53); producers: Jesse Winchester, Marty Harris, Chuck Gray, writer: Jesse Winchester, publisher: Fourth Floor, ASCAP Bearsville BSS0314 (Warner Bros.)

SHYLO—Drinkin' My Way Back Home (3:48); producer: Larry Rogers, writers: D. Scaife, R. Scaife, P. Thomas, publishers: Partner/Julep, BMI Columbia 310456

SANFORD/TOWNSEND BAND—Shake It To The Right (2:56); producers: Jerry Wexler, Barry Beckett, writers: Sanford/Townsend, publisher: Unichappell, BMI Warner Bros. WBS 8302

DINO SOLERA AND THE MUNICH MACHINE—Classically Elise (3:33); producer: Giorgio Moroder, writers: Moroder, Belotte, publisher: Hidden Sign, BMI Hidden Sign Z45101A

Soul

COMMODORES—Fancy Dancer (3:40); producers: James Carmichael, Commodores, writers: R. Lapread, L. Richie "Commodores", publishers: Jobete/Commodores Entertainment, ASCAP Motown 1408. Cleanly contemporary funk from a group that has emerged this year as a major crossover force. With chant-type unison vocals, a cleverly solid beat and punching horn fills, this tune is clearly in the commercial vein of "Boogie Fever" or "Disco Lady"

recommended

GWEN McCRAE—Damn Right It's Good (3:45); producers: Steve Alamo, Clarence Reid, writer: Clarence Reid, Publisher: Sherlyn, BMI Cat 2005 (T.K.)

TOUCH OF CLASS—You Got To Know Better (3:25); producer: John Davis, writers: P. Jackson, G. Jackson, publishers: Diagonal/Askme, BMI Midland International JU10754 (RCA)

BETTY WRIGHT—Life (3:28); producers: Willie Clarke, Seth Snyder, writer: Milton Wright, publisher: Sherlyn, BMI Alston 3725 (T.K.)

FREEDOM MACHINE—Bionic Booty (3:15); producers: G. Clinton, J. Strickland, writers: Marvin Elam Jr., Mohn Mills, Melvin Winn, publisher: Rogan, BMI Alarm AL116A (T.K.)

FACTS OF LIFE—Sometimes (3:44); producer: Millie Jackson, writer: B. Anderson, publisher: Stallion, BMI Kayvette 5128 (T.K.)

WEAPONS OF PEACE—City (3:09); producer: Mark Davis, writers: C. Franklin, R. Hardy, F. Henderson Jr., publishers: Alter Dark/Ewun, BMI Playboy P6093A

LATIMORE—Somethin' Bout 'Cha (3:42); producer: Steve Alamo, writer: B. Latimore, publisher: Sherlyn, BMI Glades GL1739 (T.K.)

JEAN KNIGHT—What One Man Won't Do Another Man Will (3:34); producer: Traci Borges, writer: James A. Canes, publisher: Days of Old, BMI Open 2627A

Country

JOE STAMPLEY—There She Goes Again (3:01); producer: Norro Wilson, writers: A. Hawkshaw B. Mason, publisher: Al Gallico, BMI Epic 850316. Bright performance by Stampley who will join himself on the charts again since two labels are scoring successive hits with his material. A love ballad gets a tender production touch from Norro Wilson

ROY CLARK—I Have A Dream, I Have A Dream (2:57); producer: Jim Foglesong, writers: B. Bryant-F. Bryant, publisher: House of Bryant, BMI ABC/Dot DDA17667. Clark takes a serious approach to his music in this ballad about loving and dreaming. Strings and piano sweeten Clark's masterful performance.

LINDA RONSTADT—Crazy (3:58); producer: Peter Asher, writer: Willie Nelson, publisher: Tree, BMI Asylum E45361B. Ronstadt gives the old Willie Nelson tune a hard country rendition. Pacing and feel is similar to Nelson's "Blue Eyes Crying In The Rain"—and this could gain some of the same chart magic. It's her countryest outing yet.

BARBARA MANDRELL—Midnight Angel (2:48); producer: Tom Collins, writers: B. Anthony B. Morrison, publisher: Music City Music, ASCAP, ABC/Dot DDA17668. Mandrell pulls this tune from her recently reviewed LP. Aimed in a straight country direction by some on-the-mark producing from Tom Collins and effective use of voices, steel and rhythm guitars.

KATHY BARNES—Good 'N' Country (2:50); producer: Dave Burgess, writers: Rick Klang/Don Pritimmer, publisher: Singletree, BMI Republic IRDA-R338A. Strongest release yet for the Kentucky crooner. Heavy on guitars and fiddles with a prominent bass presence, Barnes gives it a sprightly uptempo ride exemplified by the handclapping chorus.

T.G. SHEPPARD—May I Spend Every New Year With You (2:39); producers: Bill Browder/Jack Gilmer/Ray Ruff, writers: Bud Reneau/Mark Sherrill/Don Goodman, publishers: Hiball, BMI/Lowball, ASCAP Hitsville H6048F. Sheppard offers a timely seasonal song that transcends the upcoming holidays because of its universal love message. Excellent production intensifies Sheppard's performance in this potent ballad.

recommended

CARMOL TAYLOR & STELLA PARTON—Neon Women (3:05); producer: David Malloy, writers: Carmol Taylor/Bobbi Cole/Toni Dae, publishers: Algee/Asade/Beaik, BMI Elektra E45367A

SHEILA TILTON—Little Man (2:23); producer: Bill Walker, writers: Frank McPherson/Roy Crissman, publisher: Wiljex, ASCAP Con Brio 115A

RED STEAGALL—Her L-O-V-E'S Gone (2:50); producer: Glenn Sutton, writers: G. Sutton/L. Cheshier, publisher: Flagship, BMI ABC/Dot DDA17670

ROY HEAD—Angel With A Broken Wing (2:25); producer: Bud Logan, writers: D. Goodman/B. Reneau/M. Sherrill, publishers: Highball, BMI/Lowball, ASCAP, ABC/Dot DDA17669

Billboard's Recommended LPs

peal he fervently seeks. Best cuts: "Ban Ban Quere," "Night Flowers/Slo Flo," "Que Viva La Musica."

BOBBI HUMPHREY—Bobbi Humphrey's Best, Blue Note BN-LA699-G. This rising Texas talent, ever-fluent with her flute, benefits from occasional outbursts by a fly vocal group and superb but unbilled drumming, yet Humphrey's sterling solo efforts might have been better served with fewer freaky, unmusical, electrically maneuvered instruments. Best cuts: "Una Esta," "Fancy Dancer," "Fun House."

O'DONEL LEVY—Windows, Groove Merchant GM3313. After several successful jazz excursions, guitarist Levy has expanded those boundaries to incorporate several other elements—pop, disco, r&b. Musically, this LP has some very good moments with Levy's stinging guitar front and center. Expect crossover and even some disco play. Best cuts: "Panama Red," "Freedom And Good Times," "I'll Sing From My Window."

ANTHONY BRAXTON—Duets 1976 With Mihal Richard Abrams, Arista AL4101. For all practical purposes, Braxton could be considered a modern classical performer. His compositions are classical in their nature and on this LP he is joined in a series of duets with Abrams on piano. The material runs the gamut from a Dolphy composition to a Scott Joplin rag to a series of self-penned masterpieces. Braxton is featured on alto, soprano and contrabass saxes, clarinet, E-Flat clarinet and contrabass clarinet. Best cuts: Check out the different cuts and see which fits your format.

WES MONTGOMERY—The Small Group Recordings, Verve VE22513. He has been dead almost nine years, yet Montgomery's gifts as a guitarist are still apparent. On this double LP, 11 tracks dating back to 1965-66 are programmed. And in his backup groups are Wynton Kelly, Paul Chambers, Jim Cobb, Ray Barretto, Jimmy Smith and Grady Tate, all more than merely competent. There's a market for music of this calibre with such appealing graphics and informative annotation.

Best cuts: "Impressions," "Willow Weep For Me," "Mellow Mood."

ELLIOTT FISHER—In The Land Of Make Believe, Dobie 1003. Fisher's 15-year-old electronic violin set-up has been heard in countless movies, tv shows and special effects disks. Now with a galaxy of all-star L.A. studio names (Carol Kaye, Larry Bunker, etc.) and swinging charts by Benny Golson, he has great fun with jazzy treatments of contemporary pop and soul material. Best cuts: "Money," "Land Of Make Believe," "Eleanor Rigby."

MASTERS OF THE MODERN PIANO—Bud Powell, Cecil Taylor, Mary Lou Williams, Paul Bley, Wynton Kelly & Bill Evans, Verve VE22514. There's wide variety in the music of these keyboard giants, most of whom are competently backed by rhythm sections. Williams is heard with a 16-piece band at the '57 Newport Jazz Fest. But all six come off well in this two-LP package containing 17 highly styled tracks taped in the 1955-66 period. Gary Giddins' liner notes provide a strong plus. Best cuts: "Bean And The Boys," "Johnny Come Lately," "Zodiac Suite," "Carla," "Blues On Purpose," "My Foolish Heart."

PHIL WILSON—Wilson, That's All, Famous Door HL109. Reportedly influenced by Vic Dickenson and Jack Teagarden, Wilson's trombone shows flashes of surprising originality through the six tracks on his debut LP for this New York label. Joining flashy Phil are Al Coch, tenor, Milt Hinton, bass, John Bunch, piano, and Moushey Alexander on drums. A happy, uncomplicated session that swings all the way. Best cuts: "Outrageous Mother," "Famous Door," "Nostalgia"

THE WORLD'S GREATEST JAZZ BAND OF YANK LAWSON & BOB HAGGART Plays Duke Ellington, World Jazz WJLP59. There have been many tributes to the music of Duke Ellington and few have been as emotional and musically-exciting as this LP. Featuring some excellent performances on 10 Elling-

RAYBURN ANTHONY—If You Don't Like Hank Williams (2:10); producer: Bobby Bare, writer: Kris Kristofferson, publisher: Buckhorn, BMI Polydor PD14367

HAROLD LEE—Trouble Workin' Overtime (2:46); producer: Bob Millsap, writer: B. Millsap, publisher: Ironside, ASCAP GRT GRT088

CHARLIE LOUVIN—Sweet Texas (2:44); producer: Kelso Herston, writer: B. Anderson, publisher: Stallion, BMI United Artists UAXW919Y

BOBBY LEWIS—I'm Getting High Remembering (2:26); producer: Earl Richards, writer: Ray Griff, publisher: Blue Echo, ASCAP Record Productions of America RPA7613A

JIMMY DEAN—Where Is That Man (2:56); producer: Gary S. Paxton, writers: J. Dean/G. Paxton/D. Tweedy, publishers: Plainview, BMI/Dwigar, ASCAP Casino GRT108

Easy Listening

HARRY CHAPIN—Corey's Coming (5:38); producer: Stephen Chapin, writer: Harry Chapin, publisher: Sandy Songs, ASCAP Elektra E45368A

GATO BARBIERI—Fiesta (3:30); producer: Herb Alpert, writer: Gato Barbieri, publishers: Irving/Leandro, BMI A&M 1885S

First Time Around

LANE CAUDELL—Alabama Boy (2:32); producer: Al Capos, writers: Lane Caudell, Phyllis Molinary, publisher: Blue Monday, BMI Private Stock PS45122. Midtempo number is like Glen Campbell's "Country Boy" in treating the theme of the small town boy who tries the big city and then in disillusionment longs to return home. The energetic, highly commercial production is comparable to Lambert & Potter's work with Campbell. Caudell's warm, heartfelt vocals carry the same sincerity that made Campbell's lament ring true.

RICHARD MAINEGRA—Doin' You Wrong (2:39); producer: Steve Dorff, writers: M. Blackford, R. Mainegra, publisher: United Artists, ASCAP/Unart, BMI Columbia 310455. Easy, acoustic number is on the level of a Jim Croce love song like "Operator," with a similar guitar opening. Ironically this tender ballad is like "Baby Don't Get Hooked On Me," with Mainegra urging his lover not to get too serious for her own good.

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.

ton classics, this LP is a natural for airplay on MOR stations as well. Among the featured musicians are Billy Butterfield, Al Klink, John Bunch, Bobby Rosengarden, Haggart and Lawson. Best cuts: "Take The 'A' Train," "Satin Doll," "Rocking In Rhythm," "Perdido," "In A Mellow Tone."

CHICK COREA/HERBIE HANCOCK/KEITH JARRETT/MCCOY TYNER Atlantic SD1696. This all-star lineup is featured on a package composed of reissued Corea, Hancock and Jarrett, and unreleased Tyner. All of the performances are extra good, with acoustic piano featured in all cases. Hancock is featured on cuts from a Ron Carter LP, while Corea and Jarrett are both featured from 1966 recordings. The vintage 1960 cuts by Tyner feature fellow John Coltrane sidemen—Elvin Jones and Steve Davis. Best cuts: "Margot," "Tones For Joan's Bones," "Lazy Bird," "Doom."

LOUIE BELLSON IS SEVEN, Concord CJ25. Leader trots out his Roto Toms and with congenial backing by Blue Mitchell, Dick Nash, Pete Christlieb, Grant Geissman, Ross Tompkins and John Williams serves up 10 tunes on six well-recorded tracks. The tunable tom-toms may be the highlight for most listeners but other solos are equally entertaining. Nash's pretty "bone on "Body And Soul" in particular. The Bellson combo, all Los Angeles studio men, was taped live at last summer's outdoor festival at Concord, Calif. Best cuts: "Here's That Rainy Day," "My Old Flame," "It Might As Well Be Spring," "These Foolish Things," "Body And Soul," also "Roto Blues."

JOE TURNER—In The Evening, Pablo 2310-776. He's been shouting the blues for almost 50 years, but on this unusual wafer Big Joe from Kansas City veers off into five hardy stand-ards with a small combo backing that includes Pee Wee Crayton on one of the two guitars. Bob Smith's alto sax blends well with Turner's bawling. The 10 tracks were produced by Norman Granz. Best cuts: "In The Evening," "Too Late, Too Late," "J. Blues"

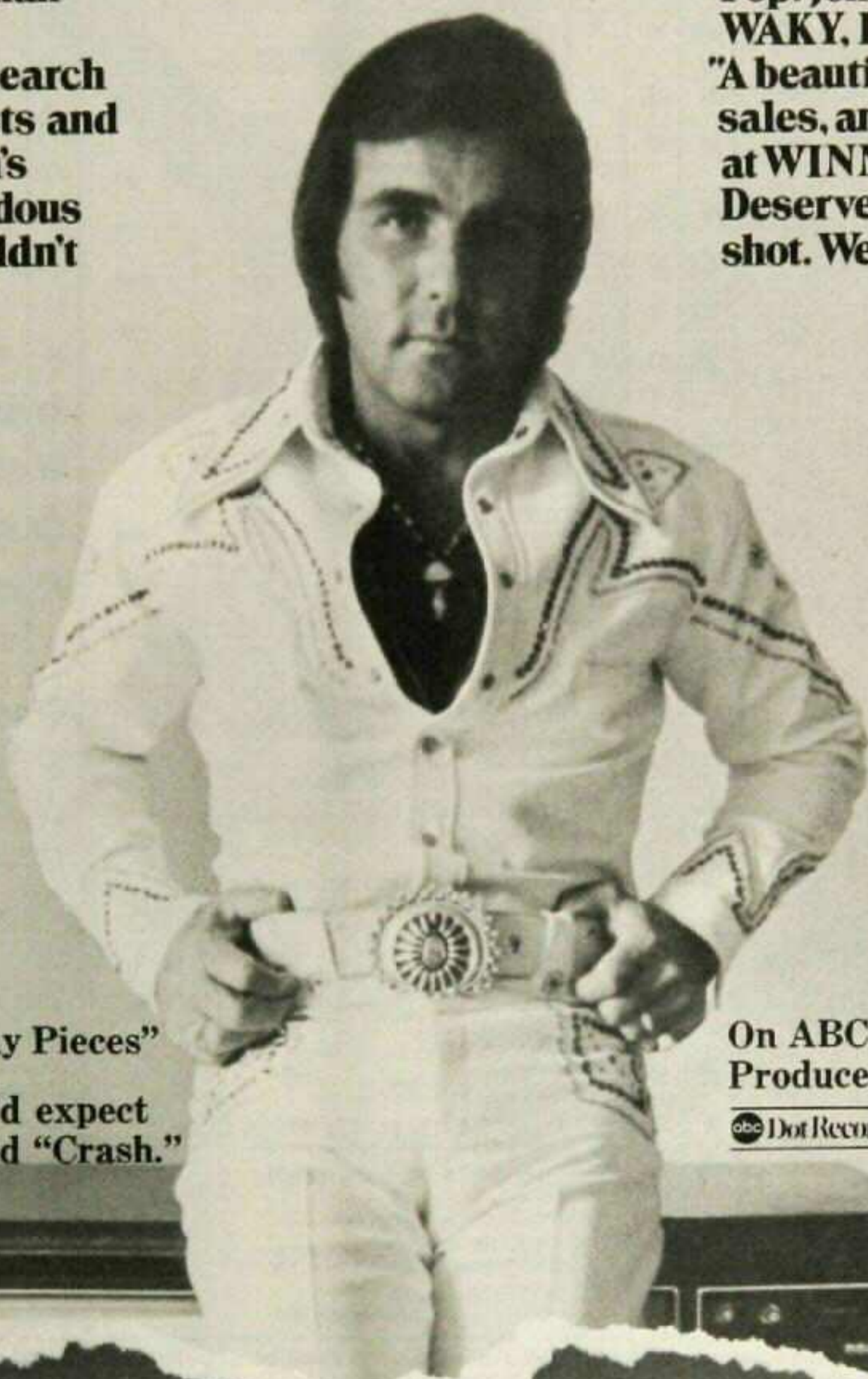
# Crash has another smash. And it's crossing over Pop.

Billy 'Crash' Craddock has  
"Broken Down In Tiny Pieces" and the whole  
country is picking up on it.

Billboard **10** Record World **10** Cash Box **15**  
— Country —

Country: Bob Pittman -  
WMAQ, Chicago:  
"Our Strongest. Research  
analysis of requests and  
sales shows Crash's  
record has tremendous  
Pop potential. Couldn't  
be better!"

Pop: John Randolph -  
WAKY, Louisville:  
"A beautiful record, good  
sales, and just went 6-2  
at WINN (C&W).  
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shot. We're adding it now!"



"Broken Down In Tiny Pieces"

(DOA 17659)

The kind of hit you'd expect  
from an album called "Crash."

(DOSD 2063)

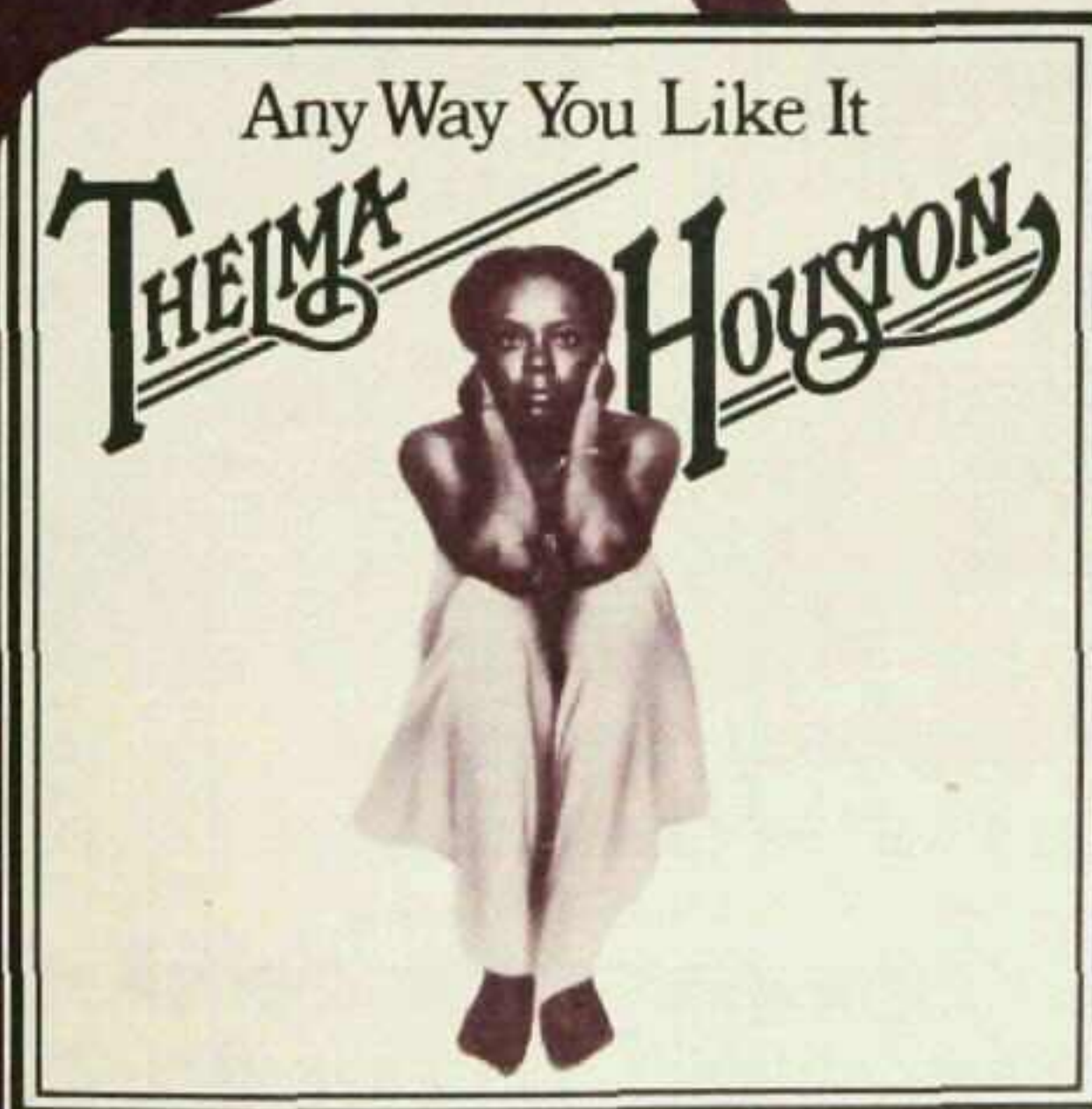
On ABC/Dot Records  
Produced by Ron Chancey

abc Dot Records

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The single "Don't Leave Me This Way"<sup>(T54278)</sup>  
from the new album proves that  
"Any Way You Like It"<sup>(T6-345S1)</sup>  
Thelma Houston is a hit!



Motown's New Crop...Watch 'em!



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# Bessie Smith Heirs Sue CBS; Say Discrimination

PHILADELPHIA—The heirs of the late Bessie Smith, the legendary blues singer of the 1920s and the 1930s, filed a lengthy suit for unspecified damages against CBS and CBS Records in U.S. District Court here Nov. 26. The suit, filed by Jack Gee Jr., identified as the singer's son, and the estate of her husband, John Gee Sr., claims the singer, who was reportedly discriminated against in 1937 when refused treatment in a Southern hospital after an auto accident, was also discriminated against because of her race of monies due her on her recordings.

The suit seeks damages for alleged racial discrimination, misappropriation of property rights, infringement of copyright, unfair trade practices, fraud and "unconscionable contracts." It also seeks an injunction against the CBS firms involving recordings and use of Bessie Smith material.

The suit notes that she was the highest paid black performer in the country, getting \$1,500 a week for bookings and "her records were to outsell those of any other Columbia artist before her time."

The suit further charges that while Smith recorded songs for the defendants' predecessor recording companies exclusively from 1923 to 1933, she "never received more than a maximum \$200 flat fee per selection with no royalties." The suit charged that "this small flat fee per selection arrangement with no royalties was part of a pattern and practice of race discrimination by Columbia Records and its officers to

exploit black artists who were recording 'exclusively' and otherwise for Columbia's race records series."

The suit also points out that in recent years, there has been a "widespread revival of public interest in the life and music of Miss Smith," who is buried here in the Mount Lawn Cemetery in suburban Sharon Hill. In a recent annual report to shareholders, the suit says, "Columbia referred to the Bessie Smith reissues as the biggest selling reissues in the history of the record industry," and that Columbia's gross sales of the reissues are currently in excess of \$6 million.

The suit charges that in 1974, Columbia said it made one royalty payment on five albums reissued in 1970-1972 to the Bessie Smith Foundation and that other accumulated royalties were in an account to be used for needy black students. However, the suit avers, "no payments or accounting to the plaintiffs has ever been made by Columbia." It also says that "Columbia has refused to make any such payments to plaintiffs."

According to the suit, John Gee Sr., who died in 1973 and was unable to read or write, never was given any accounting by Columbia of money it allegedly was making on Bessie Smith record reissues. The suit accuses Columbia of "fraudulently misappropriating the personal and property rights of (Gee's) wife, Bessie Smith." The suit, while not specifying the amount of damages sought, asks for a jury trial.

# Everything's Flying With 3-Disk Wings Album Push

LOS ANGELES—Polystyrene logos, phosphorescent lighting, odd nobiles and elaborate posters are just a part of the all-out marketing aids devised by Capitol Records to publicize the three-record "Wings Over America" Paul McCartney album to be released in 50 states Friday (10).

McCartney, who produced the package himself from numerous live concert tapings throughout the U.S. last spring and summer, has chosen 18 songs—including a three-tune medley—which include five from his lays as a Beatle. But it isn't all McCartney. Denny Laine sings lead vocals on his own "Time To Hide" and "Go Now," the hit he enjoyed with the Moody Blues. And Jim McCulloch is the lead voice on "Medicine Jar," his own song.

Packaging of "Wings Over America" is one of the most elaborate Capitol has ever conceived, with a

color painting of the Wings group and a double-sided poster included.

All six labels on the three disks are different, each depicting an airplane cockpit instrument.

"In addition to in-store displays," says Jim Mazza, marketing vice president, "extensive radio and television advertising is contracted and there will be heavy consumer and trade print advertising. Yes, and the usual billboard on Los Angeles' Sunset Strip."

Songs composed and sung by McCartney include a medley of "Venus And Mars," "Rock Show" and "Jet" as well as "Hi, Hi, Hi," "My Love," "Live And Let Die," "Let 'Em In," "Letting Go," "Silly Love Songs," "Band On The Run," "Listen To What The Man Said," and a previously unrecorded "Soily," which closes out the sixth side. Paul Simon's "Richard Cory" also included in the 28 tracks.

# 14 Soul City Distributors And 10 Promo Men Firmed

LOS ANGELES—Macey Lipman Marketing, recently retained by Soul City Records to establish an independent distribution/promotion network for the reactivated label, has contracted 14 independent distributors and 10 promotion men across the nation to work the firm's forthcoming product.

The distributor roster includes: ABC Record & Tape Sales (Seattle); MS Distributors (Denver, Los Angeles, Chicago); Pacific Records & Tapes (San Francisco); Heilicher Bros. (Houston, Miami, Atlanta, St. Louis, Minneapolis); Alta Distributing Co. (Phoenix); BIB Distributing Co. (Charlotte, N.C.); Apex Martin Record Sales (New York, Northern

New Jersey); Aquarius Distributors of New England (Boston, Hartford); Schwartz Bros. (Philadelphia, Baltimore, Washington); Music City (Nashville); Stan's Record Service (Shreveport); All South Distributing Corp. (New Orleans); ARC-Jay-Kay Distributing Co. (Detroit); and Action Music (Cleveland).

Independent promotion men retained by the firm are: Bruce Bird (Cleveland); Augie Blume (San Francisco); Joe Cash (Washington, Baltimore); Tom Gelardi (Detroit); Doug Lee (Minneapolis); Jerry Morris (Seattle); Chuck Chellman (Nashville); Bruce Hinton, Lu Fields, and Anti-Muscola (Los Angeles).

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DECEMBER 11, 1976, BILLBOARD

## New Orleans Radio Forum

• Continued from page 5

ions with the George Duncans, Bruce Johnsons, George Wilsons, Stan Kaplans, Paul Neuhoffs and Dwight Cases of the broadcast business.

The New Orleans media gumbo was seasoned with entertainment by Barry Martyn and the Legends of Jazz, England Dan and John Ford Coley of Big Tree Records, ABC/Dot's Don Williams and Sir Doug Sahn and the Texas Tornados, the Bee Gees on RSO and a trip up the Mississippi River on the paddlewheeler, the President, as CBS Records played host to the voyage and Clifton Chenier gave the river revelers a heady taste of Cajun rock music.

Sessions that put an FCC official before hundreds of peppy rock casters were sure to produce sparks, as well as sense. They did.

So did a music and patter session moderated by Stan Monteiro of Columbia Records that had Jeff Wald bracketed by Barry Fey, promoter and Steve Gold, president of Far Out Records. Questions zinged out of the audience like arrows, and some found their mark, while others were dodged deftly by the panelists who also got off some good shots of their own.

If it sounds different from the run-of-the-mill convention where hum is the byword, it's only because this was an unusual forum that was often dramatic and never dull. "Whoever thought I'd be the most laid-back person on the panel?" remarked the potentially acerbic Wald after sparks flew between Gold and Fey.

Wald soon returned to form in a discussion of the Newark grand jury action regarding the record industry, as he opined, "I really resent that grand jury. This business has taken entirely too much heat."

FCC revelations from Arthur Ginsburg of its complaints and compliance division, included observations that the Commission might become involved in the controversy over Arbitron audience ratings diaries being sold.

"We're taking a very close look at this whole situation," revealed Ginsburg.

The Forum provided many firsts including the initial eye-to-eye meeting between many of the broadcasters and an FCC official.

"This is the first time I've come face to face with anyone representing the FCC, which is a shock to me," claimed Jerry Peterson, program director of KCBQ, San Diego, sharing the podium with Ginsburg; Bob Henaberry, designer of radio formats; Cary Smithwick, attorney and Sis Kaplan, general manager of WAYS, Charlotte, N.C.

"We're not villains, we're not ogres," noted Ginsburg, several times.

Single versus LP play, pressing quality, future technology and promotional philosophy surfaced as topics in the panel of record company presidents.

"I can equate being president of a record company to being a loan officer at a bank," commented Mogull, United Artists record chief, during a discussion of the amount of money record companies spend on breaking acts.

Seminar saturated attendees spilled over into the exhibit areas where they saw programming aids spanning from computers to consulting services. Science workshops allowed experts to demonstrate their wares—quad, computers, and audio processing equipment.

Other workshop sessions dealt with programming, motivation, automation, and format syndication, research, music information sources and sales.

Sessions on Saturday gave Forumgoers a choice of an international panel, with members from Brazil, Australia, Britain and Canada, a session on "How to Deal With The New Demographics" and a market study of record buyers.

Problem-solving clinics dealt with specific and diverse matters that bother, or benefit, broadcasters. A spouses' special session focused on the methods spouses can utilize in aiding their partner's careers.

David Moorhead, general manager of KMET, Los Angeles, chaired the awards presentations that dished out coveted Billboard accolades to such leaders as KCUB, Tucson, grand international station of the year; Bob Hughes, WASH, Washington, D.C., grand international program director of the year; and Gene Klavan, WNEW, New York, grand international air personality of the year. A complete list of award winners will be carried in an upcoming issue.

## New Christmas Product

Herewith a compilation of new Christmas product as provided by manufacturers. This list is published as a buying and stocking guide:

### ALBUMS

- CHRISTMAS JOLLIES**—The Salsoul Orchestra—Salsoul SZS 5507 (Caytronics)  
**FUNKY CHRISTMAS**—Lou Donaldson, John Edwards, Impressions, Willis Jackson, Margie Joseph, Luther—Cotillion SD9911 (Atlantic)  
**PHIL SPECTOR'S CHRISTMAS ALBUM**—Warner/Spector SP 9103  
**THE OSMOND CHRISTMAS ALBUM**—Kolob PD28001 (Polydor)  
**R & B CHRISTMAS**—Various Artists—United Artists UALA654R  
**TWELVE HITS OF CHRISTMAS**—Various Artists—United Artists UALA669R

### SINGLES

- A TRUCKER'S CHRISTMAS**—Lee Arnold—Kirschner ZS84268 (Columbia)  
**CHRISTMAS IS . . .**—Patty Weaver—ReSe101  
**CHRISTMAS TIME**—Jim Cagle—Jay-Vol 126761  
**I SAW MOMMY KISSING SANTA CLAUS**—Impressions—Cotillion 4544211 (Atlantic)  
**MAY I SPEND EVERY NEW YEAR WITH YOU**—T.G. Shepard—Hitsville H6048 (Motown)  
**SLEIGH RIDE**—Memphis Horns Orchestra—RS865 (Polydor)  
**C.B. SANTA CLAUS**—Richard Gillis—20th Century TC2316

## Inside Track

Russ Solomon of Tower Records featured a \$3.99 price, 11 cents up from his norm, in his L.A. newspaper ads over the Thanksgiving weekend. **Hitsville Records**, the chain owned by **Record Merchandising**, did a 10-page spread of primarily catalog items in the Sunday L.A. Times Calendar section. . . . **Steve Popovich**, Epic a&r executive, leaves that label to return to Cleveland, his hometown, but will shun tv in favor of an a&r position with **Mike Belkin's organization**. . . . **Hoyt Axton** reportedly anklng A&M Records to join MCA Records, where he will go the country music route.

**Farr Records** moving back East soon. Label, recently named new country label of the year by Billboard, has pinkslipped most of its L.A. staff. **Sol Greenberg**, marketing chief, is leaving the label and will remain in Los Angeles. . . . **Lucky Cordell**, long-time air personality and executive at WVON, Chicago, to be feted April 29 at the Chicago Hyatt Regency by the industry. **Paul Gallis**, independent promo rep, chairs the event, assisted by **E. Rodney Jones** of WVON, **Ernie Leaner** of one-stop fame and **Granny White** of CBS Records. . . . **John Valenti** reported taping a 13-week musical variety show for tv. . . . **John Garrett** of Detroit's **Ju-Par Records** has pacted with **Motown** as exclusive distributor. Ju-Par artists include the **Universal Orchestra**, **Flavor**, **the Esquires**, **Sly**, **Slick & Wicked** and **Wee Ge Howard**, former Dramatics lead singer.

**Bette Midler** slated to play Annie, lead role in the revival of "The Seven Deadly Sins," to be staged and choreographed by **George Balanchine** for the New York City Ballet premiering Jan. 27 at Lincoln Center. . . . Original artwork and first-run posters and proof sheets of posters done in the sixties for rock bistros were auctioned off Sunday (5) at the Great American Music Hall, San Francisco. . . . One-time singer and more recently producer **Adam Faith** has been signed by **UA Records** as a singer. . . . **Sammy Davis Jr.** to be 51st-birthdayed Thursday (16) at the Las Vegas Hilton at a \$100-per-plate celebration for the United Negro College Fund. . . . **Morton D. Wax Advertising** using Gotham buses as media for "We Have Your Music," theme of Midland Records' current campaign. . . . Progressive sacred writer/singer **Larry Norman** has inked a four-album manufacturing and distribution deal through 1977 with **Bob Cottrell** of **Sonnise Mercantile Co.**, Sun Valley,

Calif. . . . **Frank Valli** moved from Beverly Hills to Malibu. He produced the Jay Black album and is now at the studio with the Four Seasons on a new package for Warner-Curb.

**Cliff Richard** jetting to India and Bangladesh to tour hospitals supported by the Tear Fund, a Third World charity. . . . **Casablanca Records** redesigning its label to include its Filmworks merger. . . . **ASCAP** backing a Saturday (18) program on the new copyright law in Los Angeles. . . . It was **Cartier**, not **CBS Records**, who presented the platinum bar to Chicago, who returned it immediately after the camera shutters clicked. . . . **Jimmy Ienner** hinted close to a deal for a New York studio. . . . **Paul David** celebrated his 20th anniversary in the industry Monday (6). From a start as a rackjobber operating out of the trunk of his ancient car, his Stark Record Service, North Canton, Ohio, now serves more than 70 of his own Camelot stores and leased departments. . . . **The cast of NBC's "Saturday Night"** reportedly drew the biggest crowd yet for an artist appearance at the **Harvard Co-op**, Boston, on a promo trip for its first Arista album.

**Gladys Knight & the Pips** celebrate their 25th anniversary New Year's Eve at the Alladin Hotel, Las Vegas. . . . **Rocky Catena**, recording consultant, is father of a daughter, **Tyla**, born Nov. 23. **Wayne Osmond** became a father Nov. 26 in Salt Lake City. New daughter is **Ann Kathryn**. . . . Is **Bill Evans** signing with **Warner Bros. Records**? . . . **Annuit Coeptis Records**, the label owned by **Scorpio Distributors**, Philadelphia, put in a set of Apple label singles, purchased for its cutout business, with a seven-inch 33 r.p.m. by **Locust**. . . . **Springboard International** has moved its tv marketing division, **TVP Productions**, to 2 Penn Plaza, Manhattan, where **Bill Bell** and **Marty Grossman** will hold forth. . . . **Dr. George Butler**, **Blue Note Jazz** topper, gets a special **FORE** award Thursday (16) when the black record executives' group presents its third annual award under the **Providing Avenues For Continuing Encouragement** scholarship concept. . . . Monday (6) is **Ira Gershwin Day** in Los Angeles. **Mayor Tom Bradley** marks the day the lyricist turns 60. . . . **Anson Williams** has inked with **Fox-Gimbel Productions**, who seek a label deal. . . . **Rick Wakeman** rejoined **Yes**. His two-year fill-in, **Patrick Moraz**, left to do a solo. **Yes** is rehearsing a late winter album and preparing for a May 1977 world junket.

## LP Bar Coding Is Seen Possible In 1977

• Continued from page 1

The meeting opened with reports from the East and West Coast subcommittees headed by Bill Robertson of Capitol Records and Fred Langmeyer of CBS on points of agreement and disagreement that needed the entire committee's attention.

Points of agreement reported by both include a desire for a UPC bar code on the back of the record with an OCR digital system using a certain type font underneath, but not incorporated within the bar code itself.

Robertson suggested a two-phase approach to the introduction of any system to see if the coding requirements of the record industry will be acceptable technologically.

In disagreement was what exactly would the numbers on the system represent and in what order they would go. Specifically, a point of contention was would they represent the manufacturer of the record or would they represent the label? The

split was between the East and West Coast with the East opting for the manufacturer and the West for the label.

The major merchandisers, including Dan Heilicher, and Chuck Smith from J.L. Marsh, Harold Okinow from Lieberman Enterprises and Jim Lara from Handelman, generally supported label identification arguing that since custom labels tend to bounce from manufacturer to manufacturer, a permanent code for them would greatly ease identification.

They argued that it would be very difficult, especially on returns to have different numbers on the same product.

Finally at the urging of Stan Gortikov, RIAA president, who chaired the meeting, it was agreed that the label should be identified in the coding, thus resulting in a standardized number that would permanently identify a particular release.

It was on the question of numbers that the meeting spent most of its time. UPC can accept a 10-digit number, with a 4-digit supplement on the wholesale and manufacturer level. The first five numbers represent the manufacturer and the second the selection number of the article.

This is unacceptable for the record industry at this point. Under a system proposed by Okinow, the first four numbers would represent the manufacturer and a company would use the fifth digit if it needed it to identify more than 9,999 titles.

The last digit would identify the configuration of the release: i.e., LP, tape, 8-track, etc. The four suffix numbers would remain the same and represent price.

The committee empowered Langmeyer to present UPC a statement of

its position and to meet with its representatives to work out a numbering agreement. A technical committee was also empowered to study such other problems as the placement of the code on 45s, tapes and cassettes. With some grumbling it was generally agreed that on LPs the code will be on top, near the spine.

Once a company decides to use the coding system it will have to buy the digits at \$250 each, with the cost for a large company to get started in the system up to \$12,000.

Also at the meeting were Henry Brief from RIAA, Mickey Granberg and Jules Malamud from NARM, Keith Holzman, Electra/Asylum, Art Whitmore, Phonogram/Mercury; Mel Lewinter, WEA; Jack Chudnow and Dave Mishra, RCA; Jim Walker, Warner Bros.; George Lee, MCA; Ed Bratle, NCR; David Jackowitz, United Tape; Joe Miller, National Retail Merchants Assn; and Shelley Harrison, Symbol Technology.

## Greenberg Tagged

NEW YORK—Jerry Greenberg, president of Atlantic Records, will be the focus of a testimonial dinner in his honor tendered here by the American Jewish Committee Appeal For Human Relations.

The event will be held Jan. 12 at the Plaza Hotel.

## 20th's L.A. Meet

LOS ANGELES—Twentieth Century Records hold a sales-promotion convention at the Century Plaza Hotel here, Saturday through Thursday (12-16). The conference will include appearances of several of the label's newly signed acts.

# BILLY JOEL

## LIVE



# SOLD OUT

- |   |  |  |
|---|--|--|
| 10-1 Rider College, Lawrenceville, N.J.       | 10-21 War Memorial Aud., Nashville, Tenn.        | 11-11 Bowling Green State Univ., Bowling Green, Ohio |
| 10-2 Capital Theatre, Passaic, N.J.           | 10-22 Mississippi State Coll., Starkville, Miss. | 11-12 Royal Oak Theatre, Detroit, Mich.              |
| 10-3 Fairleigh Dickenson Coll., Madison, N.J. | 10-26 Univ. of Montevallo, Montevallo, Ala.      | 11-17 Terrace Ballroom, Salt Lake City, Utah         |
| 10-4 Lisner Aud., Wash., D.C.                 | 10-28 Jacksonville Univ., Jacksonville, Fla.     | 11-24 Queen Elizabeth Hall, Vancouver, B.C.          |
| 10-9 S.U.N.Y. @ Purchase, Purchase, N.Y.      | 10-29 Gussman Hall, Miami, Fla.                  | 11-30 S.U.N.Y. @ Geneseo, Geneseo, N.Y.              |
| 10-10 Astor Theatre, Reading, Pa.             | 10-31 Symphony Hall, Atlanta, Ga.                | 12-3 Westchester Premier Theatre, Tarrytown, N.Y.    |
| 10-11 Stonybrook Univ., Stonybrook, N.Y.      | 11-3 American Theatre, St. Louis, Mo.            | 12-5 Connecticut Coll., New London, Conn.            |
| 10-14 Century Theatre, Buffalo, N.Y.          | 11-5 Alleghany Coll., Meadville, Pa.             | 12-7 Montclair State Coll., Montclair, N.J.          |
| 10-16 Massey Hall, Toronto, Canada            | 11-6 Penn. State Univ. Park, Pa.                 | 12-9 Univ. of Rhode Island, Kingston, R.I.           |
| 10-17 S.U.N.Y. @ Oneonta, Oneonta, N.Y.       | 11-7 Univ. of Rochester, Rochester, N.Y.         | 12-10 Seton Hall, South Orange, N.J.                 |
|   |  | 12-12 Boston Symphony Hall, Boston, Mass.            |



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